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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56**.**

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
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31	BSO Pops	1912-1913
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59	BSO	1936-1937

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60	Pops Tanglewood	1936-1937
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62	BSO	1937-1938
63	Pops Tanglewood	1938
64	BSO	1938-1939
65	Pops Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO Pops Tanglewood	1944-1945
75	BSO Pops Tanglewood	1945-1946
76	BSO Pops Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO Pops	1951-1952
83	BSO Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO Pops	1960-1961
104	Tanglewood	1961
105	BSO Pops	1961-1962
106	Tanglewood	1962
107	BSO Pops	1962-1963
108	Tanglewood	1963
109	BSO Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO Pops	1965-1966
115	Tanglewood	1966
116	BSO Pops	1966-1967
117	Tanglewood	1967
118	BSO Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO Pops	1968-1969
121	Tanglewood	1969
122	BSO Pops	1969-1970
123	Tanglewood	1970
124	BSO Pops	1970-1971
125	Tanglewood	1971
126	BSO Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO Pops	1972-1973
131	Tanglewood	1973
132	BSO Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATION: 12X

FILM STOCK:

REEL 8

Volume 15-17

Pops
1899-1900
to
BSO
1901-1902

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

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100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

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PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, MONDAY, MAY 8, 1899. | SUMMER SEASON. Vol. XIV. No. 1.

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FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 8.

PROGRAMME.

1. POLONAISE, from "Eugene Onéguin" . . . . Tschaikowski
   (First Time.)
2. WALTZ, "Gross-Wien" . . . . . Strauss
3. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach
   Violin Obligato, MR. KARL ONDRICEK.
4. ORIENTAL MARCH . . . . . Zach

5. BALLET MUSIC from "Coppelia" . . . . . Delibes
   (*a*) Dance of the Automatons.
   (*b*) Valse.
   (*c*) Czardas.
6. (*a*) SPRING SONG . . . . . Mendelssohn
   (*b*) SEVILLANA . . . . . Massenet
7. VALSE CAPRICE, "Honeymoon" . . . . . Stix
   For String Orchestra.
   (First Time.)

   The audience is respectfully requested to preserve silence during the performance of this number.
8. OVERTURE, "Mignon" . . . . . Ambroise Thomas
9. TWO SLAVONIC DANCES . . . . . Dvorak

10. POLKA, "Tic-tac" . . . . . Strobl
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Stars and Stripes Forever" . . . . Sousa

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PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, MAY 9, 1899.

SUMMER SEASON. Vol. XIV. No. 2.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 9.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Snowballs" . . . . . Ziehrer
4. PEARLS FROM THE OPERAS OF . . . . . Meyerbeer

---

5. MARCH from "El Capitan" . . . . . Sousa
6. WALTZ, "Emperor" . . . . . Strauss
7. BOSNIAN SONG AND KOLO (National Dance) . . . Komzak
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
8. FINALE from Act I., "Lohengrin" . . . . . Wagner

---

9. TWO SPANISH DANCES . . . . . Moszkowski
10. LARGO . . . . . Händel
    Violin Solo, Mr. K. ONDRICEK.
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. TEUFELSMARSCH . . . . . Suppé

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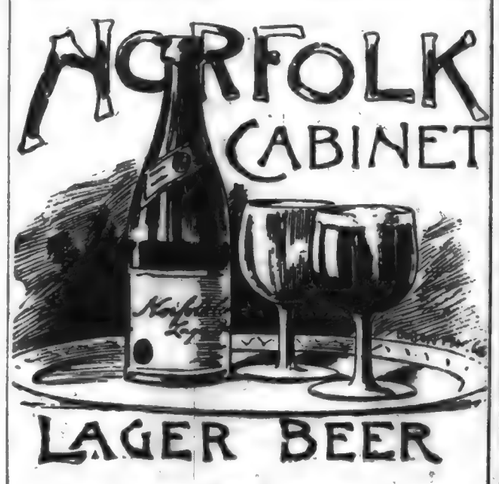

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, WEDNESDAY, MAY 10, 1899. | SUMMER SEASON. Vol. XIV. No. 3.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 10.

PROGRAMME.

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
   (First Time.)
4. SELECTION from "Wizard of the Nile" . . Victor Herbert

---

5. WALTZ, "Du und Du," from "The Bat" . . . . Strauss
6. EN RÊVE . . . . . Gabriel Marie
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. TWO MOVEMENTS from "Feramors" . . . . Rubinstein
8. OVERTURE to "The Mastersingers" . . . . Wagner

---

9. GAVOTTE for String Orchestra . . . . . Bach
10. SELECTION from "Erminie" . . . . . Jakobowsky
11. WALTZ, "España" . . . . . Waldteufel
12. MARCH, "Vienna Dude" . . . . . Wagner

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ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, THURSDAY, MAY 11, 1899. | SUMMER SEASON. Vol. XIV. No. 4.

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THE MUSIC HALL Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 11.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . . Strauss
2. OVERTURE, "Le roi l'a dit" . . . . . Delibes
3. WALTZ, "Arlequin en Voyage" . . . . . Zach
4. SELECTION from "Aïda" . . . . . Verdi

5. NARCISSUS . . . . . Nevin
6. WALTZ, "Landeskinder" . . . . . E. Strauss
7. INTRODUCTION to "Lohengrin" . . . . . Wagner
8. POLKA, "Tyrolean" . . . . . Zeller

9. ANDANTE for String Orchestra . . . . . Tschaikowsky

The audience is respectfully requested to preserve silence during the performance of this number.

10. WALTZ, "Meerleuchten" . . . . . Ziehrer
11. PIZZICATI, from "Sylvia" . . . . . Delibes
12. MARCH from "The Serenade" . . . . . V. Herbert

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, FRIDAY, MAY 12, 1899. | SUMMER SEASON. Vol. XIV. No. 5.

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do not throw it away in half-smoked cigars! You will find that 50% of your cigar money is thrown away every day if you recall how few cigars you really have time to smoke "up."

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are pure—clean—all good tobacco, and are in every way a very satisfactory short smoke. While you are listening to the music to-night, try a 10-cent box. The waiter will get them for you as they are for sale here. You will enjoy them!

THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 12.

PROGRAMME.

1. MARCH, "Trial Kiss" . . . . . Millöcker
2. OVERTURE, "Black Domino" . . . . . Auber
3. WALTZ, "Freut euch des Lebens" . . . . . Strauss
4. SELECTION from "The Fortune-teller" . . . . V. Herbert
   (First Time.)

5. TWO ENTR'ACTES from "Carmen" . . . . . Bizet
6. INTRODUCTION to Act III., "Lohengrin" . . . . Wagner
7. SELECTION from "Cavalleria Rusticana" . . . . Mascagni
8. GALOP CHROMATIQUE . . . . . Liszt

9. POTPOURRI, "The Brigands" . . . . . Offenbach
10. RONDE D'AMOUR . . . . . Westerhout
    The audience is respectfully requested to preserve silence during the performance of this number.
11. WALTZ, "Pomone" . . . . . Waldteufel
12. MARCH, "Boccaccio" . . . . . Suppé

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MOST POPULAR TWO-STEPS
OF THE SEASON.

THE RUNAWAY GIRL, by Van Baar, ... 60c.
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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, SATURDAY, MAY 13, 1899. | SUMMER SEASON. Vol. XIV. No. 6.

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are just right for all short smokes. They light right, they burn right and taste right. Have you ever seen them? At all stores; 10 for 10 cts., or, as they are for sale here, you can try them to-night. Tell the waiter to bring you a 10-cent box of "Between the Acts." They will add to your enjoyment of this concert.

THE MUSIC HALL **Promenade Concerts**

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 13.

PROGRAMME.

1. MARCH, "Bride Elect" . . . . . Sousa
2. OVERTURE, "Pique Dame" . . . . . Suppé
3. WALTZ, "Grubenlichter" . . . . . Zeller
4. SELECTION from "The Gondoliers" . . . . . Sullivan

5. OVERTURE, "Prince pro Tem." . . . . . Thompson
6. TWO MOVEMENTS from Suite "Peer Gynt" . . . Grieg
7. AMERICAN PATROL . . . . . Meecham
8. OVERTURE, "Tannhäuser . . . . . Wagner

9. INTERMEZZO, "Forget me not" . . . . . McBeth
10. SELECTION from "The Belle of New York" . . . Kerker
11. LOVE'S DREAM AFTER THE BALL . . . . Czibulka
12. GEORGIA CAMP-MEETING . . . . . Mills

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YOU AND I, by Liza Lehmann, ... 60c.
KING CHARLES, by M. V. White, . . . 60c.
LIKE VIOLETS PALE, by F. Allitsen, . . 60c.
WHEN THE WORLD IS FAIR, by F. H. Cowen, 60c.
QUEEN OF MY LIFE, by E. T. Lloyd, . . 60c.

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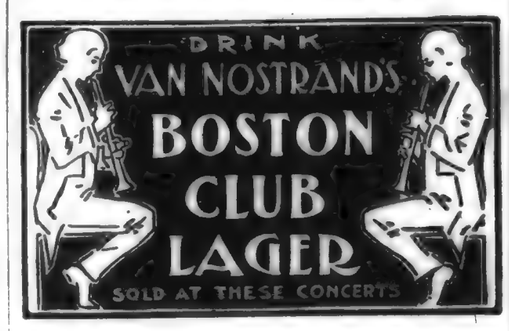

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, MONDAY, MAY 15, 1899.

SUMMER SEASON.
Vol. XIV. No. 7.

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Little Cigars

but have you ever tried them yourself? Do you know how desirable they really are—how good they are—how economical they are—how convenient they are—how satisfactory they are? You can know—once for all—by having the waiter bring you a 10-cent box of ten—to smoke now—to-night—while you are enjoying this concert.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 15.

PROGRAMME.

1. MARCH, "For the Country" . . . . . Millöcker
2. WALTZ, "Les Patineurs" . . . . . Waldteufel
3. OVERTURE, "Donna Diana" . . . . . Reznicek
4. SELECTION from "The Serenade" . . . . . Herbert

5. FANTASIE, "Il Trovatore" . . . . . Verdi
6. ENTR'ACTE, "La Colombe" . . . . . Gounod
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Jolly Fellows" . . . . . Vollstedt
8. RIDE OF THE HUSSARS . . . . . Spindler

9. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello Obligato, Mr. KELLER.
10. RETRAITE CROATE . . . . . G. Marie
11. LOIN DU BAL . . . . . Gillet
12. AUSTRIA MARCH . . . . . Zach

HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, MAY 16, 1899.

SUMMER SEASON.
Vol. XIV. No. 8.

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to smoke now—or at any time when you want a short smoke and haven't time for a long one. They are real cigars, but small ones.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 16.

PROGRAMME.

1. MARCH, "Am I a Wiz?" . . . . . Herbert
2. WALTZ, "Artists' Life" . . . . . Strauss
3. OVERTURE, "Ruy Blas" . . . . . Mendelssohn
4. SELECTION, "La Fille de Madame Angot" . . . . Lecocq

5. OVERTURE to "Zampa" . . . . . Hérold
6. (*a*) ENTR'ACTE, "Rosamunde" . . . . . Schubert
   (*b*) GAVOTTE from "Mignon" . . . . . Thomas
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Gil Blas" . . . . . Czibulka
   (First Time.)
8. ENTRÉE TRIOMPHALE DES BOYARDS . . . Halvorsen

9. OFFENBACHIANA . . . . . Conrad
10. WALTZ, "Blue Danube" . . . . . Strauss
11. POLKA, "Papa-Mama" . . . . . Bayer
12. MARCH from "Puppenfee" . . . . . Bayer

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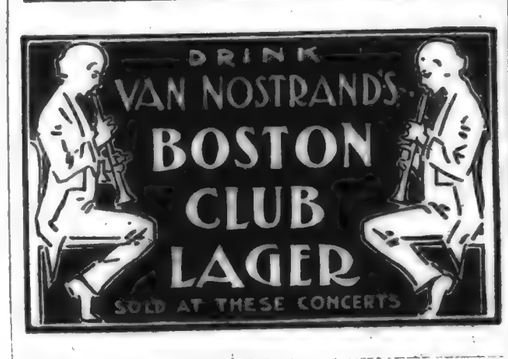

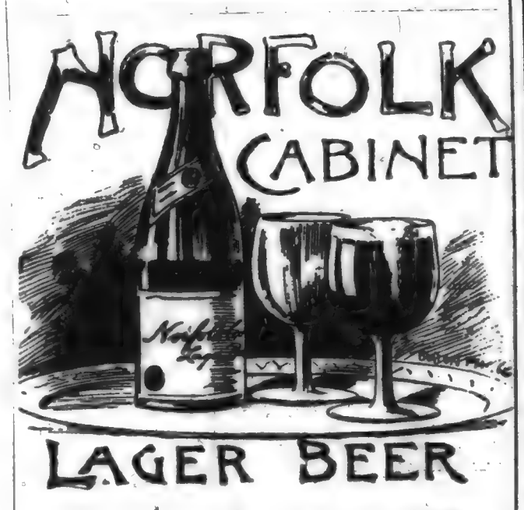

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, MAY 17, 1899.

SUMMER SEASON. Vol. XIV. No. 9.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 17.

PROGRAMME.

1. MARCH, "Der flotte Reservist" . . . . . Sabathil
2. OVERTURE, "Martha" . . . . . Flotow
3. WALTZ, "Arabian Nights" . . . . . Strauss
4. SELECTION from "Faust" . . . . . Gounod

5. HUNGARIAN MARCH, "Szeghenyi" (First Time.) . . . . . Fahrbach
6. MENUET for String Orchestra . . . . . Bolzoni
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Barcarolle" . . . . . Waldteufel
8. ENTR'ACTE from "Philemon and Baucis" . . . . . Gounod

9. TWO HUNGARIAN DANCES . . . . . Brahms
10. HYMN TO ST. CECILIA . . . . . Gounod
    Violin Obligato, MR. K. ONDRICEK.
11. WALTZ from "Puppenfee" . . . . . Bayer
12. MARCH, "Obersteiger" . . . . . Zeller

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, MAY 18, 1899.

SUMMER SEASON. Vol. XIV. No. 10.

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FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 18.

PROGRAMME.

1.	WERNER MARCH	Ziehrer
2.	OVERTURE, "Raymond"	Thomas
3.	WALTZ, "Faschingskinder" (First Time.)	Ziehrer
4.	SELECTION, "Carmen"	Bizet
5.	BALLET MUSIC, "Queen of Sheba" 'Cello Obligato, MR. KELLER.	Goldmark
6.	WALTZ, "Wine, Woman, and Song"	Strauss
7.	TRAUM DER SENNERIN Violin Obligati, MESSRS. ONDRICEK and HOFFMANN. The audience is respectfully requested to preserve silence during the performance of this number.	Labitzky
8.	OVERTURE, "Rienzi"	Wagner
9.	WALTZ, "Forest Spirits"	Zach
10.	WEDDING MARCH	Mendelssohn
11.	LA MOUSMÉ	Ganne
12.	MARCH, "Wien, bleibt Wien"	Schrammel

Monday, May 22, Soloists' Night.

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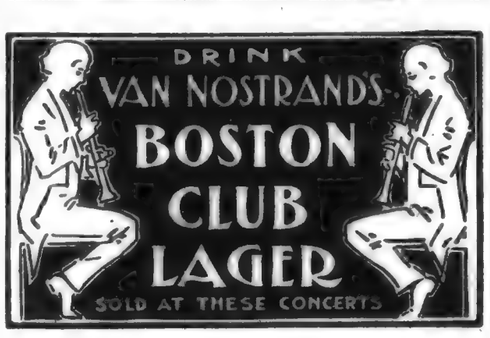

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THE MUSIC HALL

PROMENADE CONCERTS

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BOSTON, FRIDAY, MAY 19, 1899.

SUMMER SEASON. Vol. XIV. No. 11.

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FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 19.

PROGRAMME.

1. MARCH, "Fra Bombarda" . . . . . Czibulka
2. WALTZ, "Doctrinen" . . . . . E. Strauss
3. OVERTURE, "Oberon" . . . . . Weber
4. SELECTION from "Traviata" . . . . . Verdi

5. SELECTION from "Mikado" . . . . . Sullivan
6. OVERTURE, "Semiramide" . . . . . Rossini
7. VALSE CAPRICE, "Honeymoon" . . . . . Stix
   The audience is respectfully requested to preserve silence during the performance of this number.
8. POLONAISE . . . . . Tschaikowski

9. PRELUDE to "Le Déluge" . . . . . Saint-Saëns
   Violin Solo, MR. ONDRICEK.
10. WALTZ, "Vienna Beauties" . . . . . Ziehrer
11. LA CINQUANTAINE . . . . . G Marie
12. MARCH, "Washington Post" . . . . . Sousa

Monday, May 22, Soloists' Night.

HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, SATURDAY, MAY 20, 1899. | SUMMER SEASON. Vol. XIV. No. 12.

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Promenade Concerts

FOURTEENTH SEASON.

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Mr. MAX ZACH, Conductor.

SATURDAY, MAY 20.

PROGRAMME.

1.	MARCH, "Stars and Stripes"	Sousa
2.	OVERTURE, "Mignon"	Thomas
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	SELECTION, "The Fortune-teller"	Herbert
5.	FUNERAL MARCH of a Marionette	Gounod
6.	FINALE to Act I., "Lohengrin"	Wagner
7.	INTERMEZZO, "Naila"	Delibes
8.	OVERTURE, "William Tell"	Rossini
9.	SELECTION, "Robin Hood"	De Koven
10.	(*a*) SERENADE	Moszkowski
	(*b*) MARCH, "Welcome to Dewey"	André
11.	WALTZ, "Estudiantina"	Waldteufel
12.	MARCH, "A Nigger Fricassee" (First Time.)	Clark

Monday, May 22, Soloists' Night.

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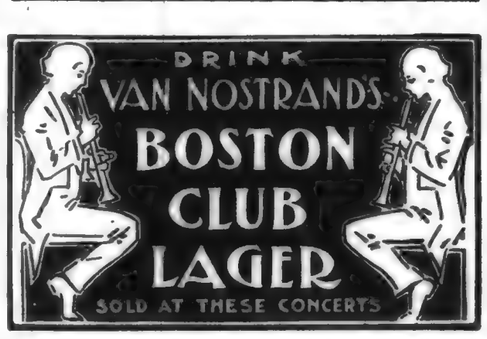

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, MONDAY, MAY 22, 1899.

SUMMER SEASON.
Vol. XIV. No. 13.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 22.

SOLOISTS' NIGHT.

PROGRAMME.

1. RADETZKY MARCH . . . . . Strauss
2. WALTZ, "Violets" . . . . . Waldteufel
3. OVERTURE, "Phèdre" . . . . . Massenet
4. FLUTE SOLO, "Air Varié, Tremolo" . . . Demessermann
   M. A. MAQUARRE.
5. OVERTURE, "Strawberry Leaves" . . . . Constance Tippett
6. VIOLIN SOLO, (*a*) Andante . . . . . De Bériot
   (*b*) Spanish Dance . . . . . Sarasate
   Mr. K. ONDRICEK.
7. INVITATION TO DANCE . . . . . Weber
8. RIDE OF THE WALKYRIES . . . . . Wagner
9. MARCH from "Strawberry Leaves" . . . . Constance Tippett
10. WALTZ, "Gross Wien" . . . . . Strauss
11. POLKA, "Love-letter" . . . . . Ziehrer
    (First Time.)
12. ORIENTAL MARCH . . . . . Zach

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, TUESDAY, MAY 23, 1899. | SUMMER SEASON. Vol. XIV. No. 14.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 23.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
3. OVERTURE, "Benvenuto Cellini" . . . . . Berlioz
4. SELECTION from "The Wizard of the Nile" . . . Herbert

5. WALTZ, "Vienna Bonbons" . . . . . Strauss
   (First Time.)
6. NOCTURNE . . . . . Marshall
   The audience is respectfully requested to preserve silence during the performance of this number.
7. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
8. SLAVONIC DANCE . . . . . Dvorak

9. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
10. WALTZ, "Amour et Printemps" . . . . . Waldteufel
11. GALOP, "Kosackenritt" . . . . . Millöcker
12. MARCH, "Donna Juanita" . . . . . Suppé

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Tuesday, May 30, Patriotic Night.
Wednesday, May 31, Wagner Night.
Saturday, June 3, Conductor Zach's Farewell Appearance.

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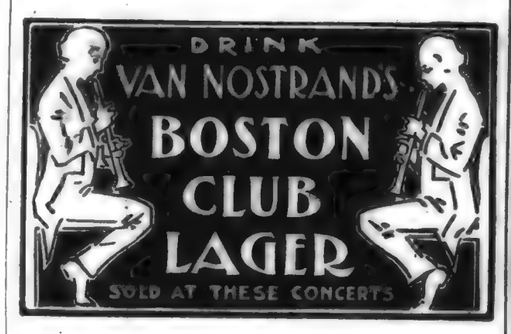

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, MAY 24, 1899.

SUMMER SEASON. Vol. XIV. No. 15.

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THE MUSIC HALL PROMENADE CONCERTS

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 24.

PROGRAMME.

1. MARCH, "King Cotton" . . . . . Sousa
2. OVERTURE, "Pique Dame" . . . . . Suppé
3. WALTZ, "Die Schönbrunner" . . . . . Lanner
4. POTPOURRI, "Grande Duchesse" . . . . . Offenbach

5. WALTZ, "Kaiser" . . . . . Strauss
6. LIEBESGESTÄNDNISS . . . . . Keller

The audience is respectfully requested to preserve silence during the performance of this number.

(First Time.)

7. THE DARKIES' DREAM . . . . . Langey
8. FESTIVAL MARCH . . . . . Converse

(First Time.)

9. SELECTIONS FROM THE OPERAS OF . . . Meyerbeer
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. POLKA MAZOURKA, "Die Libelle" . . . . Josef Strauss
12. SZECHENYI MARCH . . . . . Fahrbach

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Tuesday, May 30, Patriotic Night.
Wednesday, May 31, Wagner Night.
Saturday, June 3, Conductor Zach's Farewell Appearance.

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FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, THURSDAY, MAY 25, 1899. | SUMMER SEASON. Vol. XIV. No. 16.

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Mr. MAX ZACH, Conductor.

THURSDAY, MAY 25.

PROGRAMME.

1. MARCH, "Hands across the Sea" (First Time.) . . . . . Sousa
2. WALTZ, "Rosen aus dem Süden" . . . . . Strauss
3. OVERTURE, "Le Roi l'a dit" . . . . . Delibes
4. SELECTION, "The Belle of New York" . . . . . Kerker

5. INTRODUCTION to Act III., "Lohengrin" . . . . . Wagner
6. BOSNIAN SONG AND KOLO (National Dance) . . . . Komzak
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Pomone" . . . . . Waldteufel
8. MARCH from "Tannhäuser" . . . . . Wagner

9. OVERTURE, "Banditenstreiche" . . . . . Suppé
10. LARGO . . . . . Händel
    Violin Obligato, MR. ONDRICEK.
11. GAVOTTE, "Amaryllis" . . . . . Ghys
12. TIMBUCTOO MARCH (First Time.) . . . . . Ramsdell

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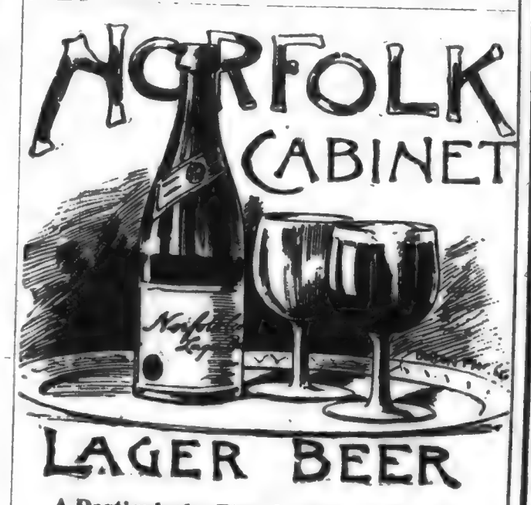

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, FRIDAY, MAY 26, 1899. | SUMMER SEASON. Vol. XIV. No. 17.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 26.

PROGRAMME.

1. MARCH, "The Charlatan" . . . . . Sousa
2. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
3. WALTZ, "Myrthenblüthen" . . . . . Strauss
4. PRELUDE to "Lohengrin" . . . . . Wagner

5. HUNGARIAN MARCH . . . . . Berlioz
6. OVERTURE, "Semiramide" . . . . . Rossini
7. EN RÊVE . . . . . Gabriel-Marie
   The audience is respectfully requested to preserve silence during the performance of this number.
8. GALOP CHROMATIQUE . . . . . Liszt

9. MILITARY MARCH . . . . . Zach
   (First Time.)
10. HYMN TO ST. CECILIA . . . . . Gounod
    Violin Solo, Mr. ONDRICEK.
11. WALTZ, "Cagliostro" . . . . . Strauss
12. MARCH from "The Serenade" . . . . . Herbert

Monday, May 29, Bicycle Night.
Tuesday, May 30, Patriotic Night.
Wednesday, May 31, Wagner Night.
Saturday, June 3, Conductor Zach's Farewell Appearance.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, June 1.

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, MAY 27, 1899.

SUMMER SEASON.
Vol. XIV. No. 18.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 27.

PROGRAMME.

1. MARCH, "Up the Street" . . . . . Morse
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. SELECTION, "The Serenade" . . . . . Herbert

5. TWO HUNGARIAN DANCES . . . . . Brahms
6. NARCISSUS . . . . . Nevin
7. OVERTURE, "Flying Dutchman" . . . . . Wagner
8. MARCH, "Hands across the Sea" . . . . . Sousa

9. INTERMEZZO from "Cavalleria Rusticana" . . Mascagni
10. OVERTURE to "Zampa" . . . . . Hérold
11. AT A GEORGIA CAMP-MEETING . . . . . Mills
12. MARCH, "Runaway Girl" . . . . . Ch. v. Baar

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Tuesday, May 30, Patriotic Night.
Wednesday, May 31, Wagner Night.
Saturday, June 3, Conductor Zach's Farewell Appearance.
Tuesday, June 6, Technology Night.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, June 1.

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, MONDAY, MAY 29, 1899. | SUMMER SEASON. Vol. XIV. No. 19.

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but have you ever tried them yourself? Do you know how desirable they really are—how good they are—how economical they are—how convenient they are—how satisfactory they are? You can know—once for all—by having the waiter bring you a 10-cent box of ten—to smoke now—to-night—while you are enjoying this concert.

They are for sale here.

THE.... MUSIC.. HALL... **Promenade Concerts**

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 29.
BICYCLE NIGHT.

PROGRAMME.

1. BRIDE-ELECT MARCH . . . . . Sousa
2. INTERMEZZO, "Naila" . . . . . Delibes
3. CARMEN SELECTION . . . . . Bizet
4. YOUR REQUEST . . . . . .
5. CORONATION MARCH . . . . . Meyerbeer
6. LUSTIGE BRÜDER (Jolly Fellows) WALTZ . . . Vollstedt
7. ENTRÉE TRIOMPHALE DES BOYARDS . . Halvorsen
8. NOCTURNE . . . . . Marshall
   (*b*) Last Movement of Suite, "Peer Gynt" . . . Grieg
   The audience is respectfully requested to preserve silence during the performance of this number.
9. IL TROVATORE SELECTION . . . . . Verdi
10. GRUBENLICHTER WALTZ . . . . . Zeller
11. HUNTER'S YARN POLKA . . . . . Komzak
12. THE STARS AND STRIPES FOREVER . . . . Sousa

Tuesday, May 30, Patriotic Night.
Wednesday, May 31, Wagner Night.
Saturday, June 3, Conductor Zach's Farewell Appearance.
Tuesday, June 6, Technology Night.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, June 1.

HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.—Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.—C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.—F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, TUESDAY, MAY 30, 1899. | SUMMER SEASON. Vol. XIV. No. 20.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 30.

PATRIOTIC NIGHT.

PROGRAMME.

1.	MARCH, "The Stars and Stripes Forever"	Sousa
2.	WALTZ, "Près de Toi"	Waldteufel
3.	OVERTURE, "Jubel"	Weber
4.	SELECTION, "Robin Hood"	De Koven
5.	AMERICAN FANTASY	Herbert
6.	WALTZ CAPRICE, "Honeymoon"	Stix
7.	WHISTLING RUFUS	Mills
8.	OVERTURE, "William Tell"	Rossini
9.	MARCH from "The Runaway Girl"	C. von Baar
10.	OVERTURE, "Tabasco"	Chadwick
11.	IN THE MILL (for String Orchestra)	Gillet
12.	MARCH from "The Serenade"	Herbert

Wednesday, May 31, Wagner Night.

Saturday, June 3, Conductor Zach's Farewell Appearance.

Tuesday, June 6, Technology Night.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, June 1.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, WEDNESDAY, MAY 31, 1899. | SUMMER SEASON. Vol. XIV. No. 21.

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do not throw it away in half-smoked cigars! You will find that 50% of your cigar money is thrown away every day if you recall how few cigars you really have time to smoke "up."

BETWEEN THE ACTS
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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 31.

WAGNER NIGHT.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . F. Wagner
2. CHORUS OF THE SAILORS, from "Flying Dutchman," R. Wagner
3. WALTZ, "Vienna Bonbons" . . . . . Strauss
4. OVERTURE, "Tannhäuser . . . . . R. Wagner

5. PRELUDE to Act III., "Lohengrin" . . . . . R. Wagner
6. ALBUMBLATT . . . . . R. Wagner
   The audience is respectfully requested to preserve silence during the performance of this number.
7. PRELUDE to Act I., "Lohengrin" . . . . . R. Wagner
8. FIRE-CHARM . . . . . R. Wagner

9. PRIZE-SONG from "The Mastersingers" . . . . R. Wagner
   Trombone Solo, MR. C. HAMPE.
10. OVERTURE to "Rienzi" . . . . . R. Wagner
11. WALTZ, "Morgenblätter" . . . . . Strauss
12. MARCH, "Vienna Dude" . . . . . F. Wagner

Saturday, June 3, Conductor Zach's Farewell Appearance.

Tuesday, June 6, Technology Night.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, FRIDAY, JUNE 2, 1899.

SUMMER SEASON. Vol. XIV. No. 22.

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THE MUSIC HALL . . .

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 2.

PROGRAMME.

1. MARCH, "Der flotte Reservist" . . . . . Sabathil
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. WALTZ, "New Vienna" . . . . . Strauss
4. SELECTION, "Aïda" . . . . . Verdi

5. BALLET MUSIC, "Queen of Sheba" . . . . . Goldmark
   'Cello Obligato, MR. J. KELLER.
6. WALTZ, "Snowballs" . . . . . Ziehrer
7. (*a*) REVERIE
   (*b*) THE INDIAN } for String Orchestra . . . . Maquarre
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
8. RHAPSODY in F . . . . . Liszt

9. WALTZ, "Harlequin's Voyage" . . . . . Zach
10. TRÄUMEREI . . . . . Schumann
11. POLKA, "Tyrolean" . . . . . Zeller
12. MARCH, "Obersteiger" . . . . . Zeller

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Tuesday, June 6, Technology Night.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, MONDAY, JUNE 5, 1899.

SUMMER SEASON. Vol. XIV. No. 24.

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THE MUSIC HALL **Promenade Concerts**

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, JUNE 5.

FIRST APPEARANCE OF CONDUCTOR GUSTAV STRUBE.

PROGRAMME.

1. MARCH, "U. S. Volunteers" (First Time.) . . . . . Strube
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "In's Centrum" . . . . . Strauss
4. WAR MARCH from "Rienzi" (First Time.) . . . . . Wagner
5. OVERTURE, "Oberon" . . . . . Weber
6. PROCESSION OF THE WOMEN, from "Lohengrin" . . . Wagner
7. MAZOURKA (First Time.) . . . . . Chopin
8. SELECTION, "Trovatore" . . . . . Verdi
9. GROSSMÜTTERCHEN . . . . . Langer
   Solo Violin, MR. ONDRICEK.
   The audience is respectfully requested to preserve silence during the performance of this number.
10. OVERTURE, "Light Cavalry" . . . . . Suppé
11. WALTZ, "Morgenblätter" . . . . . Strauss
12. MARCH, "Up the Street" . . . . . Morse

Tuesday, June 6, Technology Night.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

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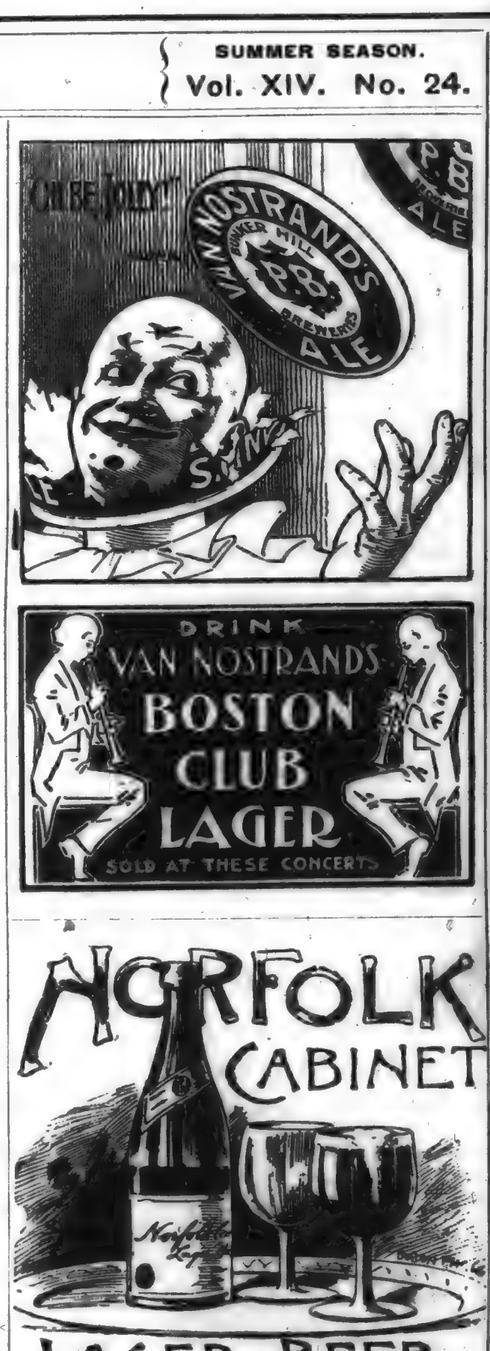

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Promenade Concerts

FOURTEENTH SEASON

SUMMER SEASON
Vol. XIV. No. 25.

BOSTON TUESDAY JUNE [illegible]

THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON

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TUESDAY JUNE [illegible]

[illegible] CONCERT

[illegible] PROGRAMME

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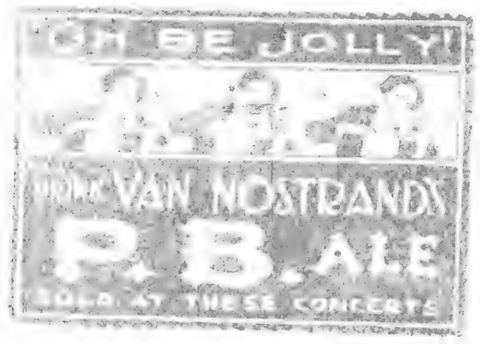

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 7, 1899.

SUMMER SEASON. Vol. XIV. No. 26.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 7.

PROGRAMME.

1. TEUFELSMARSCH . . . . . Suppé
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "Legends from the Vienna Woods" . . . . Strauss
4. SELECTION, "Robin Hood" . . . . . De Koven

5. OVERTURE, "Zampa" . . . . . Hérold
6. PRELUDE, Act V., "Manfred" . . . . . Reinecke
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. TWO HUNGARIAN DANCES . . . . . Brahms
8. SUITE ALGÉRIENNE . . . . . Saint-Saëns

9. OVERTURE, "Marriage of Figaro" . . . . . Mozart
10. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
11. POLKA, "The Mill in the Forest" . . . . . Eilenberg
12. MARCH, "Hoch Habsburg" . . . . . Kral

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Monday, June 12, Wagner Night.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, THURSDAY, JUNE 8, 1899. | SUMMER SEASON. Vol. XIV. No. 27.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 8.

PROGRAMME.

1. MARCH, "Hobson's Choice" . . . . . Strube
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Schöner Mai" . . . . . Strauss
4. SELECTION, "Aïda" . . . . . Verdi

5. OVERTURE, "A Night in Granada" . . . . . Kreutzer
   (First Time.)
6. (*a*) EVENING SONG . . . . . Schumann
   (*b*) MARCH from "The Ruins of Athens" . . . . Beethoven
   The audience is respectfully requested to preserve silence during the performance of this number.
7. MELODY . . . . . Rubinstein
8. HUNGARIAN RHAPSODY No. 2 . . . . . Liszt

9. OVERTURE, "Orpheus" . . . . . Offenbach
10. POLKA, "Sängerlust" . . . . . Strauss
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Boccaccio" . . . . . Suppé

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HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

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PROMENADE CONCERTS

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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 9.

LIGHT OPERA NIGHT.

PROGRAMME.

1. MARCH, "Am I a Wiz?" . . . . . Herbert
2. SELECTION, "The Runaway Girl" . . . . . Ch. von Baar
3. WALTZ from "Die Fledermaus" . . . . . Strauss
4. OVERTURE, "Sphinx" . . . . . Thompson

5. SELECTION, "La Fille de Madame Angot" . . . . Lecocq
6. WALTZ AND PIZZICATO from Ballet Music, "Sylvia" . Delibes
7. CAVATINA . . . . . Raff
8. OVERTURE, "Tabasco" . . . . . Chadwick

9. SELECTION, "The Belle of New York" . . . . . Kerker
10. WALTZ, "Vienna Blood" . . . . . Strauss
11. ENTRÉE TRIOMPHALE DES BOYARDS . . . Halvorsen
12. BOCCACCIO MARCH . . . . . Suppé

Monday, June 12, Wagner Night.

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PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, SATURDAY, JUNE 10, 1899. | SUMMER SEASON. Vol. XIV. No. 29.

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THE MUSIC HALL

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FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 10.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Dame Blanche" . . . . . Boieldieu
3. KAISER WALTZ . . . . . Strauss
4. SELECTION from "The Serenade" . . . . . Herbert

5. OVERTURE, "Freischütz" . . . . . Weber
6. NORWEGIAN DANCE . . . . . Grieg
   (First Time.)
7. SERENADE for String Orchestra . . . . . Pierné
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
8. AMERICAN FANTASY . . . . . Herbert

9. OVERTURE, "Banditenstreiche" . . . . . Suppé
10. GAVOTTE, "Stephanie" . . . . . Czibulka
11. AT A GEORGIA CAMP-MEETING . . . . . Mills
12. MARCH from "The Bride Elect" . . . . . Sousa

Monday, June 12, Wagner Night.
Monday, June 19, Harvard Night.

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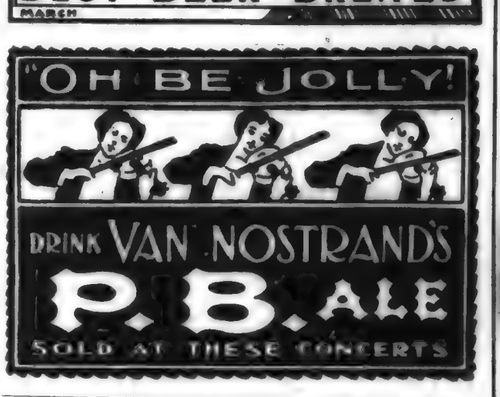

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, MONDAY, JUNE 12, 1899.

SUMMER SEASON.
Vol. XIV. No. 30.

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Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 12.

WAGNER NIGHT.

PROGRAMME.

1. MARCH, "Nibelungen" . . . . . Sonntag
2. WALTZ, "Thousand and One Nights" . . . . . Strauss
3. TRÄUME . . . . . Wagner
   (First Time.)
   Trumpet Solo, MR. KLOEPFEL.
4. OVERTURE, "Rienzi" . . . . . Wagner

5. INTRODUCTION, Act III., "Tannhäuser" . . . . Wagner
   (First Time.)
6. EVENING STAR . . . . . Wagner
   Solo Trombone, MR. HAMPE.
7. SAILORS' CHORUS from "The Flying Dutchman" . . Wagner
8. PRELUDE to "Meistersinger" . . . . . Wagner

9. PROCESSION OF WOMEN, from "Lohengrin" . . . Wagner
10. LOIN DU BAL . . . . . Gillet
11. POLKA, "Puppenfee" . . . . . Bayer
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

Monday, June 19, Harvard Night.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, TUESDAY, JUNE 13, 1899. | SUMMER SEASON. Vol. XIV. No. 31.

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FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 13.

PROGRAMME.

1. MARCH from "Le Prophète" . . . . . Meyerbeer.
2. OVERTURE, "Fidelio" . . . . . Beethoven
3. GAVOTTE for String Orchestra . . . . . Bach
4. WALTZ, "Les Patineurs" . . . . . Waldteufel

5. OVERTURE, "William Tell" . . . . . Rossini
6. BALLET MUSIC from "Feramors" . . . . . Rubinstein
7. SPRING SONG . . . . . Mendelssohn
   The audience is respectfully requested to preserve silence during the performance of this number.
8. AN EVENING WITH BILSE . . . . . Schertz

9. SELECTION, "Fencing Master" . . . . . De Koven
10. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
11. HUSARENRITT . . . . . Spindler
12. MARCH, "King Cotton" . . . . . Sousa

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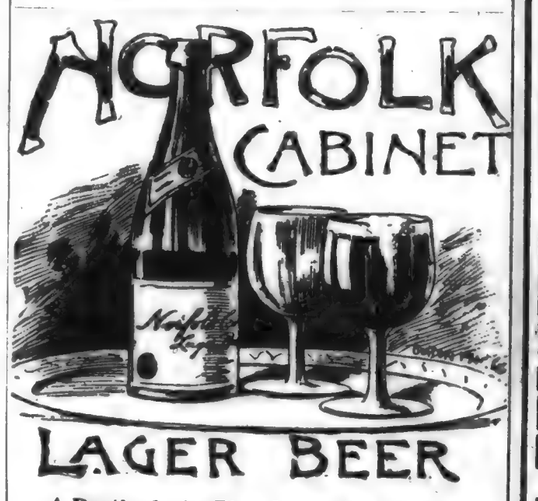

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, WEDNESDAY, JUNE 14, 1899. | SUMMER SEASON. Vol. XIV. No. 32.

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You may know "all about"

BETWEEN THE ACTS

Little Cigars

but have you ever tried them yourself? Do you know how desirable they really are—how good they are—how economical they are—how convenient they are—how satisfactory they are? You can know—once for all—by having the waiter bring you a 10-cent box of ten—to smoke now—to-night—while you are enjoying this concert.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 14.

PROGRAMME.

1.	MARCH, "El Capitan"	Sousa
2.	OVERTURE, "Masaniello"	Auber
3.	WALTZ, "Roses from the South"	Strauss
4.	WAR MARCH from "Rienzi"	Wagner
5.	OVERTURE, "Mignon"	Thomas
6.	HYMN TO ST. CECILIA (Violin Solo, MR. ONDRICEK.)	Gounod
7.	INTERMEZZO, "Naila"	Delibes
8.	HUNGARIAN RHAPSODY No. 12 (First Time.)	Liszt
9.	SELECTION, "The Fortune-teller"	Herbert
10.	WALTZ, "Coquetry"	Waldteufel
11.	MAZOURKA, "Libelle"	Strauss
12.	MARCH, "Washington Post"	Sousa

Monday, June 19, Harvard Night.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, JUNE 15, 1899.

SUMMER SEASON.
Vol. XIV. No. 33.

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do not throw it away in half-smoked cigars! You will find that 50% of your cigar money is thrown away every day if you recall how few cigars you really have time to smoke "up."

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are pure—clean—all good tobacco, and are in every way a very satisfactory short smoke. While you are listening to the music to-night, try a 10-cent box. The waiter will get them for you as they are for sale here. You will enjoy them!

THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 15.

PROGRAMME.

1. MARCH, "Merry War" . . . . . Strauss
2. OVERTURE, "Ruy Blas" . . . . . Mendelssohn
3. WALTZ, "Ocean Waves" . . . . . Metra
4. SELECTION, "Wizard of the Nile" . . . . . Herbert

5. OVERTURE, "Martha" . . . . . Flotow
6. LOVE SONG (from an unfinished suite) . . . . . Farwell
7. INTRODUCTION to Act III., "Lohengrin" . . . . . Wagner
8. CONGRESS OF MELODIES . . . . . Conradi

9. (*a*) ELEGIE, (*b*) SERENADE } for String Orchestra . . . . . Strube
(First Time.)
The audience is respectfully requested to preserve silence during the performance of this number.
10. AMERICAN PATROL . . . . . Meecham
11. POLKA, "Hunter's Yarns" . . . . . Komzak
12. TABASCO MARCH . . . . . Chadwick

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THE MUSIC HALL

PROMENADE CONCERTS

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BOSTON, FRIDAY, JUNE 16, 1899.

SUMMER SEASON. Vol. XIV. No. 34.

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are men as wasteful and extravagant as in cigar smoking—because cigars are thrown away half smoked half the time.

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are just right for all short smokes. They light right, they burn right and taste right. Have you ever seen them? At all stores: 10 for 10 cts., or, as they are for sale here, you can try them to-night. Tell the waiter to bring you a 10-cent box of "Between the Acts." They will add to your enjoyment of this concert.

THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 16.

PROGRAMME.

1.	MARCH, "King Karl"	Eilenberg
2.	OVERTURE, "Stradella"	Flotow
3.	WALTZ, "Doctrinen"	Strauss
4.	SELECTION, "Faust"	Gounod
5.	INTRODUCTION to "Lohengrin"	Wagner
6.	TWO MOVEMENTS from "Bal Costumé"	Rubinstein
7.	LE DÉLUGE	Saint-Saëns

Solo Violin, MR. ONDRICEK.

The audience is respectfully requested to preserve silence during the performance of this number.

8.	AUBADE PRINTANIÈRE	Lacome
9.	NOCTURNE AND WEDDING MARCH	Mendelssohn
10.	ESTUDIANTINA	Waldteufel
11.	POLKA, "Rosebuds"	Eilenberg
12.	MARCH, "Wien, bleibt Wien"	Schrammel

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YOU AND I, by Liza Lehmann, ... 60c.
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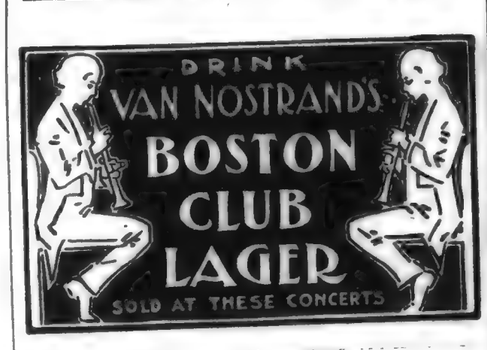

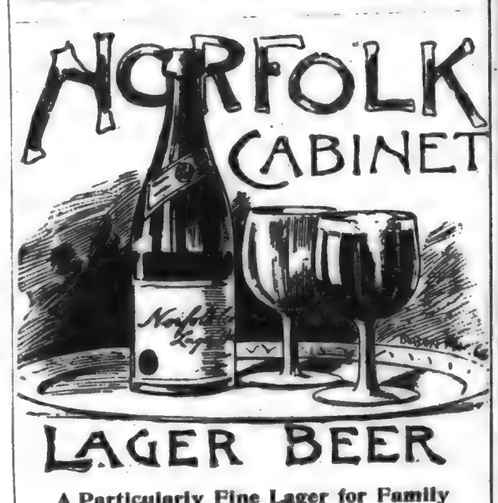

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, JUNE 17, 1899.

SUMMER SEASON.
Vol. XIV. No. 35.

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THE MUSIC HALL . . .

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 17.

PROGRAMME.

1. MARCH, "U. S. Volunteers" . . . . . Strube
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. WALTZ, "Amour et Printemps" . . . . . Waldteufel
4. SELECTION, "Fledermaus" . . . . . Strauss

5. OVERTURE, "Poet and Peasant" . . . . . Suppé
6. TWO MOVEMENTS from "Henry VIII." . . . Saint Saëns
7. LARGO . . . . . Händel
   (Solo Violin, MR. ONDRICEK.)
8. HUNGARIAN MARCH, from "Damnation of Faust" . . Berlioz

9. PARAPHRASE on "Haste thee, Winter" . . . . Loud
   (First Time.)
10. WALTZ, "Blue Danube" . . . . . Strauss
11. MAZOURKA, "Czarina" . . . . . Ganné
12. MARCH, "Hoch Habsburg" . . . . . Kral

Monday, June 19, Harvard Night.

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HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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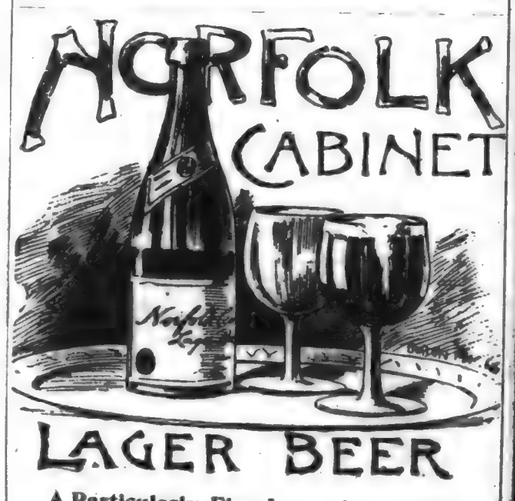

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BOSTON, MONDAY, JUNE 19, 1899. SUMMER SEASON. Vol. XIV. No. 36.

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Fine Dyers, New York
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BETWEEN THE ACTS
Little Cigars
to smoke now—or at any time when you want a short smoke and haven't time for a long one. They are real cigars, but small ones.
They cost so little that you can use them every day as well as not and actually save on your daily cigar expense by substituting them for larger cigars
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FOURTEENTH SEASON.

C. A. ELLIS, Manager. E. R. COREE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 19.

PROGRAMME.

1. MARCH, "University" . . . Bergmiller
2. OVERTURE, "St. Petersburg" . . . Adam
3. WALTZ, "Jolly Fellow" . . . Vollstedt
4. SELECTION, "Rudolph, Jr." . . . Chas. von Bast
5. AMERICAN FANTASY . . . Herbert
6. OVERTURE to "Merry Wives of Bethesda," H. Fis Production, 1890.
7. SELECTION from "Tony Pastor" Productions.
8. SERENADE . . . Henry, '87
(First Time.)
9. MARCH, "The Crimson Harvard" . . . Strube
10. SELECTION, "Belle of New York" . . . Kerker
11. FAIR HARVARD
12. MARCH, "Under the Stars and Stripes Forever" . . . Sousa

To secure seats for any concert, application should be made by the Management to insure CERTAINTY, as many persons are disappointed every year by not making early application for the special concerts.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, JUNE 20, 1899.

SUMMER SEASON. Vol. XIV. No. 37.

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Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 20.

PROGRAMME.

1. MARCH, "The Harvard Volunteers" (First Time.) . . . Grace Weston Lunt
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Harlequin on a Voyage" . . . . . Zach
4. SELECTION, "The Brigands" . . . . . Offenbach

5. JUBEL OVERTURE . . . . . Weber
6. ANDANTE FOR STRING ORCHESTRA . . . Tchaikowsky
   The audience is respectfully requested to preserve silence during the performance of this number.
7. CZARDAS from "Der Geist des Wojewoden" (First Time.) . . . Grossmann
8. FINALE, Act I., "Lohengrin" . . . . . Wagner

9. SUITE DE BALLET (First Time.) . . . . . Levy
10. LOVE'S DREAM AFTER THE BALL . . . . Czibulka
11. POLKA, "Love Letter" . . . . . Ziehrer
12. GEORGIA CAMP-MEETING . . . . . Mills

Wednesday, June 21, Naval Night. Complimentary to the Officers of the North Atlantic Squadron.
Tuesday, June 27, Soloists' Night.
Friday, June 30, Request Night.

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• THE MUSIC HALL •

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are just right for all short smokes. They light right, they burn right and taste right. Have you ever seen them? At all stores: 10 for 10 cts., or, as they are for sale here, you can try them to-night. Tell the waiter to bring you a 10-cent box of "Between the Acts." They will add to your enjoyment of this concert.

THE .... MUSIC .. HALL ... **Promenade Concerts**

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 21.

Naval Night. Complimentary to the Officers of the North Atlantic Squadron.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Felsenmühle" . . . . . Reissiger
3. WALTZ, "Violets" . . . . . Waldteufel
4. SELECTION, "Mikado" . . . . . Sullivan

5. OVERTURE, "Sakuntala" . . . . . Goldmark
6. { *a.* "Reverie" / *b.* "The Indian" } for String Orchestra . . . . Maquarre

   The audience is respectfully requested to preserve silence during the performance of this number.
7. INTRODUCTION, Act III., "Lohengrin" . . . Wagner
8. AMERICAN FANTASY . . . . . Herbert

9. MARCH, "Hobson's Choice" . . . . . Strube
10. OVERTURE, "Pique Dame" . . . . . Suppé
11. WALTZ, "Artist's Life" . . . . . Strauss
12. MARCH, "Austria" . . . . . Zach

Tuesday, June 27, Soloists' Night.
Friday, June 30, Request Night.

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LIKE VIOLETS PALE, by F. Allitsen, . . 60c.
WHEN THE WORLD IS FAIR, by F. H. Cowen, 60c.
QUEEN OF MY LIFE, by E. T. Lloyd, . . 60c.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, THURSDAY, JUNE 22, 1899. | SUMMER SEASON. Vol. XIV. No. 39.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 22.

PROGRAMME.

1. LOUISBURG MARCH . . . . . W. A. Rice
   (First Time.)
2. OVERTURE, "Banditenstreiche" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. SELECTION, "Trovatore" . . . . . Verdi

5. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
6. SERENADE for String Orchestra . . . . . Moszkowski
   The audience is respectfully requested to preserve silence during the performance of this number.
7. TWO SLAVONIC DANCES . . . . . Dvorak
8. POLONAISE . . . . . Liszt

9. SELECTION, "Tabasco" . . . . . Chadwick
10. WALTZ, "Donau Wellen" . . . . . Ivanovici
11. THE DARKIES' DREAM . . . . . Lansing
12. MARCH, "The Bride Elect" . . . . . Sousa

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HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.—Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.—C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.—F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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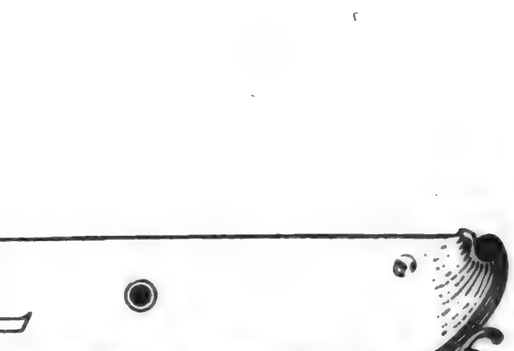

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, FRIDAY, JUNE 23, 1899.

SUMMER SEASON. Vol. XIV. No. 40.

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try one 10-cent box of

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to smoke now—or at any time when you want a short smoke and haven't time for a long one. They are real cigars, but small ones.

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Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 23.

PROGRAMME.

1. MARCH, "Washington Post" . . . . . Sousa
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Bei uns zu Haus'" . . . . . Strauss
4. SELECTION, "Aïda" . . . . . Verdi

5. BALLET MUSIC from "Queen of Sheba" . . . Goldmark
   Violoncello Solo, MR. KELLER.
6. TWO MOVEMENTS from "Peer Gynt" . . . . Grieg
7. MELODIE . . . . . Rubinstein
8. RIDE OF THE VALKYRIES . . . . . Wagner

9. LE DERNIER SOMMEIL DE LA VIERGE . . . Massenet
   The audience is respectfully requested to preserve silence during the performance of this number.
10. OVERTURE, "Orpheus" . . . . . Offenbach
11. WALTZ, "Meerleuchten" . . . . . Ziehrer
12. MARCH, "Stars and Stripes" . . . . . Sousa

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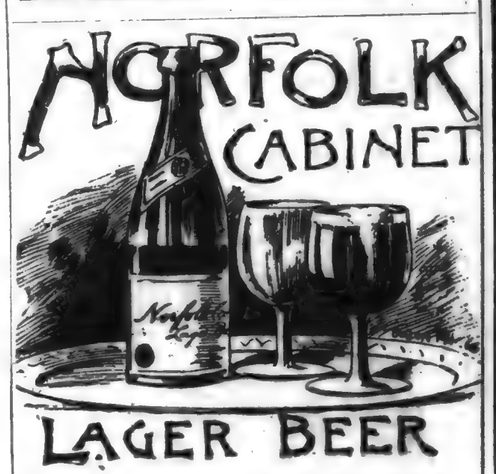

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, SATURDAY, JUNE 24, 1899. | SUMMER SEASON. Vol. XIV. No. 41.

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THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 24.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Elisabeth" . . . . . Rossini
3. WALTZ, "Vienna Girls" . . . . . Ziehrer
4. SELECTION, "Carmen" . . . . . Bizet

5. MARCH, "Queen of Sheba" . . . . . Gounod
6. SELECTION, "La Grande Duchesse" . . . . . Offenbach
7. (*a*) ERINNERUNG, (*b*) VALSE CAPRICE } for String Orchestra . . . . Keller (First Time.)
8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. MENUET . . . . . Heilman (First Time.)
10. TWO HUNGARIAN DANCES . . . . . Brahms
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Liberty Bell" . . . . . Sousa

Tuesday, June 27, Soloists' Night.
Friday, June 30, Request Night.

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PUBLISHED BY C. A. ELLIS, MUSIC HALL

BOSTON, MONDAY, JUNE [illegible]

SUMMER SEASON
Vol. XIV. No. 42.

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C. A. ELLIS, Manager. [illegible]

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE [illegible]

GRADUATES' NIGHT

PROGRAMME

[illegible]

Monday, June 27, St. [illegible]
Monday, June 30, Request Night.
Monday, July 7, Opening Night.

See the page of the Parisian Leaders and Drawing Cards

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, JUNE 27, 1899.

SUMMER SEASON.
Vol. XIV. No. 43.

YOU CAN

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Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 27.
SOLOISTS' NIGHT.

PROGRAMME.

1. MARCH, "Obersteiger" . . . . . Zeller
2. WALTZ, "Lagunen" . . . . . Strauss
3. OVERTURE, "Robinson Crusoe" . . . . . Heberlein
   (First Time.)
4. LES RAMEAUX . . . . . Faure
   Baritone Solo, DR. G. DE AMEZAGA.
5. OVERTURE, "Tell" . . . . . Rossini
6. INVITATION TO DANCE . . . . . Weber
7. { *a.* LÉGENDE / *b.* MAZOURKA } . . . . . Wieniawski
   Violin Solo, MR. ONDRICEK.
   Piano Accompaniment by MR. NAGEL.
8. BACCHANALE, from "Samson and Dalila" . . . . Saint-Saëns
9. MARCH, from "Strawberry Leaves" . . . . . Tippett
10. OVERTURE, "Frau Meisterin" . . . . . Suppé
    (First Time.)
11. WALTZ, "Amour et Printemps" . . . . . Waldteufel
12. MARCH, "Wien bleibt Wien" . . . . . Schrammel

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Saturday, July 1, Closing Night.

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FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 28, 1899.

SUMMER SEASON.
Vol. XIV. No. 44.

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WEDNESDAY, JUNE 28.

PROGRAMME.

1.	MARCH OF THE PRÆTORIAN GUARD	Noll
2.	OVERTURE, "Pique Dame"	Suppé
3.	WALTZ, "In's Centrum"	Strauss
4.	SELECTION, "Wizard of the Nile"	Herbert
5.	*a.* "Der Lindenbaum"	Schubert
	b. "Annie Laurie"	Old Scotch Song

Boston Trombone Quartette: Messrs. HAMPE, MAUSEBACH, MEYER, THOMAE.

6.	OVERTURE, "Zampa"	Hérold
7.	*a.* "Spring Song"	Mendelssohn
	b. "Aubade Printanière"	Lacome
8.	SELECTION, "Robin Hood"	De Koven
9.	VISIONS IN A DREAM	Lumbye

Zither Solo, Mr. KELLER.

The audience is respectfully requested to preserve silence during the performance of this number.

10.	OVERTURE, "Stradella"	Flotow
11.	WALTZ, "España"	Waldteufel
12.	MARCH, "With our Soldier Boys at Tampa Bay"	Slocum

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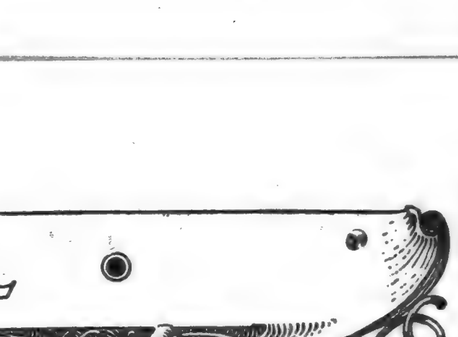

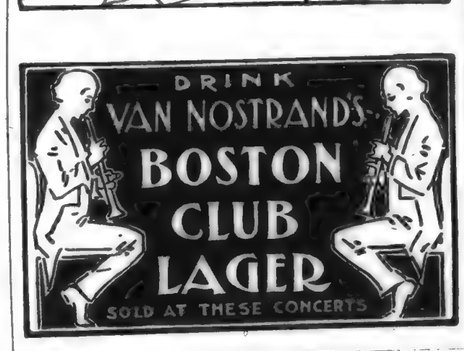

A Particularly Fine Lager for Family Use and Clubs.

Bottled in the most careful manner at our own bottling department, and sold by the S. S. Pierce Co. and all other leading grocers in New England.

Other Brands in Bottles:
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Our "Cabinet" and "Bismarck Braeu" are the most popular refreshments at these concerts.

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H. W. HABICH.
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Telephone, 56 Roxbury or 1152 Boston.

ESTABROOK & EATON'S MARGUERITE PERFECTOS, 10c. EACH, CONCHAS, 10c., 3 FOR 25c., SOLD AT THE "POPS."

SMOKE THE CELEBRATED "LA CELESTINA," THE BEST ALL-HAVANA CIGAR. DANIEL FRANK & CO.

[44]

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• THE MUSIC HALL •

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, JULY 1, 1899.

SUMMER SEASON. Vol. XIV. No. 47.

YOU CAN

Have your last season's outfit dyed or cleansed and refinished so it will look like new, by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

RELY ON

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

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Little Cigars

but have you ever tried them yourself? Do you know how desirable they really are—how good they are—how economical they are—how convenient they are—how satisfactory they are? You can know—once for all—by having the waiter bring you a 10-cent box of ten—to smoke now—to-night—while you are enjoying this concert.

They are for sale here.

THE MUSIC HALL

Promenade Concerts

FOURTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JULY 1.

CLOSING NIGHT.

PROGRAMME.

1. MARCH, "Tabasco" . . . . . Chadwick
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Bei uns zu Haus'" . . . . . Strauss
4. SELECTION, "Faust" . . . . . Gounod

---

5. MARCH, "Cruiser Harvard" . . . . . Strube
6. OVERTURE, "Rienzi" . . . . . Wagner
7. TRIO for Harp, Violin, 'Cello . . . . . Oehlschlägel
   (Messrs. SCHUECKER, ONDRICEK, KELLER.)
8. HUNGARIAN RHAPSODY No. 2 . . . . . Liszt

---

9. WALTZ, "Blue Danube" . . . . . Strauss
10. SELECTION, "Serenade" . . . . . Herbert
11. AMERICAN PATROL . . . . . Meecham
12. MARCH, "Stars and Stripes" . . . . . Sousa

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

HERE ARE A FEW NAMES FROM OUR LIST OF COMPOSERS:

ENGLISH.— Stephen Adams, F. H. Cowen, S. Liddle, C. V. Stanford, A. C. Mackenzie, R. H. Walthew, H. R. Shelley, Goring Thomas, Frances Allitsen, Maude V. White, Edward German, Mary Carmichael, Liza Lehmann, etc.

FRENCH.— C. Chaminade, Jane Vieu, L. Denza, P. Delmet, Bemberg, Guy d'Hardelot, De Leva, F. P. Tosti, etc.

ITALIAN.— F. P. Tosti, P. Mascagni, G. Puccini, G. Verdi, Don Lorenzo Perosi, etc.

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Times Apr 30

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So we'll have to take the Promenades just as they always have been, and thank our lucky stars for them as short as the season is. It is good to know that Mr. Fred R. Comee is to manage them again. He knows just how, and has made them the popular institution they have become. Mr. Max Zach will be the director again this year, and a right royal welcome he will receive at the opening on Monday evening, May 8.

SUNDAY POST.

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The Pops in this town have certain distinguishing characteristics and differ from beer gardens in other cities and in other countries. It is noticeable to the visitor from other parts that the men remove their hats, yet they quaff their beer and smoke their Havanas and cigarettes in the face of milady who dares not take anything stronger than the crimson claret punch.

Then, too, the people who look upon the "Pops" as something in the nature of a social affair are given an opportunity for peeping over the high wall of their own particular set and of catching a glimpse of the ones who figure chiefly in the society columns. It is the ambition of many to get a table near the elect and mingle if possible with the so-called smart set, and gaze superciliously over the rail to less favored (?) but in reality more comfortable acquaintances. They enjoy being stared at and in seeing their names in print. It is hoped they enjoy the music.

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THE TIMES

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Boston Transcript

SATURDAY, MAY 6, 1899

The Promenade Concerts

Among the many forms of amusement offered to the public there are probably none which attract more attention than the Music Hall Promenade Concerts. The announcement that the fourteenth season would open on Monday has created a very large demand for seats, and the opening night promises to equal those of past seasons. The same general arrangement of past seasons will be in vogue this year. Mr. Max Zach, who will again conduct the orchestra, has selected the following numbers for his opening programme:

Polonaise, from "Eugene Onégin"...Tchaikovski
Waltz, "Gross-Wien".....Strauss
Overture, "Orpheus aux Enfers".....Offenbach
Violin Obligato, Mr. Karl Ondricek
Oriental march.....Zach
Ballet music from "Coppelia".....Delibes
(a) Spring song.....Mendelssohn
(b) Sevillana.....Massenet
Valse Caprice, "Honeymoon".....Stix
For String Orchestra
Overture, "Mignon".....Ambroise Thomas
Two Slavonic Dances.....Dvorak
Polka, "Tic-tac".....Strobl
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March, "Stars and Stripes Forever".....Sousa

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One innovation in the matter of tables which will be appreciated is this: those tables in the balcony, directly over the historic clock, which heretofore have been reserved, will be thrown open at admission prices to first comers, while as an offset, nineteen new tables have been placed in the balcony on the Hamilton-street side. Moreover, additional tables are included this season in the reserved space on the floor, which is the really popular section of the auditorium at "Pop" concerts. As to the attendance at the opening concert it is to Mr. Comee a gratifying evidence of a prosperous season that practically every reserved table and seat have been sold, and that Max Zach, who is to conduct for the first weeks, will be given a royal ovation when he waves his baton for the opening number.

Boston Journal.

SUNDAY, MAY 7, 1899.

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The promenade concerts at Music Hall, with the many attractive features which have given them their great popularity in seasons past, will begin tomorrow evening, and for the next two months fine music of the lighter sort will be played, each evening from 8 until 11 by a superb orchestra drawn from the Boston Symphony players. Mr. Max Zach will be the conductor. An excellent buffet will be provided and smoking will be permitted at the tables. The following is the program for tomorrow night:

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Oriental March.....Zach
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Dance of the Automatons.
Valse.
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[48]

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Mr. Max Zach will conduct for the first four weeks, Mr. Gustav Strube the remainder of the season. As far as selections to be performed, patrons will surely welcome the favorites of the past, and the usual effort will be made to find attractive novelties. In a word, everything will be as it has [illegible] with only such innovations as are necessary to keep pace with the times.

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BOSTON HERALD — FRIDAY, MAY 5,

SUMMERY RIGS TO BE SEEN AT THE "POPS."

Matrons and Maids to Show off Some of the Lovely Gowns and Hats They Have Ordered.

NOW that the "Pop" concerts are near at hand there is a little flutter of excitement all along the fashionable line. The women and young girls will have every opportunity to wear the summer frocks they have been selecting of late, and smart gowns and effective headgear will add to the brilliancy of the Music Hall ensembles. For really at the various private views of late I have seen fascinating things, many of which have been sent home especially for wear at an occasion of this sort.

Such a lovely ecru batiste will be sure to grace the first occasion, and very fit and smart will the fashionable young matron look in this seemingly simple creation. As I remember the bodice there were inch tucks with little spacings, alternating with bands of batiste insertion on which was appliqued a butter-colored renaissance lace design. This combination was dainty and elegant in effect. The skirt madam had given a coquettish swing by means of a billowy flounce about the foot, over which hung a tunic finished with those tiny lingerie hand-run tucks. At the last fitting the owner had a number of stunning hats sent up to try on with her gown in order that an artistic finish might be given the toilet, and the one she selected was an openwork braid in straw color, with masses of tea roses and knots of black velvet ribbon.

Then I saw such a beautiful red liberty taffeta with tiny white clover leaf design which an observing young girl at the recent horse show had ordered out of respect to the onlookers, for, as she declared, "We cannot gain anything by appearing like a lot of Quakers—all in gray, and I for one will have something to offset the monotony."

But a red frock will prove no end of a blessing at Music Hall, where there is every reason to think that some of the gray horse show ones will be in evidence.

An odd feature of the above mentioned red gown was that the skirt was built, as to foot flounce, of the silk alternating with a bias band of pure white muslin, the extreme edge of the silk being decorated with white embroidered muslin points. The tunic which fell over the flounce was also edged with the embroidered points. The bodice was a tight back, pouched front, and had a sailor collar of silk and muslin edged with the embroidered points which ended in a jabot of muslin down the front of the bodice. My beauty crowns herself with a typical summer girl's hat. It is of white chip, draped in three long white plumes across the front. Two clusters of rosebuds, one tucked under and one over the brim, chou fashion, produce a roguish flare on the left side.

Foulards, too, will have their innings and a beautiful white one with sprays of yellow in small design was shown to me at a fashionable Boylston street house some days ago. The skirt was a plain sheath with a knee length bias flounce fagoted to it with white silk. The bodice was of the foulard, over which was fitted an ecru renaissance lace bolero with cutaway coat tail at the back. The stock was of white panne velvet, and there was a narrow girdle of the same. One of the new big round sunburnt straw turbans, with renaissance lace rosettes and paradise osprey will be worn with this rig.

Independent skirts and fancy tops will be worn, too, for during my tour of the shops, I saw various orders taken from some of the best known people in town. One which particularly appealed to me was in lettuce green taffeta. It was simply fashioned on a skirt model, to be sure, but the material composed of taffeta alternating with real Valenciennes insertion, was exquisite. The insertion, by the way, was hemstitched to the silk, lending that dainty Parisian touch so essential on all the ultra-smart bodices this season. This bodice will be worn by one of the best dressed women in town, whose tall svelt lines are the admiration of all in her coterie. G. M. P.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADES.

The promenade concerts at Music Hall will begin tomorrow evening and for the next two months will be given nightly except Sundays. The orchestra will number upwards of fifty men drawn from the Boston Symphony players, and light music of the best class will predominate in the programmes. Mr. Zach will be the conductor, who has selected the following numbers for the opening programme:

Polonaise, from "Eugene Oneguin," Tschaikowski (first time); waltz, "Gross-wien," Strauss; overture, "Orpheus aux Enfers," Offenbach; violin obligato, Mr Karl Ondricek; oriental march, Zach; ballet music from "Coppelia," Delibes, (a) Dance of the Automatons, (b) Valse, (c) Czardas; (a) Spring Song, Mendelssohn; (b) Sevillana, Massenet; valse caprice, "Honeymoon," Stix, for string orchestra (first time). The audience is respectfully requested to preserve silence during the performance of this number. Overture, [illegible] Ambroise Thomas; two Slavonic dances, Dvorak; polka, "Tic-tac," [illegible] waltz, "Grubenlichter," Zeller; [illegible] "Stars and Stripes Forever," [illegible]

Boston Sunday Globe.
SUNDAY, MAY 7, 1899.

Summer Promenade Concerts

The Promenade concerts at Music hall, with the many attractive features which have given them their great popularity in seasons past, will begin tomorrow evening, and for the next two months fine music of the lighter sort will be played each evening from 8 until 11, by a superb orchestra drawn from the Boston Symphony players. Mr Zach will be the conductor. An excellent buffet will be provided, and smoking will be permitted at the tables. The following is the program for tomorrow night:

Polonaise, from Eugene Oneguin..Tschaikowski
(First time.)
Waltz, Gross-Wien.....Strauss
Overture, Orpheus aux Enfers.....Offenbach
Violin obligato, Mr Karl Ondricek.
Oriental march.....Zach
Ballet music from Coppelia.....Delibes
Spring song.....Mendelssohn
Sevillana.....Massenet
Valse caprice, Honeymoon.....Stix
For string orchestra (first time.)
Overture, Mignon.....Ambroise Thomas
Two Slavonic dances.....Dvorak
Polka, Tic-tac.....Strobl
Waltz, Grubenlichter.....Zeller
March, Stars and Stripes Forever.....Sousa

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CV., NO. 127.
SUNDAY, MAY 7, 1899.

IN THE WORLD OF MUSIC.

Programme for First of the Promenade Concerts.

Season Opens Tomorrow Night — Second Concert of the People's Singing Classes, Advanced Division, to Be Given This Evening — Sousa's Band Here.

THE promenade concerts at Music Hall will begin tomorrow evening, and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided at low prices, and the immense patronage which these popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of 50 men, drawn from the Boston Symphony players, and light music of the best class will predominate in the programmes. Mr. Max Zach will be the conductor. The following is the bill for tomorrow evening:

Polonaise, from "Eugene Oneguin".....Tschaikowski
(First time.)
Waltz, "Gross-Wien".....Strauss
Overture, "Orpheus aux Enfers".....Offenbach
Oriental march.....Zach
Ballet music from "Coppelia".....Delibes
Spring Song.....Mendelssohn
Sevillana.....Massenet
Valse caprice, "Honeymoon".....Stix
(First time.)
Overture, "Mignon".....Ambroise Thomas
Two Slavonic dances.....Dvorak
Polka, "Tic-tac".....Strobl
Waltz, "Grubenlichter".....Zeller
March, "Stars and Stripes Forever".....Sousa

Music Hall will be filled tomorrow night with a large and brilliant company for the inauguration of the "Pop" concert season, and it will seem very pleasant for the patrons, who have enjoyed their evenings there so much in former years, to find themselves seated around the cosy tables again listening to the fine music, which is always sure to be provided for them by Mr. Zach's men. Among those who have already secured tables for themselves and who will bring parties are Mr. George Lee, Jr., Mr. Laurence Tucker, Mr. Charles Hayden, Mr. Joshua B. Holden, Mr. C. P. Phelps, Mr. George H. Billings, Mr. Walter Dugan, Mr. David Noyes, Mr. Richard Heard, Mr. Walter Deland Came and Mr. R. H. Carleton. Miss Hecht of Commonwealth avenue has also engaged a table, and will bring a party.

Boston Transcript
SATURDAY, MAY 13, 1899

The first week of the regular summer season of Promenade Concerts ends with the performance at Music Hall this evening. Mr. Zach in the make-up of the programmes has maintained a high standard of excellence which has always characterized these concerts. The programme for this evening is:

March, "Bride Elect".....Sousa
Overture, "Pique Dame".....Suppé
Waltz, "Grubenlichter".....Zeller
Selection from "The Gondoliers".....Sullivan
Overture, "Prince Pro Tem".....Thompson
Two Movements from Suite "Peer Gynt"...
.....Grieg
American Patrol.....Meechan
Overture, "Tannhäuser".....Wagner
Intermezzo, "Forget Me Not".....McBeth
Selection from "The Belle of New York"...
.....Kerker
Love's Dream After the Ball.....Czibulka
Georgia Camp Meeting.....Mills

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 136.
TUESDAY, MAY 16, 1899.

THE "POPS."

A large audience signalized the opening of the second week of the promenade concerts in Music Hall last evening. A notably attractive and well-arranged programme had been prepared for the occasion by Mr. Max Zach, and that its performance left nothing to be desired will be taken for granted. Encores have become a feature of these concerts, and the conductor responds to them with a ready generosity that does nothing to diminish the great favor in which he is held. This evening the selections are particularly strong in their contrasting variety and their quality of popularity. This season's "Pops" are already an assured success.

Boston Daily Globe.
TUESDAY, MAY 9, 1899.

OPENING OF THE "POPS."

Promenade Concert Season in Music Hall.

Fourteenth Year of Enjoyable Summer Musical Entertainments.

Brilliant Audience, Attractive Program and Max Zach Orchestra Leader.

With all of the familiar features and a few new touches here and there the Music hall promenade concerts opened last evening for the 14th season. It was the same old "pop" atmosphere, the sort of halfway condescension to the bohemianism of the summer season in which Boston annually indulges. For two months in the year it is permissible to smoke in Music hall, partake of light refreshments and adopt an informality of manner and conduct while listening to the orchestral music, altogether impossible other than during this short season. The public has accepted these privileges in the past with much gusto until the "pops" have become one of the summer institutions, and last evening, the opening concert, indicated an exceptionally successful season. Every seat in the large hall was taken, and as usual there were many late comers who were obliged to stand.

This season the management has done more in the way of interior decoration than before. The lobby had its summer dress of green, and the hall itself was resplendent in streamers of pink and green running from the center of the ceiling to the second balcony rail. Festoons of evergreen are draped around the balconies and in front of the stage. In place of the familiar stage of Music hall the management has surrounded the orchestra with quite a theatrical setting, which relieves the barrenness of the stage. It is an interior with flies and wings, the large arched openings in the rear disclosing a landscape flat. A large flag is spread along the rear wall above the second balcony. The management has considered the smoke question, and the system of ventilation in use last evening was very effective in disposing of the clouds which in former years have been rather annoying to those in the second balcony.

Those who have patronized the "pops" in the past, and have enjoyed the peculiar character of entertainment and accessories which it offers will feel just as much at home this season as ever. While there has always been a demand for reserved places at the tables it has been essentially a place where one felt like dropping in when the whim suited them without going to the trouble of engaging places. This has made it impossible for the management to provide sufficient unreserved space on the floor of the hall. This year the tables in the rear balcony are not reserved, but in place of the chairs along the sides of the first balcony this year a row of reserved tables has been introduced. The only seats without tables now are in the second balcony.

The orchestra is made up of musicians with whose talent Boston is very familiar, and the players and the conductor, Max Zach, received a very enthusiastic reception when they came upon the stage last evening. The floor was a brilliant mass of coloring, for here is where the real enthusiasm of the "pops" congregates. In the reserved space were many of the familiar faces that one finds at the opening concerts, before the hot weather changes the character of the audiences and takes many out of the city.

It was distinctively a dressy audience, for the women were resplendent in gowns of contrasting soft and strident colors that fashion has commanded shall be worn this season. Stunning gowns were so promiscuous that only the few plainly dressed elderly women were such as to attract attention.

Last evening's program was as follows:

Polonaise from Eugenie Oneguin..Tschaikowski
Waltz, Gros-Wien.....Strauss
Overture, Orpheus aux Enfers.....Offenbach
Violin obligato, Mr Karl Ondricek.
Oriental march.....Zach
Ballet music from Coppelia.....Delibes
Spring song.....Mendelssohn
Sevillana.....Massenet
Valse caprice, Honeymoon.....Stix
Overture, Mignon.....Ambroise Thomas
Two Slavonic dances.....Dvorak
Polka, Tic-tac.....Strobl
Waltz, Grubenlichter.....Zeller
March, Stars and Stripes Forever.....Sousa

The orchestra played in a manner which elicited the most favorable commendations, each selection being given with a precision and verve characteristic of this admirable body of men, who through long association with each other invariably interpret a composer's work effectively and artistically. The usual encores were demanded, the lighter selections evoking special enthusiasm. Two new selections were presented by Mr Zach. The opening number, the polonaise from "Eugene Oneguin," by Tschaikowsky, is an attractive movement, although hardly characteristic enough of the composer to impress itself very strongly upon the memories of the auditors. The other novelty, however, the valse caprice, "Honeymoon," by Stix, is a delightful addition to that collection of "the audience will please preserve silence" selections. Written for strings it is a simple, dreamy movement that suits the promenade atmosphere admirably. Mr Zach will undoubtedly have to play it frequently during the season, as it was very enthusiastically appreciated last evening. The program for this evening is as follows:

March, Under the Double Eagle.....Wagner
Overture, Light Cavalry.....Suppe
Waltz, Snowballs.....Ziehrer
Pearls from the operas of Meyerbeer.
March from El Capitan.....Sousa
Waltz, Emperor.....Strauss
Bosnian song and kolo.....Komzak
Finale from act 1, Lohengrin.....Wagner
Two Spanish dances.....Moszkowski
Largo.....Handel
Violin solo, Mr K. Ondricek.
Waltz, Jolly Fellows.....Vollstedt
Teufelsmarsch.....Suppe

[49]

PROMENADE CONCERTS.

The Music Hall promenade concerts will begin their fourteenth season on Monday evening, May 8, with the 702d performance. Notwithstanding the general impression each year that these concerts begin earlier than usual, the opening night has been the same for the past six years. One strong evidence of the popularity of these concerts is the early inquiries which are made as to the time of beginning, the sale of tickets and other details.

As usual, an orchestra of fifty musicians from the ranks of the Boston Symphony Orchestra will render the light music which always obtains with the same finish shown in the earlier Symphony season. All the details which have sustained the reputation of these concerts for so many years will be repeated. The promenade concerts appeal not only to the regular Symphony patrons, but also to a much more extended following who do not care for the classical music given during the regular season, but prefer the lighter and so-called "popular music."

There is also a certain air of genteel sociability, quite impossible in any other kind of musical entertainment. That one can eat, drink and smoke when one likes is a privilege enjoyed by all, and the greatest compliment paid to the power of music is the absolute silence maintained.

Now for the Pop concerts and the Military Tournament—two spring features to interest all alike! Boston without this Music Hall diversion would be deadly dull indeed. The Pops have long since been regarded as a regular institution and are eagerly looked forward to as the nearest approach to what New York gives. Some things grow stale by long usage—not so the Pops. The popular success of these conderts was considered at first a matter of doubt, and in the minds, too, of persons who desired them to succeed. All doubts were dispelled, however, thanks to the wise management of Mr. Charles Ellis and his genial "right bower," Fred Comee.

The Pops in this town have certain distinguishing characteristics and differ from beer gardens in other cities and in other countries. It is noticeable to the visitor from other parts that the men remove their hats, yet they quaff their beer and smoke their Havanas and cigarettes in the face of milady who dares not take anything stronger than the crimson claret punch.

Then, too, the people who look upon the "Pops" as something in the nature of a social affair are given an opportunity for peeping over the high wall of their own particular set and of catching a glimpse of the ones who figure chiefly in the society columns. It is the ambition of many to get a table near the elect and mingle if possible with the so-called smart set, and gaze superciliously over the rail to less favored (?) but in reality more comfortable acquaintances. They enjoy being stared at and in seeing their names in print. It is hoped they enjoy the music.

On Monday, May 8, the concerts open under the leadership of Max Zach. The last four of the eight weeks Mr. Gustav Strube will conduct. There will be incidental features, such as "Harvard Night," etc., and the season promises success. Seats go on sale tomorrow at Music Hall box office.

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Roger Wolcott, Jr., the son of Governor Wolcott, will make his debut as a lieutenant in the First Regiment of [illegible] the military tourna-

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THE TIMES

ESTABLISHED 1864.

The musical aspect has settled down to the promenade concerts and pupils' recitals. It would indeed be "the melancholy" days of the musical year did we not have the "pops" to brighten up the dreary hum-drum of the exhibitions being given to show what the students have accomplished during the season.

The "pops" are proving just as delightful as they ever did. The patrons haven't yet become quite amalgamated to their Bohemian atmosphere, but with the warm weather, which is sure to come before long, their restraint will wilt a bit, and they will enter into their full enjoyment. The new innovations are improvements over last year, and the increased table space which the balcony offers is not a bit too much for the patrons, many of whom have been turned away in past seasons for want of accommodation. Mr. Comee is again proving the right man in the right place as manager and Max Zach is making up programmes which everyone enjoys.

The programme tomorrow night will be:

March, "For the Country" ..... Millocker
Waltz, "Les Patineurs" ..... Waldteufel
Overture, "Donna Diana" ..... Reznicek
Selection, "The Serenade" ..... Herbert
Fantasie, "Il Trovatore" ..... Verdi
Entr'acte, "La Colombe" ..... Gounod
Waltz, "Jolly Fellows" ..... Vollstedt
Ride of the Hussars ..... Spindler
Overture, "Poet and Peasant" ..... Suppe
'Cello Obligato, Mr. Keller.
Retraite Croate ..... G. Marie
Loin du Bal ..... Gillet
Austria March ..... Zach

[illegible] TUESDAY, [illegible]

POP CONCERTS.

Opening of the Fourteenth Season of These Encouragements to Innocent Hilarity—Mr. Max Zach Conductor.

The 14th season of the Promenade Concerts, Mr. Max Zach conductor, began last evening at Music Hall. The program was as follows:

Polonaise, from "Eugene Oneguin" .... Tschaikowsky
(First time.)
Waltz, "Gross—Wien" ..... Strauss
Overture, "Orpheus aux Enfers" .. Offenbach
Oriental March. ..... Zach
Ballet Music from "Coppelia" ..... Delibes
Dance of the Automatons.
Valse.
Czardas.
Spring Song ..... Mendelssohn
Sevillana ..... Massenet
Valse Caprice, "Honeymoon" ..... Stix
For String Orchestra.
(First time.)
Overture, "Mignon" ..... Thomas
Two Slavonic Dances ..... Dvorak
Polka, "Tic-tac" ..... Strobl
Waltz, "Grubenlichter" ..... Zeller
March, "Stars and Stripes Forever" .... Sousa

In spite of the threatening weather and attractions at the theatres, Music Hall was crowded last night with the lovers of tunes and those in quest of an usement at a reasonable price. Floor and galleries were filled; there was frequent applause; certain pieces were encored. The new waltz caprice for strings was redemanded imperiously; it is a graceful trifle that gave Mr. Ondricek, the concert master, an opportunity to display his broad and sympathetic tone, which had already been appreciated in the obbligato in the overture by Offenbach. Mr. Zach was warmly welcomed when he made his appearance, and he was often obliged to bow his acknowledgmentse.

The audience was for the most part extremely sedate. The atmosphere of the Symphony concerts still surcharged the hall, and some of the listeners no doubt missed analytical program-books. Even draughts of beer did not cause the conversation to mount to fever heat. Courage! The season began only last night. With warmer weather and with confidence gained by familiarity—jollity will come. A year ago patriotism was a powerful lever to enthusiasm, but the only reminder last night of the excitement of May, 1898, was the Sousa march.

From year to year it is the fashion to comment on the educational influence of these entertainments. Some sanguine persons have thought that the Pops will eventually be the means of breaking down all social barriers; that there will be a pleasing informality in dress and an abandonment of the necessity of formal introduction.

There were no signs of this ideal democracy last evening. Those within the pen and those without were equally courteous and dignified, in the well-known, historic Boston fashion. They all enjoyed the excellent music, each in his or her own way, but the waltzes did not lead to promiscuous invitations to dance. Some of the men were in full evening dress: some compromised on tuxedo and black cravat: the greater number, liberal in judgment, clad in every-day clothes, neither envied nor derided the more formal. There was at least an expression of toleration throughout the hall. This, at least, is a step—as the earnest woman in Cambridge remarked at a lecture, when she heard that the cannibals of Australia roasted their victims.

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The program this evening will be as follows:

March, "Under the Double Eagle" .... Wagner
Overture, "Light Cavalry" ..... Suppé
Waltz, "Snowballs" ..... Ziehrer
Pearls from the Operas of ..... Meyerbeer
March from "El Capitan" ..... Sousa
Waltz, "Emperor" ..... Strauss
Bosnian Song and Kolo (National Dance) Komzak
(First time.)
Finale from Act I., "Lohengrin" ..... Wagner
Two Spanish Dances ..... Moszkowski
Largo ..... Handel
Violin Solo, Mr. K. Ondricek.
Waltz, "Jolly Fellows" ..... Vollstedt
Teufelsmarsch ..... Suppé

Philip Hale.

The Beacon
May 14

MUSIC AND MUSICIANS.

The fourteenth season of the delightful Music Hall Promenade Concerts, familiarly known as the "Pops," has begun and gives even more than usual promise of excellence. Mr. Max Zach is the conductor and it is very evident that he knows how to please his audience. Music in the lighter vein will be the rule, but it will be music, not trash. Mr. Zach is the ideal conductor for musical performances of this kind and his programs are always made up in such a way as to attract people who, whether trained or untrained in musical technique, are fond of listening to really good music. The program for this Saturday, night will be March, Bride Elect, Sousa; Overture, Pique Dame, Suppé; Waltz, Grubenlichter, Zeller; Selection from The Gondoliers, Sullivan; Overture, Prince Pro Tem, Thompson; Two Movements from Suite, Peer Gynt, Grieg; American Patrol, Meecham; Overture, Tannhäuser, Wagner; Intermezzo, Forget me not, McBeth; Selection from the Belle of New York, Kerker; Love's Dream After the Ball, Czibulka; Georgia Camp-Meeting, Mills

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OF NEW ENGLAND.

A SIGN OF SPRING.

"POP" CONCERTS.

Society Thronged Music Hall at the Opening Last Night.

Pop! Pop! Pop!

The tobacco-hazy air of Music Hall was punctured with pops last evening, and a gay throng of people gathered to do honor to the first of the season's series of promenade concerts. Everyone was in excellent humor, and society's best graced the occasion with their presence.

The delightful informality of these concerts, where men may smoke to their hearts' content, with their wives or sweethearts smiling graciously on them, or may even indulge in beverages dear to the masculine heart, is their most attractive feature. A fellow may wear a choice expanse of white linen and all the fixin's of "his gold-plated harness," as David Harum would say, or the togs which he put on in the morning to go to business, and the ladies may appear in chic toilettes or the unconventional silk waist. Moreover, the fair ones may have the blissful satisfaction of airing their neglected theatre bonnets.

Some innovations have been made this year in the arrangement of the tables. Those in the balcony, directly over the historic clock, which last year were reserved, were thrown open last night at admission prices to first comers, and as an offset nineteen new tables were placed in the balcony on the Hamilton street side. Moreover, additional tables are included this season in the reserved space on the floor, which is the really popular section of the auditorium at "Pop" concerts. There were 100 tables on the floor last evening. All seats at the tables were sold several days in advance, and even the gallery seats for onlookers were entirely filled. The big auditorium was draped in streamers of pink and green bunting, and the balconies were festooned with ropes of laurel. The stage had a background of landscape scenery, which enlivened its usual soberness. The corridors were decorated with stately spruce trees.

The orchestra, under the leadership of Max Zach, rendered a programme of twelve numbers, those from Tschaikowski and Stix being given here for the first time. The violin obligato by Karl Ondricek, in the Offenbach overture, elicited enthusiastic applause.

The familiar figure of "Mrs. Jack" was, of course, missed from those in attendance. A few of the promenaders noticed were: Philip Sears and Mrs. Sears, George C. Lee, Jr., and Mrs. Lee, Mr. H. L. Higginson and party, Dr. Galloupe, Mr. Charles Hayden and party, Miss Hecht and party, Alderman Presho, ex-Senator Holden, Mrs. Holden and Miss Holden, Mr. and Mrs. Drake, F. G. Litchfield and party, Mrs. Fred Comee and party, James A. Houston, Mrs. Houston and Mr. Earnest Houston, Mr. and Mrs. William V. Apthorp, Charles Bacon and party, Captain Foster and party, Mark Andrews and party.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, MAY 9, 1899.

MUSICAL MATTERS.

Successful Opening of the "Pop" Concert Season.

If Tennyson had lived in Boston he would have written:—

In the Spring the tired musician
Wants his music brewed with hops.
In the Spring a young man's fancy
Lightly turns to thoughts of "Pops."

There is nothing certain about a Boston Spring except that it brings the ever-welcome Music Hall Promenade Concerts in its train.

But, enjoyable as these occasions are, it is decidedly difficult to sing a new song about them; there is the same excellent orchestra of more than 50 Symphony men, there is the same excellent conductor, Mr. Max Zach, there is the same large crowd filling the hall to the doors, the same buzz of happy conversation, the same hush at the classical numbers, the same enthusiasm; we rub our glasses and wonder whether a year has actually passed by since we assisted at this scene.

Possibly the programme last night had changed a trifle in the direction of lightness, a failing that leans to Virtue's side on such an occasion, and there was no attempt made to give Liszt or Wagner, the heaviest works being no more weighty than Dvorak's "Slavonic Dances" or Thomas's Overture to "Mignon."

The conductor was represented by an Oriental march which was as bizarre and quaint as the genuine Eastern article, and found immediate favor with the audience. Mr. Zach has shown considerable grace in its orchestration, and its themes afford good contrasts and effect, but it was rather too loud and emphatic to be really Oriental, Mr. Zach (like Beethoven) having fallen into the error of imagining that the unspeakable Turk was generally fortissimo.

Encores were thick as leaves on Vallombrosa, and the large and fashionable audience was evidently in the best of moods, redemanding everything from Offenbach's cancan to Mendelssohn's spring tonic.

The hall was very tastefully decorated, and the stage itself presented a drawing-room scene which was not only pleasing to the eye but had the great advantage of throwing the sound well into the auditorium, making the orchestra sound fuller than ever before.

As usual there was one number during which the audience was "respectfully requested to keep silence." This was a waltz by Stix, which was given by string orchestra very daintily.

After the orchestra had crossed the Stix they gave more boisterous music to a very brilliant ending of a most agreeable programme.

Altogether it was a most successful beginning of the informal season, and Mr. F. R. Comee, who had charge of the arrangements, is to be congratulated upon the delightful results.

Louis C. Elson.

Boston Journal.

SUNDAY, MAY 14, 1899.

MUSIC HALL PROMENADES.

Music Hall presents each evening nowadays a scene of beauty and brilliancy greater than in former seasons of the promenade concerts. The character of these entertainments is well suited to the music-lovers of Boston and vicinity, and their popularity is in a great measure due to the fact that the programs rendered are well chosen by Mr. Zach. The wide range of composers drawn upon pleases the large audiences. Viewed from any point, the present season promises to be most successful. It is restful and inspiring to attend one of these promenade concerts, when both the pleasures of the inner and outer man are satisfied. The program for Monday evening is:

March, "For the Country" ..... Millöcker
Waltz, "Les Patineurs" ..... Waldteufel
Overture, "Donna Diana" ..... Reznicek
Selection from "The Serenade" ..... Herbert
Fantasie, "Il Trovatore" ..... Verdi
Entr'acte, "La Colombe" ..... Gounod
Waltz, "Jolly Fellows" ..... Vollstedt
Ride of the Hussars ..... Spindler
Overture, "Poet and Peasant" ..... Suppé
'Cello Obligato, Mr. Keller.
Retraite Croate ..... G. Marie
Loin du Bal ..... Gillet
Austria March ..... Zach

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

SUNDAY MORNING, MAY 14, 1899.

(Copyright, 1899, Post Publishing Company.)

THE POP CONCERTS.

The renowned "Pop" concert season is now in full swing at Music Hall. The series of concerts being given this season will further establish Conductor Max Zach's excellent judgment of the popular taste of Boston music lovers. The audiences this season are composed of our most fashionable sets, and the dazzling brilliancy presented each night is an inspiring sight. Artistic Boston can well feel proud of its promenade concerts. The programme to be rendered tomorrow night is as follows:

March, "For the Country" ..... Millocker
Waltz, "Les Patineurs" ..... Waldteufel
Overture, "Donna Diana" ..... Reznicek
Selection from "The Serenade" ... Herbert
Fantasie, "Il Trovatore" ..... Verdi
Entr'acte, "La Colombe" ..... Gounod
Waltz, "Jolly Fellows" ..... Vollstedt
Ride of the Hussars ..... Spindler
Overture, "Poet and Peasant" ..... Suppe
'Cello Obligato, Mr. Keller.
Retraite Croate ..... G. Marie
Loin Du Bal ..... Gillet
Austrian March ..... Zach

"True patriots all"—*Barrington.*

HOW the people assembled at the "pop" concerts on Wednesday evening did cheer when General Wheeler, on the arm of Mayor Quincy, entered spacious Music Hall. "Dixie" and other martial tunes were played, and it was indeed "military night." The warm weather this week has brought large numbers of people to these concerts, always so popular a feature of every Boston summer. The present week marks the last during which the well liked Mr. Max Zach will preside over the orchestra. To sip cool beverages, listen to fine music artistically rendered by a famous orchestra, and see fashionables doing the same thing, makes a combination of pleasures that only the "pop" concerts afford and habitues relish. The concerts will continue all next week, every evening, at Music Hall, from eight until ten.

[50]

PROMENADE CONCERTS.

The Music Hall promenade concerts will begin their fourteenth season on Monday evening, May 8, with the 702d performance. Notwithstanding the general impression each year that these concerts begin earlier than usual, the opening night has been the same for the past six years. One strong evidence of the popularity of these concerts is the early inquiries which are made as to the time of beginning, the sale of tickets and other details.

As usual, an orchestra of fifty musicians from the ranks of the Boston Symphony Orchestra will render the light music which always obtains with the same finish shown in the earlier Symphony season. All the details which have sustained the reputation of these concerts for so many years will be repeated. The promenade concerts appeal not only to the regular Symphony patrons, but also to a much more extended following who do not care for the classical music given during the regular season, but prefer the lighter and so-called "popular music."

There is also a certain air of genteel sociability, quite impossible in any other kind of musical entertainment. That one can eat, drink and talk when one likes is a privilege enjoyed by all, and the greatest compliment paid to the power of music is the absolute silence maintained

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Now for the Pop concerts and the Military Tournament—two spring features to interest all alike! Boston without this Music Hall diversion would be deadly dull indeed. The Pops have long since been regarded as a regular institution and are eagerly looked forward to as the nearest approach to what New York gives. Some things grow stale by long usage—not so the Pops. The popular success of these concerts was considered at first a matter of doubt, and in the minds, too, of persons who desired them to succeed. All doubts were dispelled, however, thanks to the wise management of Mr. Charles Ellis and his genial "right bower," Fred Comee.

The Pops in this town have certain distinguishing characteristics and differ from beer gardens in other cities and in other countries. It is noticeable to the visitor from other parts that the men remove their hats, yet they quaff their beer and smoke their Havanas and cigarettes in the face of milady who dares not take anything stronger than the crimson claret punch.

Then, too, the people who look upon the "Pops" as something in the nature of a social affair are given an opportunity for peeping over the high wall of their own particular set and of catching a glimpse of the ones who figure chiefly in the society columns. It is the ambition of many to get a table near the elect and mingle if possible with the so-called smart set, and gaze superciliously over the rail to less favored (?) but in reality more comfortable acquaintances. They enjoy being stared at and in seeing their names in print. It is hoped they enjoy the music.

On Monday, May 8, the concerts open under the leadership of Max Zach. The last four of the eight weeks Mr. Gustav Strube will conduct. There will be incidental features, such as "Harvard Night," etc., and the season promises success. Seats go on sale tomorrow at Music Hall box office.

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Roger Wolcott, Jr., the son of Governor Wolcott, will make his debut as a lieutenant in the First Regiment of the military tourna-

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THE TIMES

ESTABLISHED 1864.

The musical aspect has settled down to the promenade concerts and pupils' recitals. It would indeed be "the melancholy" days of the musical year did we not have the "pops" to brighten up the dreary hum-drum of the exhibitions being given to show what the students have accomplished during the season.

The "pops" are proving just as delightful as they ever did. The patrons haven't yet become quite amalgamated to their Bohemian atmosphere, but with the warm weather, which is sure to come before long, their restraint will wilt a bit, and they will enter into their full enjoyment. The new innovations are improvements over last year, and the increased table space which the balcony offers is not a bit too much for the patrons, many of whom have been turned away in past seasons for want of accommodation. Mr. Comee is again proving the right man in the right place as manager and Max Zach is making up programmes which everyone enjoys.

The programme tomorrow night will be:

March, "For the Country"	Millocker
Waltz, "Les Patineurs"	Waldteufel
Overture, "Donna Diana"	Reznicek
Selection, "The Serenade"	Herbert
Fantasie, "Il Trovatore"	Verdi
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Retraite Croate	G. Marie
Loin du Bal	Gillet
Austria March	Zach

Boston Journal.

TUESDAY, MAY [illegible].

POP CONCERTS.

Opening of the Fourteenth Season of These Encouragements to Innocent Hilarity—Mr. Max Zach Conductor.

The 14th season of the Promenade Concerts, Mr. Max Zach conductor, began last evening at Music Hall. The program was as follows:

Polonaise, from "Eugene Oneguin"	Tschaikowsky
(First time.)	
Waltz, "Gross—Wien"	Strauss
Overture, "Orpheus aux Enfers"	Offenbach
Oriental March	Zach
Ballet Music from "Coppelia"	Delibes
Dance of the Automatons.	
Valse.	
Czardas.	
Spring Song	Mendelssohn
Sevillana	Massenet
Valse Caprice, "Honeymoon"	Stix
For String Orchestra.	
(First time.)	
Overture, "Mignon"	Thomas
Two Slavonic Dances	Dvorak
Polka, "Tic-tac"	Strobl
Waltz, "Grubenlichter"	Zeller
March, "Stars and Stripes Forever"	Sousa

In spite of the threatening weather and attractions at the theatres, Music Hall was crowded last night with the lovers of tunes and those in quest of an usement at a reasonable price. Floor and galleries were filled; there was frequent applause; certain pieces were encored. The new waltz caprice for strings was redemanded imperiously; it is a graceful trifle that gave Mr. Ondricek, the concert master, an opportunity to display his broad and sympathetic tone, which had already been appreciated in the obbligato in the overture by Offenbach. Mr. Zach was warmly welcomed when he made his appearance, and he was often obliged to bow his acknowledgmentse.

The audience was for the most part extremely sedate. The atmosphere of the Symphony concerts still surcharged the hall, and some of the listeners no doubt missed analytical program-books. Even draughts of beer did not cause the conversation to mount to fever heat. Courage! The season began only last night. With warmer weather and with confidence gained by familiarity—jollity will come. A year ago patriotism was a powerful lever to enthusiasm, but the only reminder last night of the excitement of May, 1898, was the Sousa march.

From year to year it is the fashion to comment on the educational influence of these entertainments. Some sanguine persons have thought that the Pops will eventually be the means of breaking down all social barriers; that there will be a pleasing informality dress and an abandonment of the necessity of formal introduction.

There were no signs of this ideal democracy last evening. Those within the pen and those without were equally courteous and dignified, in the well-known, historic Boston fashion. They all enjoyed the excellent music, each in his or her own way, but the waltzes did not lead to promiscuous invitations to dance. Some of the men were in full evening dress; some compromised on tuxedo and black cravat; the greater number, liberal in judgment, clad in every-day clothes, neither envied nor derided the more formal. There was at least an expression of toleration throughout the hall. This, at least, is a step—as the earnest woman in Cambridge remarked at a lecture, when she heard that the cannibals of Australia roasted their victims.

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The program this evening will be as follows:

March, "Under the Double Eagle"	Wagner
Overture, "Light Cavalry"	Suppé
Waltz, "Snowballs"	Ziehrer
Pearls from the Operas of	Meyerbeer
March from "El Capitan"	Sousa
Waltz, "Emperor"	Strauss
Bosnian Song and Kolo (National Dance)	Komzak
(First time.)	
Finale from Act I., "Lohengrin"	Wagner
Two Spanish Dances	Moszkowski
Largo	Handel
Violin Solo, Mr. K. Ondricek.	
Waltz, "Jolly Fellows"	Vollstedt
Teufelsmarsch	Suppé

Philip Hale.

The Season
May 1–

MUSIC AND MUSICIANS.

The fourteenth season of the delightful Music Hall Promenade Concerts, familiarly known as the "Pops," has begun and gives even more than usual promise of excellence. Mr. Max Zach is the conductor and it is very evident that he knows how to please his audience. Music in the lighter vein will be the rule, but it will be music, not trash. Mr. Zach is the ideal conductor for musical performances of this kind and his programs are always made up in such a way as to attract people who, whether trained or untrained in musical technique, are fond of listening to really good music. The program for this, Saturday, night will be March, Bride Elect, Sousa; Overture, Pique Dame, Suppé; Waltz, Grubenlichter, Zeller; Selection from The Gondoliers, Sullivan; Overture, Prince Pro Tem, Thompson; Two Movements from Suite, Peer Gynt, Grieg; American Patrol, Meecham; Overture, Tannhäuser, Wagner; Intermezzo, Forget me not, McBeth; Selection from the Belle of New York, Kerker; Love's Dream After the Ball, Czibulka; Georgia Camp-Meeting, Mills

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The Representative Democratic Paper
OF NEW ENGLAND.

A SIGN OF SPRING.

"POP" CONCERTS.

Society Thronged Music Hall at the Opening Last Night.

Pop! Pop! Pop!

The tobacco-hazy air of Music Hall was punctured with pops last evening, and a gay throng of people gathered to do honor to the first of the season's series of promenade concerts. Everyone was in excellent humor, and society's best graced the occasion with their presence.

The delightful informality of these concerts, where men may smoke to their hearts' content, with their wives or sweethearts smiling graciously on them, or may even indulge in beverages dear to the masculine heart, is their most attractive feature. A fellow may wear a choice expanse of white linen and all the fixin's of "his gold-plated harness," as David Harum would say, or the togs which he put on in the morning to go to business, and the ladies may appear in chic toilettes or the unconventional silk waist. Moreover, the fair ones may have the blissful satisfaction of airing their neglected theatre bonnets.

Some innovations have been made this year in the arrangement of the tables. Those in the balcony, directly over the historic clock, which last year were reserved, were thrown open last night at admission prices to first comers, and as an offset nineteen new tables were placed in the balcony on the Hamilton street side. Moreover, additional tables are included this season in the reserved space on the floor, which is the really popular section of the auditorium at "Pop" concents. There were 100 tables on the floor last evening. All seats at the tables were sold several days in advance, and even the gallery seats for onlookers were entirely filled. The big auditorium was draped in streamers of pink and green bunting, and the balconies were festooned with ropes of laurel. The stage had a background of landscape scenery, which enlivened its usual soberness. The corridors were decorated with stately spruce trees.

The orchestra, under the leadership of Max Zach, rendered a programme of twelve numbers, those from Tschaikowski and Stix being given here for the first time. The violin obligato by Karl Ondricek, in the Offenbach overture, elicited enthusiastic applause.

The familiar figure of "Mrs. Jack" was, of course, missed from those in atten[illegible]ance. A few of the promenaders noticed were: Philip Sears and Mrs. Sear George C. Lee, Jr., and Mrs. Lee, Mr. H. L. Higginson and party, Dr. Galloupe, Mr. Charles Hayden and party, Miss Hecht and party, Alderman Presho, ex-Senator Holden, Mrs. Holden and Miss Holden, Mr. and Mrs. Drake, F. G. Litchfield and party, Mrs. Fred Comee and party, James A. Houston, Mrs. Houston and Mr. Earnest Houston, Mr. and Mrs. William V. Apthorp, Charles Bacon and party, Captain Foster and party, Mark Andrews and party.

Boston Journal.

SUNDAY, MAY 14, 1899.

MUSIC HALL PROMENADES.

Music Hall presents each evening nowadays a scene of beauty and brilliancy greater than in former seasons of the promenade concerts. The character of these entertainments is well suited to the music-lovers of Boston and vicinity, and their popularity is in a great measure due to the fact that the programs rendered are well chosen by Mr. Zach. The wide range of composers drawn upon pleases the large audiences. Viewed from any point, the present season promises to be most successful. It is restful and inspiring to attend one of these promenade concerts, when both the pleasures of the inner and outer man are satisfied. The program for Monday evening is:

March, "For the Country"	Millöcker
Waltz, "Les Patineurs"	Waldteufel
Overture, "Donna Diana"	Reznicek
Selection from "The Serenade"	Herbert
Fantasie, "Il Trovatore"	Verdi
Entr'acte, "La Colombe"	Gounod
Waltz, "Jolly Fellows"	Vollstedt
Ride of the Hussars	Spindler
Overture, "Poet and Peasant"	Suppé
'Cello Obligato, Mr. Keller.	
Retraite Croate	G. Marie
Loin du Bal	Gillet
Austria March	Zach

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HOW the people assembled at the "pop" concerts on Wednesday evening did cheer when General Wheeler, on the arm of Mayor Quincy, entered spacious Music Hall. "Dixie" and other martial tunes were played, and it was indeed "military night." The warm weather this week has brought large numbers of people to these concerts, always so popular a feature of every Boston summer. The present week marks the last during which the well liked Mr. Max Zach will preside over the orchestra. To sip cool beverages, listen to fine music artistically rendered by a famous orchestra, and see fashionables doing the same thing, makes a combination of pleasures that only the "pop" concerts afford and habitues relish. The concerts will continue all next week, every evening, at Music Hall, from eight until ten.

[50]

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, MAY 9, 1899.

MUSICAL MATTERS.

Successful Opening of the "Pop" Concert Season.

If Tennyson had lived in Boston he would have written:—

In the Spring the tired musician
Wants his music brewed with hops.
In the Spring a young man's fancy
Lightly turns to thoughts of "Pops."

There is nothing certain about a Boston Spring except that it brings the ever-welcome Music Hall Promenade Concerts in its train.

But, enjoyable as these occasions are, it is decidedly difficult to sing a new song about them; there is the same excellent orchestra of more than 50 Symphony men, there is the same excellent conductor, Mr. Max Zach, there is the same large crowd filling the hall to the doors, the same buzz of happy conversation, the same hush at the classical numbers, the same enthusiasm; we rub our glasses and wonder whether a year has actually passed by since we assisted at this scene.

Possibly the programme last night had changed a trifle in the direction of lightness, a failing that leans to Virtue's side on such an occasion, and there was no attempt made to give Liszt or Wagner, the heaviest works being no more weighty than Dvorak's "Slavonic Dances" or Thomas's Overture to "Mignon."

The conductor was represented by an Oriental march which was as bizarre and quaint as the genuine Eastern article, and found immediate favor with the audience. Mr. Zach has shown considerable grace in its orchestration, and its themes afford good contrasts and effect, but it was rather too loud and emphatic to be really Oriental, Mr. Zach (like Beethoven) having fallen into the error of imagining that the unspeakable Turk was generally fortissimo.

Encores were thick as leaves on Vallombrosa, and the large and fashionable audience was evidently in the best of moods, redemanding everything from Offenbach's cancan to Mendelssohn's spring tonic.

The hall was very tastefully decorated, and the stage itself presented a drawing-room scene which was not only pleasing to the eye but had the great advantage of throwing the sound well into the auditorium, making the orchestra sound fuller than ever before.

As usual there was one number during which the audience was "respectfully requested to keep silence." This was a waltz by Stix, which was given by string orchestra very daintily.

After the orchestra had crossed the Stix they gave more boisterous music to a very brilliant ending of a most agreeable programme.

Altogether it was a most successful beginning of the informal season, and Mr. F. R. Comee, who had charge of the arrangements, is to be congratulated upon the delightful results.

Louis C. Elson.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

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Waltz, "Jolly Fellows"	Vollstedt
Ride of the Hussars	Spindler
Overture, "Poet and Peasant"	Suppe
'Cello Obligato, Mr. Keller.	
Retraite Croate	G. Marie
Loin Du Bal	Gillet
Austrian March	Zach

FIRST "POP CONCERT" OF THE SEASON.

Boston Society Heartily Welcomes the Return of Light Music and Encores the Selections of Symphony Players.

FIRST NIGHT AT THE PROMENADE CONCERT.

Last evening the 14th season of the Promenade Concerts opened at Music Hall. The arrangements were essentially the same as have hitherto prevailed. The decorations were simple and tasteful, and were amply effective in relieving the usually severe aspect of the auditorium. The audience was very large, every table on the floor and in the first balcony was fully occupied, and few of the seats elsewhere were vacant.

The scene shortly after the beginning of the performance was brilliant and animated, and the sociability that has always been so pleasing a feature of these entertainments was apparent in every direction.

The orchestra, of Symphony players, was 50 in number, and Mr. Max Zach, who was cordially greeted on his first appearance, conducted. The programme, light and inspiriting in character, was judiciously varied, and, it is scarcely necessary to add, was played surpassingly well.

The waltzes met with notable favor, especially one for string orchestra, which was delightfully melodious and abundant in pretty and piquant charm. The encore it received was inevitable. But encores were numerous, and in response to enthusiastic demands for them, Mr. Zach was, as usual, exceedingly obliging.

Among the numbers specially favored in this regard were Strauss' "Gross-Wien" waltz, and Offenbach's overture to "Orpheus," of both of which portions were repeated.

If there was a fault in the programme it was in the direction of the over-large instalment of music o- a delicate nature, which, though attractive and interesting in itself, is scarcely suited to an entertainment in which talking during the performances is an unquestioned privilege, and which renders the less emphatic portions of this order of music almost inaudible.

As in the past, the initiation of these concerts was hailed as a pleasing relief to the long season of serious music that preceded them. There was a large representation of those whose presence was familiar at the Symphony concerts, and the lighter music presented to them was none the less enjoyed because it left no profound questions of schools or styles to be discussed, and permitted them to go away without feeling that they had been more instructed than edified. They were out of school, and tunes were in order.

A jollier audience it would not be easy to imagine. It smoked, ate, drank, chatted, listened, applauded and made itself discreetly merry generally. The season opened satisfyingly and under the most favorable conditions, and the concerts, beyond a doubt, will meet with as hearty favor and experience as gratifying a prosperity as has steadily and deservedly attended them from their beginning.

The programmes will be changed at every performance, that for this evening being:

March, "Under the Double Eagle".....Wagner
Overture "Light Cavalry".....Suppe
Waltz, "Snowballs".....Ziehrer
Pieces from the operas of.....Meyerbeer
March from "El Capitan".....Sousa
Waltz, "Emperor".....Strauss
Bosnian song and kolo (national dance)..Komzak
Finale from act 1, "Lohengrin".....Wagner
Two Spanish dances.....Moskowski
Largo.....Handel
Waltz, "Jolly Fellows".....Vollstedt
Teufelsmarsch.....Suppe

The particular form of entertainment offered by the "pop" concerts at Music Hall is most highly appreciated during these warm evenings. The cooling refreshments, with the fine musical features, are highly enjoyed by "pop" concert devotees year after year, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The concerts are keeping right on, every evening, in Music Hall, with music by the Symphony Orchestra.

The Beacon
May 19-"99

MUSIC AND MUSICIANS.

The Music Hall Promenade Concerts are a perfect boon to music lovers. The absolute comfort of a good compositon, well played, combined with light refreshment to the body, has been better appreciated abroad than in this country, but we are beginning to find it out. It is unfortunate that these popular concerts cannot continue all the summer, but while they do last they will be most heartily enjoyed by large audiences. Next Monday will be soloists' night; the program: Radetzky March, Strauss; Waltz, Violets, Waldteufel; Overture, Phédre, Massenet; Flute Solo, Air Varie, Tremolo, Demessermann; Overture, Strawberry Leaves, Miss Tippett; Violin Solo, Mr. K. Ondricek; Invitation to Dance, Weber; Ride of the Walkyries, Wagner; March, from Strawberry Leaves, Miss Tippett; Waltz, Gross Wien, Strauss; Polka, Love-letter, Ziehrer; Oriental March, (first time), Zach.

Boston Journal.

SUNDAY, MAY 21, 1899.

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Radetzky March.....Strauss
Waltz, "Violets".....Waldteufel
Overture, "Phèdre".....Massenet
Flute solo, "Air Varie, Tremolo".....
Demessermann
M. A. Maquarre.
Overture, "Strawberry Leaves".....Tippett
Violin solo-(a) Andante.....De Beriot
(b) Spanish Dance.....Sarasate
Mr. K. Ondricek.
Invitation to Dance.....Weber
Ride of the Walkyries.....Wagner
March from "Strawberry Leaves".....Tippett
Waltz, "Gross Wien".....Strauss
Polka, "Love Letter".....Ziehrer
(First time.)
Oriental March.....Zach

Boston Transcript

SATURDAY, JUNE 10, 1899

Monday's Promenade Concert

Conductor Gustav Strube of the Music Hall Promenade Concerts is winning new laurels this season by his admirable handling of the orchestra and excellent taste in the selection of programmes. Monday night the programme will be devoted to selections from Wagner. The numbers to be played this evening are:

March, "Under the Double Eagle".....Wagner
Overture, "Dame Blanche".....Boieldieu
Kaiser Waltz.....Strauss
Selections from "The Serenade".....Herbert
Overture, "Eolechtis".....Weber
Norwegian [illegible]
Seren[illegible]
Air[illegible]
[illegible]
March[illegible]

[51]

THE BOSTON HERALD — TUESDAY, MAY 9, 1899.

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Ride of the Walkyries	Wagner
March from "Strawberry Leaves"	Tippett
Waltz, "Gross Wien"	Strauss
Polka, "Love Letter"	Ziehrer
(First time.)	
Oriental March	Zach

Boston Transcript

SATURDAY, JUNE 10, 1899

Monday's Promenade Concert

Conductor Gustav Strube of the Music Hall Promenade Concerts is winning new laurels this season by his admirable handling of the orchestra and excellent taste in the selection of programmes. Monday night the programme will be devoted to selections from Wagner. The numbers to be played this evening are:

March, "Under the Double Eagle"	Wagner
Overture, "Dame Blanche"	Boieldieu
Kaiser Waltz	Strauss
Selections from "The Serenade"	Herbert
Overture, "Freischütz"	Weber
Norwegian Dance	Grieg
Serenade for String Orchestra	Pierné
American Fantasy	Herbert
Overture, "Banditenstreiche"	Suppé
Gavotte, "Stephanie"	Czibulka
At a Georgia Camp-Meeting	Mills
March from "The Bride Elect"	Sousa

[5]

Music Hall: Promenade Concerts

The fourteenth season of the "Pop" concerts began in the Music Hall last evening, with Mr. Max Zach as conductor and Mr. Karl Ondricek as leading first violin. The programme was:

Polonaise from "Eugenie Onegin" ..Tschaikowsky
Waltz, "Gross-Wien" ..... Strauss
Overture to "Orpheé aux Enfers" ..... Offenbach
(Violin obbligato by Mr. Ondricek.)
Oriental March ..... Zach
Ballet Music from "Coppelia" ..... Delibes
Spring Song (transcribed) ..... Mendelssohn
Sevillana ..... Massenet
Valse-Caprice, "Honeymoon" ..... Stix
(First time.)
Overture to "Mignon" ..... Ambroise Thomas
Two Slavonic Dances ..... Dvorak
Polka, "Tic-tac" ..... Strobl
Waltz, "Grubenlichter" ..... Zeller
March, "Stars and Stripes Forever" ..... Sousa

The hall was, as usual, prettily decorated with greens and bunting, and there was a considerable extension of the customary table-room. There was a very large audience, which greeted Mr. Zach warmly as he stepped up to the conductor's desk.

Mr. Zach conducted, and the orchestra played, admirably throughout; as we have often said before, there are probably no other "Popular" concerts in the world at which such an orchestra is to be heard playing such a programme.

It was interesting as ever to note the impression the music made upon the audience, to note what they particularly liked and what they received with indifference. As usual, when there is no Wagner on the programme, the "sugarplums" were most loudly and persistently applauded. As Hans Sachs says:

Wer Preise erkennt, und Preise stellt,
der will am End' auch dass man ihm gefällt.

(He who awards prizes and sets up prizes wants, after all, to be pleased) and the "sweet" things are dearest to the general heart. Mr. Ondricek's broad, warm, stylish playing of the violin solo in the Offenbach overture struck fire at once; the audience evidently wanted to hear it over again, but had to rest content with a repetition of the final stretto of the overture. The muted-string number of the evening also drove them wild with delight—Mr. Ondricek had an excellently played solo here, too. We like this Valse-Caprice of Stix's—"Honeymoon"—better than most of its predecessors in past seasons; it has a decidedly modern air and seems less like mere routine work of clever manufacturers. Upon the whole, it seems to us that the general public—which is not quite the same as the symphony concert public—is getting imbued with something of the modern spirit; it craves modern pepper with its musical dishes nowadays, and the "tuny tunes" of yore do not touch it as they used to. Mr. Zach's own march, which does not smack in the least of ten years ago, pleased it mightily—as it did us, too. We recall what a dead failure Auber's overture to "Fra Diavolo" was with the audience last year; and now we seem to be "assisting at," as the French say, the decline and fall of Johann Strauss. We remember, some ten years ago, how the "Pop" audience would break forth into rapturous hand-clapping with the first few measures of a familiar Strauss waltz, and then forget to applaud—as if disappointed—when the thing was over. If its fondness for Strauss waltzes was an illusion then, this illusion has been well lost now; last evening the audience hardly noticed when the Strauss waltz began, and waived it aside with the merest politely perfunctory applause when it ended. We are by no means sure that this gradual change of heart on the part of the public is a particularly good sign. We personally have never been able to agree with Johannes Brahms and Mr. H. T. Finck on the single point on which those two luminaries do agree, namely, on the extraordinary beauty of Strauss's waltzes; their beauty and charm have always been rather Greek to us. But where so many great musicians—from Berlioz to Brahms—have found them exquisite, we are quite willing to believe that the fault must be in ourselves. And, if our public has lost its liking for Strauss waltzes, we are by no means sure that it has transferred its liking to anything better.

The programme for this evening is:

March, "Under the Double Eagle" ..... Wagner
Overture, "Light Cavalry" ..... Suppé
Waltz, "Snowballs" ..... Ziehrer
Pearls from the Operas of ..... Meyerbeer
March from "El Capitan" ..... Sousa
Waltz, "Emperor" ..... Strauss
Bosnian Song and Kolo ..... Komzak
(First time.)
Finale from Act I. of "Lohengrin" ..... Wagner
Two Spanish Dances ..... Moszkowski
Largo from "Berse" ..... Handel
(Violin solo by Mr. Ondricek.)
Waltz, "Jolly Fellows" ..... Vollstedt
Teufelsmarsch ..... Suppé

PICKING OUT WELL DRESSED WOMEN.

Fair Maids and Matrons at the "Pops" Who Wear Gowns and Hats Suitable to the Gay Occasion.

MUSIC HALL presented a distinctly cosmopolitan scene at the inauguration of the "Pop" concerts, Monday night, when every floor table was taken. About them were interested groups of fashionably gowned women and well set up men, many of whom have enjoyed their evenings there so much in former years. The society set were out in full force, and from now on parties of jolly young people will drive in to town at least twice a week for these affairs.

An attractive table party just under the stage, at the right, was made up of at least eight young women and one or two men. Among the noticeably effective frocks was one of that ever-fascinating embroidered mull in tones of pale chocolate. Near this quiet frock a vivacious young girl in cerise silk shirt waist, criss-crossed with cut crystal beads, made an admirable foil. Next to her sat a pretty light-haired girl in pale tan cloth and picture hat of cerise, draped with renaissance lace and touched with black velvet loops on the left front.

Another group of well dressed women just at the left of the hall, directly under the stage, caught my attention later in the evening. One of them wore a daring costume, yet I could not help but admit how much prettier it was and how much more in keeping with the surroundings than were the heavy tailor mades all about. Built of silk, in Oriental design in the tones of pink and green was the Frenchy little bodice, cut low and round in the neck, over guimpe and sleeves of sheerest black net, through which gleamed her throat and arms. Over the shoulders were pert bows and ends of pink and green velvet ribbon in true Parisian fashion. Her hat was of yellow straw with crown of yellow roses. One big dahlia-colored rose was placed at the left side to lend a bit of height, and folds of real lace draped the brim. At the back were black silk flowers.

Then I glanced from this end of the house to the balconies, which, by the way, are all given over to tables this year, except a limited space on the Winter street side, which is reserved for onlookers who have not as yet quite educated themselves up to the foreign idea of a music hall.

And, by the way, how fine it all is to see chatty little groups of picturesque women and men at these tables in the balconies which heretofore have presented one sea of faces.

Just over the clock at a balcony table was a decorative group of handsome women, and noticeably smart was the woman sitting at the right, in a biscuit-colored cloth skirt moulding her perfect figure to perfection. The bodice, a Holland creation, was of white panne velvet, tucked body and sleeves in clusters of three, the whole opening over a white satin waistcoat embroidered by hand in undulating tracery of dark blue chenille and silver cut work. Her hat was of yellow with touches of black.

A number of whist clubs are ending their season by an evening at these popular concerts, and a prominent Roxbury one, chaperoned by a well-known society woman in that region, occupied two tables in the centre of the hall on the opening night. The young girls were effectively gowned, and attracted no end of admiring attention, particularly the tall, slender brunette, who wore a frock of ecru batiste, with guimpe and pouched front of cerise silk showing lingerie tucks. The embroidered batiste pointed collar falling gracefully over the pink was stunning, giving the much desired broad effect, so necessary with the tight sleeves nowadays.

An odd hat worn with this gown was of black and white mixed straw, with masses of vivid pink blooms on the dark hair at the back, while over the top nodded big white and pink maline rosettes.

Next her sat a petite young woman in black, the low necked baby waist being worn over guimpe and sleeves of tucked white satin, small black tulle hat, with one big pink rose. Then came a young woman in gray cloth, with guimpe of pink, on which was appliqued white guipure points, and the skirt, decorated with bands of guipure insertion of varying lengths, completed a particularly becoming frock, set off with hat entirely covered with ragged chrysanthemums in all the shades of cerise.

At the next table across the aisle were other members of the same club. The young woman in the pure white taffeta bodice and big red hat, decorated with loops of crisp ribbon and clusters of cherries, made a fine bit of color, as the other girls were in darker gowns.

G. M. P.

Boston Journal.

THURSDAY, JUNE 1, 1899.

Advent at Music Hall.

Gen. Wheeler's party did not return from Cambridge until after 8 o'clock. The carriages stopped at Parker's, where Mayor Quincy joined them. The trip was then resumed to the "Pop" concert in Music Hall. Every table had been taken except those specially reserved for the guests long before the latter arrived. It was a Wagnerian evening, and Manager Comee had an especially delightful program.

At just 8.25, with Mr. Comee leading the way, Gen. Wheeler, leaning upon the arm of the Mayor, entered the hall. All on the floor rose, and there was vociferous welcome in rounds of cheers from the balconies. Following Gen. Wheeler came Congressman John F. Fitzgerald and Mrs. Fitzgerald, Commander Ira B. Goodrich and Mrs. Goodrich, Capt. Stillings and the Misses Wheeler, with Mrs. Stillings, Department Commander John E. Gilman and Mrs. Gilman, Col. Hopkins, Mrs. Hopkins and Miss Helen Hopkins; Col. Stephen M. Crosby and Mrs. Crosby, Col. E. H. Woods and Mrs. Woods, Col. J. H. Benton and Mrs. Benton, Mr. John H. Cadigan, a friend of Mr. Fitzgerald.

The party were seated at tables directly in front of the stage behind a large cluster of national flags. As Gen. Wheeler advanced to his table Mr. Max Zach, Director, gave "Dixie," merging it immediately into the "Star Spangled Banner." The party remained till quarter past nine enjoying the overture, Tannhauser, and the potpourri of the "Red, White and Blue" and "Dixie" and "Yankee Doodle," for the encore upon which the orchestra gave us "Stars and Stripes Forever."

THE TIMES

ESTABLISHED 1864.

These are great nights at the Promenade concerts. Last night was Mr. Zach's last appearance as conductor and the enthusiasm which greeted everything he did and especially the playing of his own compositions, gave convincing proof of his popularity with the patrons. A right hearty welcome awaits Gustav Strube tomorrow night when he makes his first appearance as conductor. The programme he has arranged is as follows:

March, "U. S. Volunteers" ..... Strube
(First Time.)
Overture, "Merry Wives of Windsor" .... Nicolai
Waltz, "In's Centrum" ..... Strauss
War March from "Rienzi" ..... Wagner
(First Time)
Overture, "Oberon" ..... Weber
Procession of the Women, from "Lohengrin" ..... Wagner
Mazourka. ..... Chopin
(First Time.)
Selection, "Trovotore" ..... Verdi
Grossmutterchen ..... Langer
Solo Violin, Mr. Ondricek.
Overture, "Light Cavalry" ..... Suppe
Waltz, "Morgenblatter" ..... Strauss
March, "Up the Street" ..... Morse

Tuesday will be Technology night when the programme will be made up chiefly of popular selections and among them the College overture and selections from "Technology Minstrels."

Boston Courier.

SUNDAY MORNING, MAY, 14, 1899.

THE PASSING SHOW.

THE CRITIC'S SATURDAY NIGHT.

Perhaps, as the general amusement season is drawing to its close, a separate rubric will not be needed for the chief evening entertainment of the next two months—the Promenade Concerts. And, by the way, the Transcript's suggestion is an excellent one, putting into print as it does what so many people have said among themselves. That is, that the present conditions should be frankly admitted and the name of the annual series changed to the Populars instead of the Promenades. London has had its concerts of similar nature where there was ample space left open for the patrons who wanted only to drop in and "flaner" for half an hour; but never since the early seasons of these favorite evenings have they who intended to take in a whole programme costly had any more room than they absolutely needed for their knees, elbows and "consommations." Be the name as it may, however, this year's season has begun splendidly. Big audiences, diversified programmes skilfully touching the general tastes, first-rate directing by the always popular Zach and first rate playing—of course—good table service, and thoughtful preparation on Mr. Comee's part for the probable wants of patrons—what more could be desired to establish a send-off of the best promise?

—Music Hall was crowded to its utmost capacity, Monday evening, when the fourteenth season of promenade concerts began most auspiciously. Elaborate decorations were displayed on all sides, festoons of pink and green bunting, and ropes of laurel transforming the bare interior of the old structure into a semblance of much beauty. Across one end, hung a huge American flag, while the stage was set in scenic effect, and minature forests of pine trees, effectively placed, added much to the general appearance. There was a perfect furore when Mr. Zach ascended the platform, and his orchestra played, for the opening number Tschaikowski's "polonaise," which has never before been given here. In the large audience, was noted Mrs. William F. Apthorp, wearing a black taffeta skirt, and black and white bodice with rose pink yoke, trimmed with jet, and a toque of white and black. Mr. and Mrs. Apthorp entertained friends at their table, and, next them, Mr. Philip Hale had a party of guests. Miss Hattie Hecht was one of the hostesses on the opening night, and looked extremely stylish and pretty in a black gown with white yoke, the effect being carried out across the upper part of the sleeves. Her hat was white trimmed with a huge bow of white taffeta ribbon and a bouquet of violets. Near the Hecht table, was Mrs. Fred R. Comee with several guests. As usual, Mrs. Comee presented a picturesque and charming appearance, wearing a dark skirt, and pale blue silk bodice. Her hat of burat straw was laden with flowers. Senator Joshua B. Holden had a party that evening, which included his sister-in-law, Mrs. Hiss, and the Misses Holden. Mrs. Hiss wore a superb gown of black silk net, entirely covered with jet sequins. The yoke was of white satin, trimmed about the foot with several large jetted fleurs-de lis, while her toque was of black and white, and sparkled with jet. Miss Mabel Holden wore a dove gray skirt, and white taffeta bodice, with a large black, plume-laden picture hat. Among the prettiest girls present, were Miss Marion Richardson and Miss Edith Austin, chaperoned by the former's mother, and escorted by two Harvard boys. Mrs. Richardson was in black, while Miss Richardson was in pale gray with a large violet hat. Miss Austin wore cafe au-lait crepe, with a clinging skirt, and white yoke. Her hat was entirely black. Others noted about the hall, were Mr George Lee, Jr., Mr. Clarence B. Benedict, Mr. John C. Abbott, Mrs. Boardman, Mr. Laurence Tucker, Mr. and Mrs. George Herrie Billings and party, Dr. John C. Phelps, Dr. Galloupe, Mr. Godfrey Morse, Mr. Walter Dugan, Dr. and Mrs. Chase, Miss Kate L. Pillsbury, Mr. David Noyes, Mrs. William H. Alline and party, Mr. F. S. Risteen with a stag party, Mr. T. B. Lothian, Mr. Walter Deland Came with several guests, Mr. U. S. Kerr, Mr. Samuel Shenard, Mr. Charles Hayden, Mr. Richard Harrington, Mr. and Mrs. Joseph Fay, Mr. R. H. Carleton, Mr. Charles Alexander, Mr. Charles Hayden with guests, Mr. James Perkins, Mr. Harry Daggett, and many hers too numerous to mention.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. OV., NO. 162.

SUNDAY, JUNE 11, 1899.

THE MUSIC HALL POPS.

Tomorrow evening the "Pop" concerts at Music Hall will enter upon their sixth week. The attendance is uniformly large, and as the season has but three more weeks to run, the advance sale promises that each concert will be given to audiences limited only by the seating capacity of the hall. Conductor Gustav Strube in his selection of programmes as well as conducting, is gaining many new and enthusiastic admirers. The programmes for this week are very attractive, and will afford any one in attendance an enjoyable evening. Harvard night has been appointed for Monday, June 19. Tomorrow evening will be "Wagner night," with the following programme:

March, "Nibelungen" ..... Sonntag
Waltz, "Thousand and One Nights" ..... Strauss
Traume ..... Wagner
Overture, "Rienzi" ..... Wagner
Introduction, Act III., "Tannhauser" ..... Wagner
"Evening Star" ..... Wagner
Sailors' chorus from "The Flying Dutchman" ..... Wagner
Prelude to "Meistersinger" ..... Wagner
Procession of women from "Lohengrin" ..... Wagner
"Loin du Bal" ..... Gillet
Polka, "Puppenfee" ..... Bial
March, "Stars and Stripes Forever" ..... Sousa

Nearly 100 members of the Boylston Schulverein, a Roxbury musical organization, with Mr. Strube as conductor, paid him the special compliment of attending the "Pop" concert last Wednesday evening. The party occupied [illegible]

[52]

Boston Transcript

TUESDAY, MAY 9, 1899

Music Hall: Promenade Concerts

The fourteenth season of the "Pop" concerts began in the Music Hall last evening, with Mr. Max Zach as conductor and Mr. Karl Ondricek as leading first violin. The programme was:

Polonaise from "Yevgenie Onégin".....Tchaikovsky
Waltz, "Gross-Wien".....Strauss
Overture to "Orphée aux Enfers".....Offenbach
(Violin obbligato by Mr. Ondricek.)
Oriental March.....Zach
Ballet Music from "Coppélia".....Delibes
Spring Song (transcribed).....Mendelssohn
Reverie.....Massenet
Valse-Caprice, "Honeymoon".....Stix
(First time.)
Overture to "Mignon".....Ambroise Thomas
Two Slavonic Dances.....Dvorak
Polka, "Tic-tac".....Strobl
Polka, "Grubenlichter".....Zeller
March, "Stars and Stripes Forever!".....Sousa

The hall was, as usual, prettily decorated with greens and bunting, and there was a considerable extension of the customary table-room. There was a very large audience, which greeted Mr. Zach warmly as he stepped up to the conductor's desk.

Mr. Zach conducted, and the orchestra played, admirably throughout; as we have often said before, there are probably no other "Popular" concerts in the world at which such an orchestra is to be heard playing such a programme.

It was interesting as ever to note the impression the music made upon the audience, to note what they particularly liked and what they received with indifference. As usual, when there is no Wagner on the programme, the "sugarplums" were most loudly and persistently applauded. As Hans Sachs says:

Wer Preise erkennt, und Preise stellt,
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The programme for this evening is:

March, "Under the Double Eagle".....Wagner
Overture, "Light Cavalry".....Suppé
Waltz, "Snowballs".....Ziehrer
Pearls from the Operas of.....Meyerbeer
March from "El Capitan".....Sousa
Waltz, "Emperor".....Strauss
Bosnian Song and Kolo.....Komzak
(First time.)
Finale from Act I. of "Lohengrin".....Wagner
Two Spanish Dances.....Moszkowski
Largo from "Serse".....Handel
(Violin solo by Mr. Ondricek.)
Waltz, "Jolly Fellows".....Vollstedt
Teufelsmarsch.....Suppé

Boston Herald — Wednesday, May 10.

PICKING OUT WELL DRESSED WOMEN.

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An attractive table party just under the stage, at the right, was made up of at least eight young women and one or two men. Among the noticeably effective frocks was one of that ever-fascinating embroidered mull in tones of pale chocolate. Near this quiet frock a vivacious young girl in cerise silk shirt waist, criss-crossed with cut crystal beads, made an admirable foil. Next to her sat a pretty light-haired girl in pale tan cloth and picture hat of cerise, draped with renaissance lace and touched with black velvet loops on the left front.

Another group of well dressed women just at the left of the hall, directly under the stage, caught my attention later in the evening. One of them wore a daring costume, yet I could not help but admit how much prettier it was and how much more in keeping with the surroundings than were the heavy tailor made's all about. Built of silk, in Oriental design in the tones of pink and green was the Frenchy little bodice, cut low and round in the neck, over guimpe and sleeves of sheerest black net, through which gleamed her throat and arms. Over the shoulders were pert bows and ends of pink and green velvet ribbon in true Parisian fashion. Her hat was of yellow straw with crown of yellow roses. One big dahlia-colored rose was placed at the left side to lend a bit of height, and folds of real lace draped the brim. At the back were black silk flowers.

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A number of whist clubs are ending their season by an evening at these popular concerts, and a prominent Roxbury one, chaperoned by a well-known society woman in that region, occupied two tables in the centre of the hall on the opening night. The young girls were effectively gowned, and attracted no end of admiring attention, particularly the tall, slender brunette, who wore a frock of ecru batiste, with guimpe and pouched front of cerise silk showing lingerie tucks. The embroidered batiste pointed collar falling gracefully over the pink was stunning, giving the much desired broad effect, so necessary with the tight sleeves nowadays.

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G. M. P.

Boston Courier.

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THE CRITIC'S SATURDAY NIGHT.

Perhaps, as the general amusement season is drawing to its close, a separate rubric will not be needed for the chief evening entertainment of the next two months—the Promenade Concerts. And, by the way, the Transcript's suggestion is an excellent one, putting into print as it does what so many people have said among themselves. That is, that the present conditions should be frankly admitted and the name of the annual series changed to the Populars instead of the Promenades. London has had its concerts of similar nature where there was ample space left open for the patrons who wanted only to drop in and "flaner" for half an hour; but never since the early seasons of these favorite evenings have they who intended to take in a whole programme cosily had any more room than they absolutely needed for their knees, elbows and "consommations." Be the name as it may, however, this year's season has begun splendidly. Big audiences, diversified programmes skilfully touching the general tastes, first-rate directing by the always popular Zach and first rate playing—of course—good table service, and thoughtful preparation on Mr. Comee's part for the probable wants of patrons—what more could be desired to establish a send-off of the best promise?

—Music Hall was crowded to its utmost capacity, Monday evening, when the fourteenth season of promenade concerts began most auspiciously. Elaborate decorations were displayed on all sides, festoons of pink and green bunting, and ropes of laurel transforming the bare interior of the old structure into a semblance of much beauty. Across one end, hung a huge American flag, while the stage was set in scenic effect, and miniature forests of pine trees, effectively placed, added much to the general appearance. There was a perfect furore when Mr. Zach ascended the platform, and his orchestra played, for the opening number Tschaikowski's "polonaise," which has never before been given here. In the large audience, was noted Mrs. William F. Apthorp, wearing a black taffeta skirt, and black and white bodice with rose pink yoke, trimmed with jet, and a toque of white and black. Mr. and Mrs. Apthorp entertained friends at their table, and, next them, Mr. Philip Hale had a party of guests. Miss Hattie Hecht was one of the hostesses on the opening night, and looked extremely stylish and pretty in a black gown with white yoke, the effect being carried out across the upper part of the sleeves. Her hat was white trimmed with a huge bow of white taffeta ribbon and a bouquet of violets. Near the Hecht table, was Mrs. Fred R. Comee with several guests. As usual, Mrs. Comee presented a picturesque and charming appearance, wearing a dark skirt, and pale blue silk bodice. Her hat of burnt straw was laden with flowers. Senator Joshua B. Holden had a party that evening, which included his sister-in-law, Mrs. Hiss, and the Misses Holden. Mrs. Hiss wore a superb gown of black silk net, entirely covered with jet sequins. The yoke was of white satin, trimmed about the foot with several large jetted fleurs-de lis, while her toque was of black and white, and sparkled with jet. Miss Mabel Holden wore a dove gray skirt, and white taffeta bodice, with a large black, plume-laden picture hat. Among the prettiest girls present, were Miss Marion Richardson and Miss Edith Austin, chaperoned by the former's mother, and escorted by two Harvard boys. Mrs. Richardson was in black, while Miss Richardson was in pale gray with a large violet hat. Miss Austin wore cafe au-lait crepe, with a clinging skirt, and white yoke. Her hat was entirely black. Others noted about the hall, were Mr George Lee, Jr., Mr. Clarence B. Benedict, Mr. John C. Abbott, Mrs. Boardman, Mr. Laurence Tucker, Mr. and Mrs. George Herric Billings and party, Dr. John C. Phelps, Dr. Galloupe, Mr. Godfrey Morse, Mr. Walter Dugan, Dr. and Mrs. Chase, Miss Kate L. Pillsbury, Mr. David Noyes, Mrs. William H. Alline and party, Mr. F. S. Risteen with a stag party, Mr. T. B. Lothian, Mr. Walter Deland Came with several guests, Mr. U. S. Kerr, Mr. Samuel Shepard, Mr. Charles Hayden, Mr. Richard Harrington, Mr. and Mrs. Joseph Fay, Mr. R. H. Carleton, Mr. Charles Alexander, Mr. Charles Hayden with guests, Mr. James Perkins, Mr. Harry Daggett, and many hers too numerous to mention.

Boston Journal.

THURSDAY, JUNE 1, 1899.

Advent at Music Hall.

Gen. Wheeler's party did not return from Cambridge until after 8 o'clock. The carriages stopped at Parker's, where Mayor Quincy joined them. The trip was then resumed to the "Pop" concert in Music Hall. Every table had been taken except those specially reserved for the guests long before the latter arrived. It was a Wagnerian evening, and Manager Comee had an especially delightful program.

At just 8.25, with Mr. Comee leading the way, Gen. Wheeler, leaning upon the arm of the Mayor, entered the hall. All on the floor rose, and there was vociferous welcome in rounds of cheers from the balconies. Following Gen. Wheeler came Congressman John F. Fitzgerald and Mrs. Fitzgerald, Commander Ira B. Goodrich and Mrs. Goodrich, Capt. Stillings and the Misses Wheeler, with Mrs. Stillings, Department Commander John E. Gilman and Mrs. Gilman, Col. Hopkins, Mrs. Hopkins and Miss Helen Hopkins; Col. Stephen N. Crosby and Mrs. Crosby, Col. E. H. Woods and Mrs. Woods, Col. J. H. Benton and Mrs. Benton, Mr. John H. Cadigan, a friend of Mr. Fitzgerald.

The party were seated at tables directly in front of the stage behind a large cluster of national flags. As Gen. Wheeler advanced to his table Mr. Max Zach, Director, gave "Dixie," merging it immediately into the "Star Spangled Banner." The party remained till quarter past nine enjoying the overture, Tannhauser, and the potpourri of the "Red, White and Blue" and "Dixie" and "Yankee Doodle," for the encore upon which the orchestra gave the "Stars and Stripes Forever."

THE TIMES

ESTABLISHED 1864.

These are great nights at the Promenade concerts. Last night was Mr. Zach's last appearance as conductor and the enthusiasm which greeted everything he did and especially the playing of his own compositions, gave convincing proof of his popularity with the patrons. A right hearty welcome awaits Gustav Strube tomorrow night when he makes his first appearance as conductor. The programme he has arranged is as follows:

March, "U. S. Volunteers".....Strube
(First Time.)
Overture, "Merry Wives of Windsor".....Nicolai
Waltz, "In's Centrum".....Strauss
War March from "Rienzi".....Wagner
(First Time)
Overture, "Oberon".....Weber
Procession of the Women, from "Lohengrin".....Wagner
Mazourka.....Chopin
(First Time.)
Selection, "Trovotore".....Verdi
Grossmutterchen.....Langer
Solo Violin, Mr. Ondricek.
Overture, "Light Cavalry".....Suppe
Waltz, "Morganblatter".....Strauss
March, "Up the Street".....Morse

Tuesday will be Technology night when the programme will be made up chiefly of popular selections and among them the College overture and selections from "Technology Minstrels."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CV., NO. 162.

SUNDAY, JUNE 11, 1899.

THE MUSIC HALL POPS.

Tomorrow evening the "Pop" concerts at Music Hall will enter upon their sixth week. The attendance is uniformly large, and as the season has but three more weeks to run, the advance sale promises that each concert will be given to audiences limited only by the seating capacity of the hall. Conductor Gustav Strube in his selection of programmes, as well as conducting, is gaining many new and enthusiastic admirers. The programmes for this week are very attractive, and will afford any one in attendance an enjoyable evening. Harvard night has been appointed for Monday, June 19. Tomorrow evening will be "Wagner night," with the following programme:

March, "Nibelungen".....Sonntag
Waltz, "Thousand and One Nights".....Strauss
Traume.....Wagner
Overture, "Rienzi".....Wagner
Introduction, Act III., "Tannhauser".....Wagner
"Evening Star".....Wagner
Sailors' chorus from "The Flying Dutchman".....Wegner
Prelude to "Meistersinger".....Wagner
Procession of women from "Lohengrin".....Wagner
"Loin du Bal".....Gillet
Polka, "Puppenfee".....Bayer
March, "Stars and Stripes Forever".....Sousa

Nearly 100 members of the Boylston Schulverein, a Roxbury musical organization, with Mr. Strube as conductor, paid him the special compliment of attending the "Pop" concert last Wednesday evening. The party occupied some 25 tables at the front of the hall, and during the evening presented Conductor Strube with an enormous bouquet. Mr. A. C. Kendall had a party of 12 that

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DAY HERALD.
EVERY SUNDAY IN THE YEAR.
VOL. CV., NO. 134.
MAY 14, 1899.

IN THE WORLD OF MUSIC.

First Week of "Pop" Concerts Marked by Enthusiasm.

Patronage Indicates a Prosperous Season—Sousa and His Band Will Be Heard This Evening—Last Chamber Concert at Harvard—Musical Notes and News.

THE first week of the 14th season of the promenade concerts in Music Hall closed last evening, with an audience that completely filled the auditorium. The attendance has been large and enthusiastic through the week, and the excellent programmes arranged by Mr. Max Zach have been, of course, admirably played, and he has displayed his usual amiability in responding to the numerous encores. These concerts have become a fixed institution, and the patronage extended to them last week indicates that the present season is to be fully as prosperous as its predecessors have been. The selections for tomorrow evening are:

March, "For the Country".....Millocker
Waltz, "Les Patineurs".....Waldteufel
Overture, "Donna Diana".....Reznicek
Selection from "The Serenade".....Herbert
Fantasie, "Il Trovatore".....Verdi
Entr'acte, "La Colombe".....Gounod
Waltz, "Jolly Fellows".....Vollstedt
Ride of the Hussars.....Spindler
Overture, "Poet and Peasant".....Suppe
Retraite Croate.....G. Marie
Lion du Bal.....Gillet
Austria march.....Zach

THE spring season, which in reality was no season at all, but we are hoping for it every year, as we are generally so eager to copy everything that is English, ended last week, and now starts in the interregnum between the so-called spring season and that of the watering places which will last until after the Fourth of July. From indications, however, along the fashionable line the smart resorts will be heard from at an earlier date than usual this year so many are going there four weeks ahead of their customary time, which will bring some mild gayeties interspersed with the all-prevailing golf. In fact, that game is responsible for the exodus and for the absence on the streets in the shops and at the theatres of many familiar faces. All society has gone agolfing. Never has there been such ardor seen for any sport. More than last year is everyone golf crazy. Even the fashionable fad of coaching has fallen into disfavor, the wheel is no more considered from a fashionable point of view, and yachting does not start in until midsummer, so that no one hears anything now but records of games from morning until night. The Sunday departures from town were never so marked as this year. From the smart set down (or up?) everybody who can possibly arrange to do so goes out into the country regularly every Friday to remain until Monday, usually either giving or joining a house party. For the amusement of those in town until Friday, and for those not fortunate to get off for a weekly outing, the "Pops," which began on Monday so auspiciously, not to say brilliantly, have been a delightful rendezvous. That society appreciates Mr. Comee's efforts for their pleasure has been abundantly and practically testified to, and every night smart parties, large and small, have been in evidence at the various tables. There have been no vacant places during the week, either on the floor or in the balconies. The three performances of the Hasty Pudding theatricals naturally drew the most distinctly fashionable audiences of the week, and the Tech minstrels crowded the Hollis on two afternoons.

It was really a beautiful sight, viewed from the balcony, to look down on the enormous company at the first Pop concert, Monday night, filling every available space on the floor. The women's bright tinted gowns, with their flower hats, made delicious flecks of light all about, against the decorative background of pink and green, which colors were stretched in broad strips across the ceiling, as well as entirely around the hall, producing, with the evergreen, the best decorative effect which has ever been accomplished there. It was a grand opening of the series, and Mr. Comee received congratulations on all sides. The innovation this year of placing tables in one of the side balconies is proving a most feasible and attractive one, and they have been filled on each night.

A few in the crowd Monday night about the tables were Mr. and Mrs. George C. Lee, Jr., who had with them, among others, Mr. and Mrs. Philip Sears. It was a most decorative table, for Mrs. Sears and Mrs. Lee were beautifully gowned. Mr. H. L. Higginson had a party, including his son, Mr. Alexander Higginson, with his fiancee, Miss Tudor, and Mr. and Mrs. G. Herbert Windeler had some young people with them. Mr. and Mrs. George L. Osgood brought in a party from Brookline, Dr. Galloupe had a number of friends at his table, Mr. and Mrs. David Loring, Jr., were with Mr. and Mrs. A. F. Estabrook, and at the centre table in the balcony were Dr. and Mrs. F. L. Emerson, Mr. and Mrs. William Lindsey and Mr. Edward Allen, making a Dorchester party. Mr. and Mrs. Henry S. Rowe were there, and Mr. and Mrs. J. H. Hecht and Miss Hecht, Mr. Daniel Lane and Mrs. Lane, Dr. and Mrs. J. Foster Bush, Mrs. F. R. Comee, looking very handsome, who had several young people with her; Mr. and Mrs. Apthorp, the Hon. Joshua B. Holden and Mrs. Holden, with a party of young people; Mr. Charles Hayden, Mr. Irving Locke, with his fiancee, Miss Putnam, and a large party; Mrs. David Noyes and party, the Hon. Horace G. Allen, Dr. and Mrs. John H. Payne and Miss Blanche Payne, Mr. and Mrs. N. L. Martin, Mr. Walter Deland Came, Mr. Curtis Scriven, and many others.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 28, 1899.
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MUSIC HALL PROMENADES.

The fact that the promenade concerts at Music Hall are under the management of Messrs. C. A. Ellis and F. R. Comee is accountable for their great artistic and financial success. Each succeeding season finds the "Pops" more popular than ever. The fifty master artists selected from the Boston Symphony Orchestra, under the directorship of Mr. Max Zach, are rendering pleasing and attractive programmes. The concerts to be given this week are all special ones, as follows: Monday, 29th, bicycle night; Tuesday, 30th, patriotic night; Wednesday, 31st, Wagner night, and Saturday, June 3d, Conductor Zach's farewell appearance.

It is the usual custom to divide the season's concerts between two eminent conductors, so after this week Conductor Strube will be in charge. Some months ago Music Hall was rented for Thursday night, June 1, to another organization, and on that account there will be no concert given on that date. Many wheelmen of Greater Boston will be in attendance tomorrow night, when the following special programme will be given:

Bride-Elect March.....Sousa
Intermezzo, "Naila".....Delibes
Carmen Selection.....Bizet
Your Request.
Coronation March.....Meyerbeer
Lustige Bruder (Jolly Fellows) Waltz.....Vollstedt
Entree Triomphale des Boyards.....Halvorsen
Nocturne.....Marshall
Last Movement of Suite, "Peer Gynt".....Grieg
Il Trovatore Selection.....Verdi
Gruben ichter Waltz.....Zeller
Hunter's Yarn Polka.....Komzak
The Stars and Stripes Forever.....Sousa

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For evening diversion, the Pop concerts fill the bill, and Music Hall has been filled with representative gatherings. Manager Comee may well congratulate himself on the quality of his patrons, as well as quantity.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 152.
THURSDAY, JUNE 1, 1899.

GEN. WHEELER GONE.

[CONTINUED FROM FIRST PAGE.]

Boston, where the mayor was met at Parker's, and with him they proceeded to Music Hall for a taste of Boston Symphony music at a "pop" concert. In the mayor's party were some 20 guests. Manager Comey led the way to their seats, at the very front of the hall, on the floor.

As Mayor Quincy entered at the Tremont street side, with Gen. Wheeler on his arm, the orchestra struck up "Dixie," and every man, woman and child in the house rose and greeted the hero of two wars with deafening cheers. Then the tones of the southern war song melted into those of "The Star Spangled Banner" as the guests found their seats, which were in front of a group of five big flags stacked behind the front rail. Gen. Wheeler acknowledged the ovation by modestly bowing to the right and to the left, to the floor and the balconies, where every seat was occupied for the occasion.

The party which accepted the hospitality of the mayor included Gen. Wheeler, the Misses Wheeler, Commander Ira B. Goodrich and wife, Mr. E. B. Stillings and wife, Col. Hopkins and wife and Miss Hopkins, Col. Stephen N. Crosby and wife, Col. J. H. Benton and wife, Department Commander John E. Gilman and wife, Col. E. H. Woods and wife, Congressman Fitzgerald and wife and Mr. John H. Cadigan.

After listening to the music and imbibing lemonade for a while, every one adjourned to Keith's Theatre at 9:20 o'clock. There they were met by Mr. B. F. Keith, who received them in the "red room," and then escorted them to boxes on the south side of the hall. Gen. Wheeler again took his seat to the accompaniment of "Dixie" and loud applause, and was surprised by seeing his own image thrown on the screen by the biograph. It was a picture of the general reviewing the troops at Montauk, and was especially sent on from New York for the occasion.

After the performance, the general was driven to the train, where he was given godspeed by his friends, and retired for a short rest before the train pulled out at midnight. The Misses Wheeler will enjoy a tally-ho drive to Lexington tomorrow, and will probably remain in Boston the rest of the week, as guests of Mr. E. B. Stillings.

Boston Sunday Globe.
SUNDAY, MAY 28, 1899.

PROMENADE CONCERTS.

One of the most popular early summer musical attractions of Boston for the past 14 years has been the promenade concerts given at Music hall. This year in particular the "pops" are in high favor as Messrs Ellis and Comee certainly understand the tastes and requirements of the music-lovers of musical Boston, whether it be in the line of grand opera or popular concerts. This will be the last week of Mr Max Zach's conductorship, as it is the usual custom to divide the season's concerts between two conductors. Monday, June 5, conductor Strube will succeed Mr Zach. Owing to the engagement many months ago of Music hall for Thursday evening, June 1, by another organization, there will be no promenade concert given on that date.

One feature of these concerts is the special nights on which strong programs are arranged. This week has four such special nights as follows: Monday, May 29, bicycle night; Tuesday, patriotic night; Wednesday, Wagner night, and Saturday, June 3, conductor Zach's farewell appearance. Tomorrow night promises to bring out large numbers of wheelmen of Greater Boston, when the following excellent program will be rendered:

Bride-elect march.....Sousa
Intermezzo, Naila.....Delibes
Carmen selection.....Bizet
Your Request.
Coronation march.....Meyerbeer
Lustige Bruder waltz.....Vollstedt
Entree Triomphale des Boyards.....Halvorsen
Nocturne and last movement of Peer Gynt.....Marshall, Grieg
Il Trovatore selection.....Verdi
Grubenlichten waltz.....Keller
Hunter's Yarn polka.....Komzak
The Stars and Stripes Forever.....Sousa

——Dr Frank Livermore has returned from a trip to Australia and the Sandwich islands.

——The promenade concerts have brought crowded houses every evening the past week, and seem to be even more popular than any preceding season. The programs are most interesting in their variety and the music exceptionally good. It seems to be quite the fashion for ten or a dozen young people with a chaperon to form a party occupying two or three tables, where once they would have formed the same party for the theater. A few among the many at the tables the past week have been Mr John T. Wheelwright, Mrs Fenno, Miss Marian Fenno, Miss Edith Stackpole, Mr Haughton, Miss Allison Haughton, Mr Robert F. Clark with a party of friends, Mr and Mrs Henry L. Higginson, Mr Alexander Higginson, Miss Tudor and Mr Herbert Leeds. Mr and Mrs Gericke with friends were at Mr Comee's table Thursday evening, Mrs Gericke charmingly dressed in black skirt, with bodice of white satin, trimmed with black chantilly lace insertions. Her hat was black with ostrich tips and violets. The Misses Brooks of Commonwealth av were with a large party. They were both in costumes of pale gray, one with much white at the bodice and black hat, with white pompon, the other the bodice relieved with blue velvet and stock of blue with gray hat trimmed with white rosettes and osprey feathers. Miss Belle Hunt was in violet and black striped silk costume, with white hat and gray wings; Mr Alexander Young, Miss Young, Mrs John C. Gray, in ecru cloth, the bodice trimmed with white embroidery and ecru silk fringe, and toque of violets with green leaves and white tulle pompon; Miss Eleanor Gray in blue chene silk with revers of white lace and white hat, with lace and foliage: Mr and Mrs Thomas Russell with friends, Mrs Russell in a French costume of gray, the skirt and bodice trimmed with white embroidery and fringe, with chiffon at the bodice, relieved with black velvet, her hat of gray with white lace and broad loops of silk of two shades of violet, and Mr and Mrs Harry Pratt McKean of Philadelphia.

Boston Journal.

SUNDAY, JUNE 4, 1899.

MUSIC HALL PROMENADES.

The large and enthusiastic audience at Music Hall last evening clearly demonstrated Mr. Zach's popularity as conductor of the "Pop" Concerts. It was Mr. Zach's farewell performance, as Mr. Gustav Strube will succeed him tomorrow night for the balance of the season. The management say this season's series of concerts will be the most successful yet given, from every viewpoint. The great audiences which assemble nightly are composed of Boston's musical and fashionable circles, which, together with the spirited music and the refreshments, make Music Hall these nights a strong attraction. A special program will be given Tuesday evening, as that will be "Technology Night." The program for tomorrow night is as follows:

March "U. S. Volunteers".....Strube
(First Time.)
Overture, "Merry Wives of Windsor"..Nicolai
Waltz, "In's Centrum".....Strauss
War March from "Rienzi".....Wagner
(First Time.)
Overture, "Oberon".....Weber
Procession of the Women, from "Lohengrin".....Wagner
Mazourka.....Chopin
(First Time.)
Selection, "Trovatore".....Verdi
Grossmuetterchen.....Langer
Solo violin, Mr. Ondricek.
Overture, "Light Cavalry".....Suppé
Waltz, "Morgenblaetter".....Strauss
March, "Up the Street".....Morse

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CV., NO. 148.
SUNDAY, MAY 28, 1899.

IN THE WORLD OF MUSIC.

Artists at the "Pop" Concerts Prove Drawing Cards.

Each Night This Week Is Devoted to Specialties—Conductor Zach's Farewell Appearance to Be Made Next Saturday — Musical Notes and News of Interest.

The great musical attraction of Boston at this time of the year is always the "Pop" concerts given at Music Hall. This season is proving that Mr. Zach and his 50 artists are indeed strong drawing cards, judging from the large audiences nightly in attendance. This week's concerts will be strong, as each entertainment will mark a special night. Tomorrow will be Bicycle night; Tuesday, the Patriotic night; Wednesday, Wagner night, and Saturday, Conductor Zach's farewell appearance. Following the usual custom of dividing the series of concerts between two eminent conductors, Mr. Zach will give way to Conductor Strube after this week. Owing to Music Hall having been engaged months ago for Thursday night, June 1, there will be no concert given on that evening. The wheelmen of Greater Boston are coming out in goodly numbers tomorrow night, judging from the advance sale. The following spirited programme is to be played:

Bride Elect March.....Sousa
Intermezzo, "Naila".....Delibes
"Carmen" selection.....Bizet
Your request.
Coronation march.....Meyerbeer
Lustige Bruder (Jolly Fellows) Waltz.....Vollstedt
Entree Triomphale des Boyards.....Halvorsen
Nocturne.....Marshall
Last movement of suite, "Peer Gynt".....Greig
"Il Trovatore" selection.....Verdi
Grubenlichter Waltz.....Zeller
Hunter's Yarn Polka.....Komzak
"The Stars and Stripes Forever".....Sousa

The most brilliant Pop concert of the week as far as smart attendance went was Friday night. Dr. and Mrs. William Appleton brought a party of six, including Mr. and Mrs. John T. Linzee. Mrs. Appleton was in gray, the corsage opening over black jetted lace, and wore a black toque. Mrs. Linzee was also in pearl color, the bodice done with much white lace and blue stock. Her hat was yellow and black, very smart. Dr. and Mrs. T. W. Rotch had a large party including Dr. George Hayden and Dr. Bowman. Mrs. Rotch was in black lace and her black hat had white plumes. Mayor Quincy was there with Mr. Charles E. Stratton, park commissioner, and a number of other prominent men at the table. Mr. Stephen Bennett had a party and Mr. and Mrs. George Jackson brought one which occupied a table in the centre of the hall. Mrs. Jackson's sapphire blue silk with white lace was very decorative as was her black picture hat. Mr. Arthur G. Everett was there with a party, also Mr. Richard Hale, Mr. Walter Soren and Mr. Amos Cotting. Mr. and Mrs. Leverett Tuckerman had a large table party in the side balcony including Mr. and Mrs. Charles Tuckerman; Mr. Amos Lawrence was there, and Mr. George E. Warren from Newton Centre brought a party. Mr. Robert Batcheller had friends including Dr. Charles Hare and Miss Thompson; Mr. Henry F. Strout was there with friends and Mr. Curtis Scriven had a party of four. A number of members of the Architectural Club occupied several tables.

Thursday at the Pop concert, where the attendance was larger if possible than on the previous evenings, Mr. and Mrs. Joseph Adamowski were there with a party. The Hon. J. B. Holden and Mrs. Holden, Mr. and Mrs. Gericke with a table full of friends, including Frau Flamm, Mr. D. Berkeley Updike and party, Mr. Lester H. Monks and party, Mr. William R. Hallett, Mrs. Henry T. Spooner, her son, Dr. Harry Spooner, and party, Mr. and Mrs. J. W. Kenney and Miss Kenney, who had a table party; Dr. C. W. Galloup, Mr. Josiah Gooding, Mr. and Mrs. George Whitcomb, Miss Julia Richards, with friends; Mr. Harry Bates, Mrs. Charles M. Clapp and Miss Clapp, Dr. Beatty, Miss Alice Cummings and Mr. John D. Hale.

At the Pop concert at Music Hall Monday night, which marked the beginning of the third week, every place was filled. There were at the tables the Hon. Robert F. Clark and party, Mr. and Mrs. J. Arthur Beebe, with some young people; Mr. Pierson Beebe, Mr. and Mrs. Eugene Battelle and Miss Battelle, Mr. and Mrs. Joseph Ames, Mr. and Mrs. Walter Badger and party, Mr. Eugene Hager, Mr. T. B. Gannett, Jr., Mr. Edmund Grinnell, and many more.

BOSTON GLOBE—THURSDAY, JUNE 1, 1

ROUSING RECEPTION TO GEN WHEELER IN MUSIC HALL LAST EVENING.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JUNE 4, 1899.

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MUSIC HALL POPS.

If enthusiasm and sincere admiration count for much, there was a jolly time in Boston Music Hall last night. The occasion was Max Zach's farewell appearance as conductor of the "Pop" concerts. The leaders of the musical and fashionable sets of Boston were all out to give Mr. Zach a warm and hearty vote of thanks and their good will for the excellent work he has done this season. Commencing tomorrow night and for the rest of the season Conductor Gustav Strube will conduct the concerts. "Technology night" will be next Tuesday evening, when a special programme will be rendered. This promises to be the banner season of the "Pop" concerts from every view-point. The following excellent programme will be given tomorrow night:

March, "United States Volunteers" (first time), Strube; overture, "Merry Wives of Windsor," Nicolai; waltz, "In's Centrum," Strauss; war march from "Rienzi" (first time), Wagner; overture, "Oberon," Weber; procession of the women from "Lohengrin," Wagner; mazourka (first time), Chopin; selection, "Trovatore," Verdi; Grossmutterchen (solo violin, Ondricek), Langer; overture, "Light Cavalry," Suppe; waltz, "Morgenblatter," Strauss; march, "Up the Street," Morse.

The Pop concerts are meeting with the most flattering patronage and are quite as enjoyable as ever. Mr. Max Zach relinquished the baton last evening and tomorrow Mr. Gustav Strube will conduct, opening with one of his own compositions, a stirring march called "U. S. Volunteers," played for the first time. A programme of unusual excellence is promised, including the "Merry Wives" overture; a "War March" by Wagner; "Oberon" overture; selections from "Trovatore"; violin solo by Mr. Ondricek; Suppe's "Light Cavalry" and Morse's "Up the Street." Tuesday will be Tech night, and the programme is gotten up in artistic style. The music for this night is in lighter vein than usual. Friday evening the audience was large and enthusiastic. Miss Clara Mueller had a party of young people. The Hon. A. [illegible], Mr. Walter Dugan, Dr [illegible] Mr. Walter Adams and a [illegible] party from the Newtons were present Friday.

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Boston Daily Globe.

TUESDAY, JUNE 6, 1899.

Music Hall Promenades.

The promenade concert at Music hall last evening was made notable by the appearance of Gustav Strube as conductor for the first time this season. That his successful leadership of the closing concerts last season was not forgotten was shown by the cordial welcome given him and the manifest appreciation of the program which he presented.

The program was well balanced in the matter of classical and "light" selections and seemed to suit all tastes. All the numbers were well rendered, but a specially pleasing touch was given the Wagnerian ones, the war march from "Rienzi" and the procession of the women from "Lohengrin," and the harmony and force of the original were well brought out. A pleasing opening was Strube's new march, "U S Volunteers." A well-chosen selection from "Trovatore" showed by the encore demanded that the music of the old opera has lost none of its power to charm. A well-deserved encore was also given the violin solo "Grossmutterchen," by Mr Ondricek, who gave it with mingled liveliness and pathos.

For the lighter selections there were a couple of charming Strauss waltzes, "In Centrum" and "Morgenblatter," and Suppe's overture "Light Cavalry," all received with special approval. A good close for the program was the popular march "Up the Street," given to a lively measure.

Tonight will be "Technology" night, and a program especially appropriate to the occasion has been arranged. It is as follows:

March, El Capitan	Sousa
Artist's Life, waltz	Strauss
Suite, Peer Gynt	Grieg
Selection, The Fortune Teller	Herbert
Invitation to Dance	Weber
Narcissus	Nevin
Selection, The Belle of New York	Kerker
Two Slavonic Dances	Dvorak
Technology minstrels, selection.	
Espana	Waldteufel
College overture	Moses
Husarenritt	Spindler

Besides being attractive musically, the program has a clever and timely acrostic that he who runs may read.

Boston Journal.

TUESDAY, JUNE 6, 1899.

"Pop" Concert.

A large audience was present at the "Pop" concert in Music Hall last night to greet Gustav Strube for his first night as a conductor this season. The program, which was well-selected, contained for a first number one of Mr. Strube's own compositions, a march called "U. S. Volunteers," a lively, stirring march, with suggestions of Sousa, which will always please but will rarely be whistled.

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Mr. Strube will conduct the remainder of the season's concerts.

Mr. Strube's assumption of the conductor's baton at the Music Hall concerts made no change in the admirable discretion used in preparing programmes nor in the quality of their execution. It is certainly unusually fortunate that there are in the orchestra two such competent leaders and men too who are favorites with their winter associates whom they have to direct during this summer season. Both are easy and yet firm in command and each has a wide acquaintance with suitable music and a pleasant fondness for entertaining novelties.

Courier June 10

THE HARVARD BULLETIN.

Music Hall } Promenade Concerts

HARVARD NIGHT, Monday, June 19.

GRADUATES' NIGHT, Monday, June 26.

Graduates will please notify class secretaries if they wish to reserve seats at 50 cents each.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

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PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 156.

SUNDAY, JUNE 4, 1899.

IN THE WORLD OF MUSIC.

Mr. Zach's Farewell as Music Hall "Pop" Conductor.

Programme for Tomorrow Night's Concert—"Bobby Shafto" Soon to Be Presented at the Hollis Street Theatre—Decline of Musical Prodigies—Notes.

Max Zach's farewell appearance last evening as conductor of the Music Hall Promenade concerts was witnessed by an immense audience, composed principally of the musical and fashionable circles of Boston. Mr. Zach this season has been peculiarly happy in his programmes, and his many admirers did not lack enthusiasm in their expressions of approval for his work at the last concert given under his direction. Beginning tomorrow night, Conductor Gustav Strube will assume the baton, and continue in charge the balance of the season. Tuesday evening will be "Technology night," when a special programme will be given. The popularity of the "Pops" was never so great as it has been thus far this season. The programme for tomorrow night is:

March, "U. S. Volunteers" (First time.)	Strube
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "In's Centrum"	Strauss
War march from "Rienzi" (First time.)	Wagner
Overture, "Oberon"	Weber
Procession of the Women, from "Lohengrin"	Wagner
Mazourka (First time.)	Chopin
Selection, "Trovatore"	Verdi
Grossmutterchen. Solo violin, Mr. Ondricek.	Langer
Overture, "Light Cavalry"	Suppe
Waltz, "Morgenblatter"	Strauss
March, "Up the Street"	Morse

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 6, 1899.

MUSICAL MATTERS

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It is said to be bad policy to swap horses while crossing a stream; yet the promenade concerts have always found it to be good policy to change conductors in mid-season. Therefore, last night found Mr. Zach retired from the director's stand and Mr. G. Strube leading the tonal forces.

"The King is dead, long live the King;" having attended to the obsequies of the former conductor sufficiently to say that he was very successful, let us turn toward the rising sun and say of Mr. Strube that he bids fair to be at least equally so.

Mr. Strube has won his spurs as composer in the symphonic ranks, and may be hailed as the best composer-conductor who appears in the "pop" series; we may therefore hope to hear more of his work, and higher specimens of it, than the "U. S. Volunteer's March," which began the concert last night.

The programme presented two Wagner numbers, the first of which was a selection from the circus music of "Rienzi"—the "War March," which gave the brasses every chance to blow out all the power of their lungs. The second was the nobler "Wedding March," from "Lohengrin," which deservedly won an encore. For ourselves we can say that the overture to "The Merry Wives of Windsor" seemed as charming as anything that the jovial concert offered, and Nicolai has not yet been obliterated even by Verdi in this Shakesperian subject.

But is there any need of ambitious analysis of the "pops?" One might as well "peep and botanize upon his mother's grave" (a la Wordsworth) as try to dissect the subtle charm of these occasions. They are the quintessence of genuine Bohemianism and the delightful safety valve of a [illegible] ical Boston.

ROUSING RECEPTION TO GEN WHEELER IN MUSIC HALL LAST EVENING.

SUNDAY HERALD

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Overture, "Merry Wives of Windsor"..Nicolai
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Overture, "Oberon".....Weber
Procession of the Women, from "Lohengrin".....Wagner
Mazourka.....Chopin
(First time.)
Selection, "Trovatore".....Verdi
Grossmutterchen.....Langer
Solo violin, Mr. Ondricek.
Overture, "Light Cavalry".....Suppe
Waltz, "Morgenblatter".....Strauss
March, "Up the Street".....Morse

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JUNE 4, 1899.
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MUSIC HALL POPS.

If enthusiasm and sincere admiration count for much, there was a jolly time in Boston Music Hall last night. The occasion was Max Zach's farewell appearance as conductor of the "Pop" concerts. The leaders of the musical and fashionable sets of Boston were all out to give Mr. Zach a warm and hearty vote of thanks and their good will for the excellent work he has done this season. Commencing tomorrow night and for the rest of the season Conductor Gustav Strube will conduct the concerts. "Technology night" will be next Tuesday evening, when a special programme will be rendered. This promises to be the banner season of the "Pop" concerts from every view-point. The following excellent programme will be given tomorrow night:

March, "United States Volunteers" (first time), Strube; overture, "Merry Wives of Windsor," Nicolai; waltz, "In's Centrum," Strauss; war march from "Rienzi" (first time), Wagner; overture, "Oberon," Weber; procession of the women, from "Lohengrin," Wagner; mazourka (first time), Chopin; selection, "Trovatore," Verdi; Grossmutterchen (solo violin, Ondricek), Langer; overture, "Light Cavalry," Suppe; waltz, "Morgenblatter," Strauss; march, "Up the Street," Morse.

* * * * * * * * *

The Pop concerts are meeting with the most flattering patronage and are quite as enjoyable as ever. Mr. Max Zach relinquished the baton last evening and tomorrow Mr. Gustav Strube will conduct, opening with one of his own compositions, a stirring march called "U. S. Volunteers," played for the first time. A programme of unusual excellence is promised, including the "Merry Wives" overture; a "War March" by Wagner; "Oberon" overture; selections from "Trovatore"; violin solo by Mr. Ondricek; Suppe's "Light Cavalry" and Morse's "Up the Street." Tuesday will be Tech night, and the programme is gotten up in acrostic style. The music for this night is in lighter vein than usual. Friday evening the audience was large and enthusiastic. Miss Clara Munger had a party of young people. The Hon. A. E. Pillsbury, Mr. Walter Dugan, Dr Gallowey, Mr. Walter Adams and a large party from the Newtons were present Friday.

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Boston Daily Globe.

TUESDAY, JUNE 6, 1899.

Music Hall Promenades.

The promenade concert at Music hall last evening was made notable by the appearance of Gustav Strube as conductor for the first time this season. That his successful leadership of the closing concerts last season was not forgotten was shown by the cordial welcome given him and the manifest appreciation of the program which he presented.

The program was well balanced in the matter of classical and "light" selections and seemed to suit all tastes. All the numbers were well rendered, but a specially pleasing touch was given the Wagnerian ones, the war march from "Rienzi" and the procession of the women from "Lohengrin," and the harmony and force of the original were well brought out. A pleasing opening was Strube's new march, "U S Volunteers." A well-chosen selection from "Trovatore" showed by the encore demanded that the music of the old opera has lost none of its power to charm. A well-deserved encore was also given the violin solo "Grossmutterchen," by Mr Ondricek, who gave it with mingled liveliness and pathos.

For the lighter selections there were a couple of charming Strauss waltzes, "In Centrum" and "Morgenblatter," and Suppe's overture "Light Cavalry," all received with special approval. A good close for the program was the popular march "Up the Street," given to a lively measure.

Tonight will be "Technology" night, and a program especially appropriate to the occasion has been arranged. It is as follows:

March, El Capitan.....Sousa
Artist's Life, waltz.....Strauss
Suite, Peer Gynt.....Grieg
Selection, The Fortune Teller.....Herbert
Invitation to Dance.....Weber
Narcissus.....Nevin
Selection, The Belle of New York.....Kerker
Two Slavonic Dances.....Dvorak
Technology minstrels, selection.
Espana.....Waldteufel
College overture.....Moses
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Boston Journal.

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Louis C. Elson.

THE HARVARD BULLETIN.

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Louis C. Elson.

Boston Sunday Globe.

SUNDAY, JUNE 4, 1899.

PROMENADE CONCERTS.

The leading musical and social sets of Boston were out in large numbers at Music hall last night. Mr Max Zach, the popular conductor of the "pop" concerts, was the attraction which drew many enthusiastic admirers to his farewell performance, which was in every way a grand success. Tomorrow night Mr Gustav Strube will be the conductor, and will continue as such for the balance of the season, which has yet four weeks to run. A special program has been arranged for Tuesday evening, which will be "Technology night." Undoubtedly this will be the most successful season that the promenade concerts have had, both as regards the excellent programs rendered and the large and brilliant audiences that have attended. The following program will be given tomorrow night:

March, U S Volunteers.....Strube
(First time.)
Overture, Merry Wives of Windsor.....Nicolai
Waltz, In's Centrum.....Strauss
War March from Rienzi.....Wagner
(First time.)
Overture, Oberon.....Weber
Procession of the Women, from Lohengrin, Wagner
Masourka.....Chopin
(First time.)
Selection, Trovatore.....Verdi
Grossmutterchen.....Langer
Solo, violin, Mr Ondricek.
Overture, Light Cavalry.....Suppe
Waltz, Morgenblatter.....Strauss
March, Up the Street.....Morse

—There has been a series of brilliant audiences the past week at the promenade concerts, and on Tuesday evening, when patriotic selections were played, and Wednesday evening, when Gen Wheeler and the Misses Wheeler and other distinguished guests were present, the utmost enthusiasm prevailed. When the familiar strains of "America" were heard Tuesday evening, the whole vast audience on the floor and balconies rose simultaneously, with cheer upon cheer. It was an experience that sent the blood thrilling through one's veins, and will be long remembered by all there. Gen Wheeler was greeted with rapturous applause on Wednesday evening, and the same spirit prevailed, both when the "Star Spangled Banner" and "Dixie" were played. A few noted in the audiences were Mr Henry Parkman, Mr A. E. Pillsbury, Mr Frank Beebe, Miss Beebe, Mrs Tudor, the Misses Tudor with a party of friends, Mrs Tudor in a black and white polka spotted india silk, with white at the corsage, and black hat with white roses; one of the young women in the party wore a pink and white taffeta bodice and hat with black ostrich tips; the other a violet satin bodice with violet hat; Mr and Mrs Oliver W. Mink, Mrs Mink in black satin and bonnet with pink roses; Mr and Mrs Samuel Little, the latter in a gray costume and bonnet with cerise trimmings and ostrich tips; Mr Amos A. Lawrence, Miss Edith Lawrence, Miss Marion Peabody and friends, Miss Lawrence wearing on Tuesday a costume of Persian silk, with capes of muslin at the bodice and broad blue silk belt; her hat was yellow straw with pompon of pale pink flowers; on Wednesday evening her costume was ecru combined with pale blue silk and lace, and hat with white tulle pompon and wreath of pink flowers; Miss Peabody wore blue and white taffeta silk with white at the corsage and black stock; her hat was yellow straw, with tulle and black wings; Mr and Mrs Shuman, Mr Homer Norris, Mrs F. W. Kittredge, Miss Cornelia Kittredge, Mr Charles Ridgway and Mr John Graham.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. OV., NO. 157.

TUESDAY, JUNE 6, 1899.

NEW CONDUCTOR AT THE "POPS."

Conductor Strube opened his portion of the Pop concerts very auspiciously with a composition of his own, given for the first time. It was a stirring march, dedicated to the "United States Volunteers," and had the true martial flavor and swing. Mr. Strube received a hearty welcome, and his march a liberal measure of applause. There was a good-sized audience, in spite of the warm evening, the floor being completely filled.

The second number on the programme, which was pleasantly varied and representative of grand opera, as well as popular airs, was the overture to the "Merry Wives of Windsor," and the orchestra, under Conductor Strube's skilful leadership, acquitted itself well. A Strauss waltz proceeded the "War March" from Wagner's "Rienzi," another piece new to these concerts.

So satisfactory was the rendering of "The Procession of the Women," from "Lohengrin," that an encore was demanded, as was the case with Langer's "Grossmutterchen," with Mr. Ondricek as soloist. He brought out all the soft beauty and melody of the composition, and the large and merry company on the floor was hushed to complete silence as the tones of the violin floated above them. Among the other numbers was a mazourka by Chopin, given for the first time in these concerts, and the programme closed with a performance of the ever popular march, "Up the Street." Mr. Strube may well be satisfied with the success of his first night as rewarded by the evident appreciation of his work.

Tonight is "Tech" night, with a programme that will appeal especially to

BOSTON POST,
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MUSIC HALL.

Evidently a more potent opposition than the weather, no matter how humid, is necessary to detract from the attendance at the Pop concerts, for last evening a great crowd thronged the spacious old hall and applauded most heartily the excellent work of the fine orchestra.

No better concert has been done by this gathering of skilled musicians than was presented last night under its new leader, Gustav Strube. A programme of wide range was offered, running the whole list from Wagner's "Lohengrin" to Morse's popular march, "Up the Street."

Conductor Strube is a skilful leader, and had, last evening, splendid command of his players. This was especially noticeable in his rendering of the war march from "Rienzi" and Nicolai's popular overture, "Merry Wives of Windsor."

Heading the programme was the march "U. S. Volunteers," a composition by Conductor Strube. So immediately did it become popular with his audience that they emphatically demanded its repetition. In fact there was scarcely a number in the whole programme that could not have been repeated to the gratification of the listeners. After the second intermission Mr. Ondricek executed "Grossmutterchen," a violin solo, in a scholarly manner that added pleasure to the evening's entertainment.

Boston Journal.

SUNDAY, JUNE 11, 1899.

MUSIC HALL "POPS."

The "Pop" concerts at Music Hall will tomorrow night begin the sixth week. The advance sale of seats for this and following weeks clearly indicate the appreciation of our musical people for an entertainment of this attractive character. Mr. Gustav Strube thoroughly understands the requirements of our concert-goers. Harvard night has been appointed for June 19. Tomorrow evening will be Wagner night, with the following program:

March, "Nibelungen".....Sonntag
Waltz, "Thousand and One Nights"..Strauss
Traeume.....Wagner
(First time.)
Trumpet solo, Mr. Kloepfel.
Overture, "Rienzi".....Wagner
Introduction, Act III., "Tannhaeuser." Wagner
(First time.)
Evening Star.....Wagner
Solo Trombone, Mr. Hampe.
Sailors' Chorus from "The Flying Dutchman".....Wagner
Prelude to "Meistersinger".....Wagner
Procession of Women, from "Lohengrin".....Wagner
Loin du Bal.....Gillet
Polka, "Puppenfee".....Bayer
March, "Stars and Stripes Forever"....Sousa

BOSTON

Had it not been for the timely interference of Hymen, the past week, save with the usual June exodus to country, seashore and Europe, there would be little of interest in the social world besides the continued popularity of the Promenade Concerts at Music Hall, where on Monday evening the leadership was transferred to Mr. Strube, a popular member of the Boston Symphony Orchestra, after a successful and large month's attendance under Mr. Max Zach's baton. The announcement of the ever-popular opera of "Erminie," given at the Tremont Theatre on Monday evening with practically an all-star cast, called out a large and fashionable audience, despite the fact of the weather's being a bit warm for such diversisement.

The popular concerts at Music Hall have called out exceptionally brilliant houses the past week, when on Friday evening the hall was filled with a large number of well-known people, among whom were Mr. and Mrs. J. Frank Howland, Mr. and Mrs. Arthur W. Pope and a party of friends at a table. Miss Cabot occupied another. Mr. and Mrs. Lee entertained friends. Mr. and Mrs. David W. Noyes had Mrs. Thomas S. Nowell at their table. Near by sat Dr. and Mrs. John G. Blake (the latter "M. E. B." of the Transcript), with their daughter Miss Male Blake and a party of young men, including their sons. Dr. Foser Bush, with his daughter and Miss Bush, occupied a table. Mr. and Mrs. Henry L. Flarbrother had friends at a centre table.

Boston Sunday Globe.

SUNDAY, JUNE 11, 1899.

MUSIC HALL PROMENADES.

Mr Gustave Strube, the conductor of the "pop" concerts at Music hall, has many enthusiastic admirers among Boston's concert goers. His first week's work clearly shows that his selection of programs as well as his conducting fully meets the requirements of the large and spirited audiences which nightly greet him. The concerts arranged for this week will be especially attractive, and there is no place in Boston where a more enjoyable evening can be spent than at Music hall. This season's series of concerts has yet three weeks to run, and judging from the large advance sale of seats the attendance will equal that of the past five weeks, which has been uniformly large. Tomorrow night's program is as follows:

March, Nibelungen.....Sonntag
Waltz, Thousand and One Nights.....Strauss
Traume.....Wagner
Trumpet solo, Mr Kloepfel.
Overture, Rienzi.....Wagner
Introduction, act III, Tannhauser.....Wagner
Evening Star.....Wagner
Solo trombone, Mr Hampe.
Sailors' chorus from The Flying Dutchman.....Wagner
Prelude to Meistersinger.....Wagner
Procession of women, from Lohengrin..Wagner
Loin du Bal.....Gillet
Polka, Puppenfee.....Bayer
March, Stars and Stripes Forever.....Sousa

—The promenade concerts have drawn full houses at Music hall during tre week, conductor Strube wielding the baton for the first time on Monday evening. The first piece on the program was a march composed by the conductor, which scored an immediate success. A few noticed at the tables have been Mr Hollander and Mr Benton, with a large party of friends, Mr and Mrs F. W. Kittredge, with Mrs Longyear, Miss Longyear, Miss Kittredge and Mr Homer Norris, Mrs Kittredge in dark blue silk set off with white at the boddice, and hat with pink roses; Miss Kittredge in blue taffeta bodice and hat with white trimmings; Mrs Longyear in black lace combined with white, and Miss Longyear in pale gray cashmere, the bodice made with white yoke and gray silk cape with silver trimmings; her hat was white, with white ostrich plumes; Mr S. H. Witherell, Mr and Mrs Albert Forbes Conant, Miss MacNichol and friends, Mrs Conant in black, the bodice opening over white, and hat trimmed with white chiffon and wings; Miss MacNichol in dark blue, with yellow straw hat with black tips; Mr A. E. Pillsbury, Mrs Fay, Miss Fay, Miss Fenno and Miss Anne Blake, with young gentlemen, Miss Fenno in a dark blue costume and hat with violets; Miss Fay in black and white silk lace Eton jacket, and Miss Blake in black muslin with hat of white chiffon and black wings; Mr and Mrs Oliver W. Mink and Mr Lithgow Devens.

—At the Thursday evening promenade concert, when all the tables were occupied, were noted Mr and Mrs Andrew Robeson, with several friends, occupying two tables in the balcony, Mrs Robeson in gray and violet muslin, the bodice with white lace and narrow black velvet ribbons, and stock and girdle of blue silk, her toque was trimmed with violets; Mr and Mrs Bernard C. Weld and Mr and Mrs Charles H. Fiske Jr, Mrs Weld in black India with white polka spot, the front of the bodice of white chiffon, and hat of black combined with white; Mrs Fiske in blue and white spotted India, with black straw hat, with pink trimmings; Mr Amos A. Lawrence and Miss Edith Lawrence, in light blue crepe with white trimmings, yellow straw hat with pompon of flowers. Tomorrow night there will be a Wagner program.

BOSTON POST,
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SUNDAY MORNING, JUNE 11, 1899.

MUSIC HALL "POPS."

There is no place in Boston these nights where a much more enjoyable evening can be spent than at the "Pop" concerts, Music Hall. Tomorrow night will commence the sixth week of this popular form of entertainment, and the balance of the season promises to be marked by large audiences, judging from the large advance sale of seats. Mr. Gustav Strube is an ideal conductor, and his arrangement of programmes meets with the hearty approval of the large audiences which are nightly in attendance. His selections for this week will be attractive. Harvard night has been appointed for Monday, June 19.

Tomorrow evening will be Wagner night, with the following programme:

March, "Nibelungen," Sonntag; waltz, "Thousand and One Nights," Strauss; traume, Wagner (first time); trumpet solo, Mr. Kloepfel; overture, "Rienzi," Wagner; introduction, Act III., "Tannhauser," Wagner (first time); "Evening Star," Wagner; solo trombone, Mr. Hampe; sailors' chorus from "The Flying Dutchman," Wagner; prelude to "Meistersinger," Wagner; procession of women, from "Lohengrin," Wagner; "Loin du Bal," Gillet; polka, "Puppenfee," Bayer; march, "Stars and Stripes Forever," Sousa.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. OV., NO. 169.

SUNDAY, JUNE 18, 1899.

IN THE WORLD OF MUSIC.

Promenade Concerts Having a Successful Season.

Tomorrow Evening's Programme—It Will Be "Harvard Night"—New Operas Abroad—Reminiscences of Johann Strauss—Calve Captures Paris—Notes.

HIS season's series of promenade concerts at Music Hall has but two more weeks to run. Notwithstanding the extreme heat experienced this summer, the attendance thus far promises to make this the most successful season that the "Pops" has had. The programmes arranged by Conductor Strube for the concluding performances are very attractive. Tomorrow evening will be "Harvard Night," when the following programme is to be given:

March, "University".....Bruguiere
Overture, "Si j'etais Roi".....Adam
Waltz, "Jolly Fellows".....Vollstedt
Selection, "Runaway Girl".....Ch. von Baar
American Fantasy.....Herbert
Overture to "Belles of Bellesley," Pi Eta production 1899.
Selections from "Hasty Pudding" productions.
Serenade.....Henry, '87
March, "The Cruiser Harvard".....Strube
Selection, "Belle of New York".....Kerker
Fair Harvard.
March, "Up the Street".....Morse, '96

At the Pop concert on Monday night, which opened the week well, with every seat taken, were Col. and Mrs. Henry E. Russell, who had with them Dr. and Mrs. W. D. Swan of Cambridge. Mrs. Russell looked cool and handsome in pearl gray, with much white lace, and a large black hat. Col. and Mrs. Russell, by the way, are sailing shortly with friends for Europe, where they mean to travel extensively. Others there were Judge Henry Dewey, Mr. Amos Lawrence, with Miss Edith Lawrence, the latter charming to look upon in a light-tinted diaphanous gown, with white lace hat; Francis M. Stanwood, Jr., Mr. and Mrs. Arthur Nowell, Mrs. Jeremiah Williams, who chaperoned a party of young people, and was in black, with deep white lace guimpe and black and white toque; Dr. Wesselhoeft, Mr. Stephen Townsend and Mr. George E. Warren, who had a party of 12, including Mr. and Mrs. Harry Ayer, Mrs. Ayer in black lace, with pale yellow bodice, and black hat with touches of white.

For tomorrow, which is Harvard night at the Pops, scarcely a seat is unsold. A lot of young people with Harvard proclivities are coming in from the various country places and up from the shore to do honor to the boys. It will be a large night in many ways, for Manager Comee is a Harvard man himself, and means to leave nothing undone to make it a success.

Boston Transcript

TUESDAY, JUNE 20, 1899

STUDENTS OWNED MUSIC HALL

Harvard Night at the "Pops" Last Evening Was a Brilliant Success and the College Men Got All They Asked for

Both sights and sounds in Music Hall last evening attested the fact that this particular "pop concert" was arranged for the especial benefit of the Harvard students. The hall was elaborately decorated in crimson and other colors, and above the stage was a large sign bearing the word "Harvard." At the four corners of the hall were four other signs bearing respectively the legends, "Ninety-nine," "Naughty-naught," Naughty-one" and "Naughty-two," while small crimson banners with the letter H were scattered about everywhere. In the vicinity of their own signs the respective classes were gathered, most of the students being accompanied by ladies, who rivalled their male escorts in the zest with which they enjoyed the evening's festivities. An excellent programme had been arranged by Conductor Strube, containing several selections particularly appropriate to the occasion, and in addition to the regular numbers several extra ones were given at the vigorous requests of the students. "We want 'Whistling Rufus,'" came in stentorian tones from one large group of students, and soon the entire assemblage was making the same demand. The selection was given, and after that several others which were called for in the same way. The Glee Club responded to a call for its services, and sang several selections. It was estimated that nearly three thousand people were in the hall.

HARVARD NIGHT AT THE "POPS."

A Crimson Glow of Enthusiasm Which Was Manifested in Vigorous College Style—Glee Club Responded to Many Encores.

The last week but one of the Music Hall "Pop" concerts began last evening. It was "Harvard" night, and the college boys gathered in great force, the audience being one of the very largest and most demonstrative that the season of these entertainments has attracted. It is scarcely necessary to add that the collegians made the occasion exceedingly lively, and that "high jinks" prevailed to a considerable extent. The selections that appealed especially to them were favored with greetings in which lungs and hands came to the fore with equal enthusiasm. Conductor Strube had arranged an admirable programme, and encores were many and irresistible.

Before the concert the entrances were filled by anxious students and their girl friends, and when the gates were opened there was a great rush in the anxiety to secure choice seats. All seats not reserved were quickly taken by the early comers. The women were not the least fortunate in the scramble, for they were helped by their escorts.

The hall was beautifully decorated with crimson bunting. The ceiling was draped with great streamers of nile green and pink. Two large American flags were draped at the rear of the hall. Over the stage a sign, bearing the letters, in crimson, "Harvard," was suspended. On all sides of the first balcony around the hall were signs, in crimson, bearing the words, "Ninety-nine," "Naughty-naught," "Naughty-one" and "Naughty-two." Little crimson banners bearing upon their fields the letter "H" were also scattered about the hall at every advantageous place. The sweet girl graduates were out in force, and all the ladies were dressed in fetching gowns. Everybody was happy and the glasses clinked merrily.

The men of the four classes cheered lustily, and each class invited the challenges of the members of other classes by giving their own class yells in rapid succession and with a will. "We Want "Whistling Rufus," was shouted in unison, all of a sudden, by a hundred throats, and soon the echoes were resounding from every quarter of the great hall. Other people wanted the same selection, and it was given by the orchestra. Then they cried "More," and they were granted more and more, to their hearts' content.

The "grads" of long ago and the "freshies" were there, and shouted for their favorite selections, just as frequently and as loudly as their congested lungs would permit. Each member was applauded with unusual vigor, and when the orchestra left the stage, after the first part, the boys cried for the Glee Club. The members of the Glee Club were seated close under the stage, around the first tables, and they were soon upon their feet surrounding their leader and singing with a will. As soon as they finished a number they were called upon for another, and each time they responded happily. The affair was pronounced a big success.

Boston Daily Globe.

THURSDAY, JUNE 22, 1899.

"Naval Night" at the Pop Concert.

The presence of Rear Admiral Picking, Mrs Picking and a party of women guests, together with a score or more of the younger officers of the visiting warships and from the navy yard, added considerable to the enthusiasm at the "Pop" concert at Music hall last night. It was "naval night," and a specially arranged musical program was provided—many of the stirring numbers were encored again and again.

The distinguished guests arrived soon after 8.30. "The Star Spangled Banner" by the band greeted their entrance, the entire audience standing. Rear Admiral Picking and his party occupied a central table, and were surrounded by friends. The junior officers had the position of honor at a specially arranged table near the Hamilton pl side, a standard of American flags appropriately decorating its head.

The naval men, in their natty service uniform, were the cynosure of all eyes, as many of them had assisted in the destruction of Cervera's fleet.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JUNE 18, 1899.
(Copyright, 1899, Post Publishing Company.)

MUSIC HALL POPS.

Excellent music, gayety, mirth and that sort of thing is crowding Music Hall nightly with the musical and fashionable sets of Boston. Commencing tomorrow evening the "Pop" concerts have but two more weeks to run, when will end the most successful season yet experienced by the management. Without question this is Boston's most popular and attractive form of summer entertainment, as is evidenced each season by the large and brilliant audiences which are in nightly attendance. As tomorrow evening will be "Harvard night," the following special programme has been arranged: March, "University," Bruguiere; overture, "Si j'etais Roi," Adam; waltz, "Jolly Fellows," Vollstedt; selection, "Runaway Girl," Ch. von Baar; American fantasy, Herbert; overture to Belles of Bellesley," Pi Eta production, 1899; selection from "Hasty Pudding" production; serenade (first time), Henry, '87; march, "The Cruiser Harvard," Strube; selection, "Belle of New York," Kerker; "Fair Harvard"; march, "Up the Street," Morse, '96.

Boston Journal.

SUNDAY, JUNE 18, 1899.

THE PROMENADES.

There are only two more weeks of "Pop" concerts at Music Hall. The heat has had no apparent effect upon the spirits or size of the audiences that have been nightly in attendance. Indeed, there is no form of summer entertainment in Boston more restful, enjoyable or refreshing than the Promenade Concerts. Mr. Gustav Strubo has arranged for the concluding performances of this season programs which will be especially attractive. Tomorrow night will be "Harvard Night," with the following program:

March, "University".....Bruguiere
Overture, "Si j'etais Roi".....Adam
Waltz, "Jolly Fellows".....Vollstedt
Selection, "Runaway Girl".....Ch. von Baar
American Fantasy.....Herbert
Overture to "Belles of Bellesley," Pi Eta Production, 1899.
Selection from "Hasty Pudding" Productions.
Serenade .....Henry, '87
(First Time.)
March, "The Cruiser Harvard".....Strube
Selection, "Belle of New York".....Kerker
Fair Harvard.
March, "Up the Street".....Morse, '96

Mr. Felix Winternitz, the distinguished violinist and excellent teacher, has joined the Faculty of the New England Conservatory.

Boston Journal.

TUESDAY, JUNE 20, 1899.

HARVARD NIGHT.

The Annual Pop Concert Draws the Usual Crowd of Crimson Enthusiasts.

There is one night at the Pop concerts that is known for its intense enthusiasm, that night is known as Harvard night. Last night was Harvard night for the season of 1899, but it was some days ago that the last seats for the concert were sold, and when the first number on the program was begun every chair in the hall had an occupant. Many well known graduates of the university were scattered about among the under-classmen and lacked little of equaling their enthusiasm. The numerous demands for encores were generally complied with, and whenever there was contest in the demands it was amicably settled by the orchestra playing double encores. The program, a distinctly popular one, included, besides numerous popular selections, several numbers of a Harvard character.

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NAVAL NIGHT AT THE PROMENADE CONCERT.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 173.

THURSDAY, JUNE 22, 1899.

NAVY NIGHT IN MUSIC HALL.

People at the "Pop" Concert Greet the Visitors with Applause from All Sides.

There was a great time at the "Pop" concert in Music Hall last evening, in honor of the navy. As the red, white and blue incandescent sign over the entrance denoted, "Naval Night" was unmistakable.

About 20 officers, representing the four vessels of the squadron, were present in uniform, and many more officers were in civilian dress. They sat at tables reserved for them in the front of the enclosure, and were accompanied by ladies.

The most prominent guests of Assistant Manager Comee were Rear Admiral and Mrs. Picking of the navy yard. The admiral received an enthusiastic reception from the crowd as he entered, escorting Mrs. Picking, and followed by the officers of the squadron in uniform.

The Symphony orchestra, under Conductor Gustav Strube, struck up "The Star Spangled Banner" as the party entered, and 1000 men and women came to their feet instantly, it seemed, and cheered and clapped their hands and waved hats and handkerchiefs.

The scene within the enclosure, which has become celebrated for military and naval and civilian social assemblages, was unusual to look upon. It was full of color, and the company at the tables represented plainly the best people of Boston.

The balconies were also strikingly full of color. They appeared to be filled with men and women who had come to some great reception.

The orchestra gave itself up to the pleasure of the navy people, which was, beyond question, to the delight of the public. For instance, when a request came from the officers' tables for "Dixie," and Conductor Strube at once swung into it, "the house went wild." The navy could have anything it liked, the manager would see to it, and the public approved loudly.

Boston Daily Globe.

TUESDAY, JUNE 20, 1899.

HARVARD NIGHT AT POP CONCERT.

More Than 3000 Supporters of the Crimson Contribute to the Success of This Annual Event.

"We want Whistling Rufus." This was the first of many requests of the jolly Harvard students last night at the Pop concerts. The request was voiced in unison by about a dozen typical Harvard boys seated in the first balcony. Immediately a bunch of the wearers of the crimson seated in the body of the hall announced that they also wanted "Whistling Rufus." Then the Glee club crowd clamored for this popular tune, and it was inevitable—"Whistling Rufus" was forthcoming amid cheers and applause.

Harvard night at the Pop concerts has become one of the most enjoyable informal events of the college year. Last night every seat in Music hall was taken. There were gay freshmen sitting under the printed legend "Naughty-two," and festive sophomores who were branded as "Naughty-ones." Then came the host of upper classmen and recent graduates, with the Glee club, led by Chester O. Swain, sitting near the stage to help enliven the intermissions with snatches of song.

The lively manager, Mr Comee, himself a Harvard man, said that the attendance last evening was over 200 more than ever before known at a Harvard night. This meant that more than 3000 supporters of the crimson had assembled to contribute to the success of the event.

The musical program was well chosen and gave eminent satisfaction, but the persistent choruses of "We Want Hands Across the Sea, See?" and other calls could not be resisted. The boys generally "got all that was a-coming to them." Always the cordial "Thank you" was yelled back after the piece was played.

The tables showed the democracy of the occasion. Straw hats were piled six high, empty bottles were arranged in picturesque clusters. The cigar and cigarette, with here and there a pipe, furnished a hazy blue incense for the entire hall.

Everybody was talking about what the ball team had done and what it hoped to do yet. Speculations over the prospects of a victory for the crew over Yale, with other gossips over Harvard athletics, made the time pass rapidly.

The program included "University," "Jolly Fellows," "Runaway Girl," the "Belles of Bellesley," from the Pi Eta production of this year; a "serenade by Henry 87, and closed with "Fair Harvard," with every one singing and joining in the general demonstration.

There are no more jolly college students in America than those who attend Harvard, and last night their mirth and good nature made "Harvard night" the success that it was, and as everybody who ever went to one will say, deserves to be.

Boston Sunday Globe.

SUNDAY, JUNE 18, 1899.

MUSIC HALL PROMENADES.

It has been truly remarked that Boston in the summer without its "pop" concerts would not be Boston. The attendance at Music hall this season has been largely owing to the fact that the programs have been attractive and the 50 artists rendering them, under the direction of such excellent conductors as Zach and Strube have fulfilled all the requirements of the most critical and exacting audiences. Commencing tomorrow night there remains only two more weeks of this season's series of concerts, for which conductor Gustav Strube has arranged specially strong programs. Tomorrow evening will be "Harvard night," when the following selections will be given:

March, University ..... Bruguiere
Overture, Si j'etais Roi ..... Adam
Waltz, Jolly Fellows ..... Vollstedt
Selection, Runaway Girl ..... Ch von Baar
American Fantasy ..... Herbert
Overture to Belles of Bellesley, Pi Eta Production, 1899
Selection from Hasty Pudding Production
Serenade ..... Henry, '87
(First time)
March, The Cruiser Harvard ..... Strube
Selection, Belle of New York ..... Kerker
Fair Harvard
March, Up the Street ..... Morse, '96

—Strangers from other cities visiting Boston the past week en route to summer homes in the country or by the sea have thoroughly appreciated the promenade concerts, which are unique in their way, and quite unlike entertainments found in other cities. The social, free and easy atmosphere of the place, combined with the high class of music, make it an ideal way of passing an evening. The concerts are to be unusually interesting the coming week, beginning tomorrow, with Harvard night, when special music will be played, and "Fair Harvard," so dear to every graduate's heart, will, as always, be received with varied emotions. There is sure to be a crowded house and great enthusiasm, and Mr Comee, a Harvard graduate himself, naturally enters into all the fun and frolic and has arranged special attractions for the evening.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

HARVARD NIGHT.

Collegians From Cambridge Make Merry at the Pop.

It was "Harvard Night" at the "Pops" last evening, and with the red programmes, the red wine lists, the red flags, with their white H's, and most unmistakably of all, the great red "Harvard" over the stage, there could be no question but that it was an altogether college occasion.

The "University March" and the overture "Si j'etais roi" passed without interruption, but immediately after the latter came the call in unison, "We want 'Whistling Rufus.'" "Whistling Rufus" was acceded by M. Gustav Strube, and next the Harvard waltz, "Jolly Fellows," was played.

During the first intermission there came from all parts of the house a demand for "The Glee Club!" "the Glee Club!" and finally that organization took its stand in the front of the hall, and under the leadership of Mr. Chester O. Swaim, sang three selections.

The overture to the "Belles of Bellesley," the Pi Eta production of this year, was given finely, as was a selection from the Hasty Pudding productions, and a "serenade" by Henry, '87.

The Glee Club sang again during the second intermission, and when next to the last number, "Fair Harvard" was given, the scene was indescribable. The Harvard boys from all parts of the house made a run to get near the stage, and the chorus of the "Harvard National Hymn" went up in an all surpassing volume that caused even the great sounding board over the stage to rattle.

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 178.
TUESDAY, JUNE 27, 1899.

NO FROST IN THIS.

Glorious Send-off Given to the Harvard Nine.

Hundreds of Cantabrigians Cheer for the Players at the Albany Station.

The "Graduates' Night" at the Pop Concert Is a Great Event.

Crew and Ball Team Loyally Applauded and the Big Audience Grows Wildly Enthusiastic.

A Grand Finale of Flying Fans, Programmes and Menu Cards.

"GRADUATES' NIGHT."

The Nine and the Crew Cheered Again and Again by Young and Old.

That the recent slight to the Harvard base ball team was in no way due to the students at large, and that these very same students are squarely behind the team and ever ready to show their devotion by Cambridge lung power of the first order, was more than demonstrated at "graduates' night" of the Pop concerts last evening, when 1000 good men of the crimson got together and nearly took the roof off the old Music Hall with their cheers for the team.

It came during the first intermission, when every man in the room was doing his level best to increase the general din of cheering. Manager F. R. Comee was seen coming up the aisle with an expression on his face which indicated that something was about to happen. He rapped for order when he got up near the stage (and actually got it too, which was a nine days' wonder), and then he called for "Three long Harvards and three times three for the nine," and the way it was taken up and the roar of "Harvard" was hearty enough to make Capt. Haughton and his plucky men almost glad they were slighted on class day. It was a great tribute, the most conspicuous feature of a very lively evening.

To say that "graduates' night" was a howling success is to tell the truth, the whole truth and nothing but the truth. The howling began when the first number was given, which was a new march named "'96," by an old Harvard man named Morse. They howled for "'96" and they howled for Morse, and they kept right on howling until the last number was played and all were outdoors, and then they howled on the streets.

Music Hall looked like Harvard men had built it. A gigantic Harvard, spelled in letters six feet high, was displayed over the big sounding board above the platform, while the side galleries were given over to two great signs—"The Crew" being on the right and "The Nine" on the left, devotion to the latter thus being shown again.

Along the balconies were displayed two enormous signs, marked "Harvard in the Spanish War," the names of the 250 of those who went out to war being all given in letters which could be read the length of the hall. Two similar signs in the rear balcony gave the "List of Honored Dead in the Spanish War." Harvard flags were everywhere, and class numerals on a crimson background were above most of the floor tables, while the waiters wore crimson across their shirt fronts and on their coat lapels, and the very programmes and wine lists were in the same gory hue.

The class numerals dated from '55 up, and each one of the classes was cheered by the others, the uproar being terrific as soon as the first number was played. The various graduates rallied around their tables according to the numbers displayed above [illegible] and gray-headed veterans of [illegible]

The first bunch to start the ball rolling was '98, but they were promptly drowned out by a big crowd of '96 men, who had the best of the class cheering from then onward.

The second number was the overture to "Raymond." Those in the audience who were not making a racket themselves knew that something was played here, because they saw Conductor Strube wave his arms and the fiddlers fiddle. Once or twice snatches of the music could actually be heard.

The boys then whistled a Strauss waltz and sang "Prince Pro Tem," the orchestra obligingly accompanying. Then Mr. Comee came in, and, after they had cheered the nine, they had to do it all over again for the crew.

A waltz was down on the programme for No. 6, but this was cut out and "John Brown's Body" substituted, which fairly set the crowd going. No, they would have nothing else now but "Whistling Rufus," the whole house being unanimous in Rufus' favor. Rufus was given, and the '96 men grew black in the face while attempting to express their approval.

Then came a new diversion. The class flags were suspended from tall poles, and it occurred to one man to try to throw his hat up on top of a pole, whereup the whole floor resolved itself into an animated quoit tournament. Every time a man made a good cast and his hat stayed on top, the crowd shrieked and redoubled its efforts in the same direction.

"Fair Harvard" brought every man of them to his feet, and the old song was sung with dignity and really impressive effect. And then King Carnival held sway again, and dignity was hooted out as an intruder. The second intermission, however, was marked with an excellent impromtu concert by old glee club men.

"The Runaway Girl" was demanded when the band came back, and was given with a rattle and a swing, while 2000 heels beat time. A plea for "just one more Rufus" was also heeded, and that gentleman was as popular this time as he was at first. The crowd indulged in some more music on its own account, and sang "Louisiana Lou," and then the galleries grew interested and warmly applauded. The orchestra was becoming a side issue, but it managed to play the "Jolly Fellows" all right, and an '87 man was so pleased that he stuck his beer bottle on the end of the class flagstaff. He was cheered, too.

The greatest sight of the evening came toward the end, when one man sent a palm leaf fan sailing through the air. There were originally two fans to every table, but seven seconds after the first one went skyward all the rest had followed, and the front of the hall could hardly be seen from the rear. Programmes, wine cards and hats followed, and if it had not been near the end of the show there is no telling how long the chairs would have stayed down.

The '96 men were now clamoring for "A Hot Time in the Old Town Tonight," but Conductor Strube evidently thought they had already had it, and so the circus ended.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

GRADS' NIGHT.

Harvard Men Have a Lively Time at the Pop Concert.

Last night was Harvard night at the Pops. After a series of nights, running from Tech night to Harvard night, Manager Comee gave the Harvard grads a chance, and the night was a night which will be remembered in the annals of Pop concerts. Manager Comee is a Harvard grad himself, and the way in which he prepared for the night was an eye-opener to Harvard men in general.

On either side of the hall along the rails to the balconies were long strips of white cloth, on which in the inevitable crimson paint was the list of men who served in the Spanish war. There were the names of 250 Harvard men who did all they were asked to do in the Civil War. These names ranged from those of Roosevelt and Long to those of the sophomores and freshmen who enlisted.

The oldest class represented in any number was '74, the class that this year is celebrating its twenty-fifth anniversary. In this crowd there were at least a dozen men who are prominent about Boston and who in their day were prominent in Harvard. These men were enthusiastic in their cheering, not only for themselves, but for all the other classes. In turn the classes were cheered and cheered for '74.

The interval between the numbers and the intermissions were the greatest fun of all. Then there was cheering, singing by the old graduates who formerly were members of the glee club and all sorts of fun. Then the gray-headed men gave up their time and dignity to renew their college days. There was all sorts of noise. '74 led in honors, but '75 came a close second. Manager Comee is a member of the class of '75, and he was enthusiastic in cheering and leading a universal cheer for the nine, which was slighted at the class day ceremonies.

The programme was an excellent one. It had all the popular operas in it, and in addition the grads, by persistent calling, succeeded in getting some of their favorites added to the list. "Whistling Rufus" was the one they wanted most, and the way they got it was exciting. One by one the classes rose and, under the direction of their leaders, called: "We want 'Whistling Rufus.'" And they got it.

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THE "POPS." MECHANICS' HALL.

Boston, Thursday, May 10, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 1.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 10.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. WALTZ, "Meerleuchten" . . . . . Ziehrer
3. OVERTURE to "Piccolino" . . . . . Guirand
4. BALLET MUSIC, "Sylvia" . . . . . Delibes
   - *a.* Les Chasseresses.
   - *b.* Valse Lente.
   - *c.* Pizzicati.
   - *d.* Finale.

5. KERMESSE FLAMANDE, from "Milenka" (First Time) . . Jan Blockx
6. WALTZ, "Vienna Blood" . . . . . Strauss
7. ENTR'ACTE-GAVOTTE (First Time) . . . . . Gillet
8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. WALTZ, "Harlequin's Wedding." New . . . . . Zach
10. SELECTION from "The Rounders" (First Time) . . . . Englander
11. POLKA, "Tyrolean" . . . . . Zeller
12. MARCH, "Man behind the Gun" (First Time) . . . . . Sousa

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MECHANICS' HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

Boston, Friday, May 11, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 2.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 11.

PROGRAMME.

1.	MARCH, "Jolly Soldiers"	Sabathil
2.	OVERTURE, "Le Roi l'a dit"	Delibes
3.	WALTZ, "Artist's Life"	Strauss
4.	SELECTION from "The Fortune Teller"	Herbert
5.	WALTZ, "Lustige Bruder"	Vollstedt
6.	MARCH, "Szechenyi"	Fahrbach
7.	SELECTION, "Cavalleria Rusticana"	Mascagni
8.	POLONAISE	Tschaikowski
9.	OVERTURE, "Pique Dame"	Suppe
10.	RONDE D'AMOUR	Westerhout

The audience is respectfully requested to preserve silence during the performance of this number.

11.	HUSARENRITT	Spindler
12.	MARCH, "Hoch Habsburg"	Kral

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GREAT WESTERN
CHAMPAGNE

A natural, genuine champagne, of the finest quality produced in America.

Sold by Wine Merchants, Grocers, and Druggists.

Boston, Saturday, May 12, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 3.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, MAY 12.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . . Strauss
2. OVERTURE, "Mignon" . . . . . A. Thomas
3. WALTZ, "Les Patineurs" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet
5. TWO SPANISH DANCES . . . . . Moszkowski
6. WALTZ, "Landeskinder" . . . . . Ed. Strauss
7. IN THE MILL . . . . . Gillet
   The audience is respectfully requested to preserve silence during the performance of this number.
8. OVERTURE, "Rienzi" . . . . . Wagner
9. SELECTION, "Belle of New York" . . . . . Kerker
10. MAZOURKA, "La Mousmé" . . . . . Ganné
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

CHAS. B. PERKINS & CO.
36 KILBY ST

CHARLES B. PERKINS & CO.

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Spring Lane Furnishing Store, 279 Washington St.
S. Vorenberg & Co., Washington and Hanover Sts.
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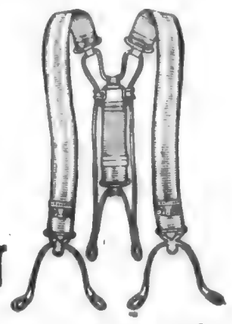
The President Suspender



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The C. A. Edgarton Mfg. Co., Shirley, Mass,
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THE "POPS." MECHANICS' HALL.

Boston, Monday, May 14, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 4.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 14.

PROGRAMME.

1. MARCHE ET CORTÉGE from "La Reine de Saba" . Gounod
2. OVERTURE, "Martha" . . . . . Flotow
3. WALTZ, "Wine, Women, and Song" . . . . . Strauss
4. SELECTION from Operas by . . . . . Meyerbeer

5. WALTZ, "Harlequin's Journey" . . . . . Zach
6. ENTRÉE TRIOMPHALE DES BOYARDS . . . Halvorsen
7. SELECTION FROM THE BRIGANDS . . . Offenbach
   The audience is respectfully requested to preserve silence during the performance of this number.
8. PRELUDE TO ACT I., "Lohengrin" . . . . Wagner

9. OFFENBACHIANA . . . . . Conradi
10. WALTZ, "Snowballs" . . . . . Ziehrer
11. ENTR'ACTE, "Forget-me-not" . . . . . Macbeth
12. TEUFEL'S MARCH . . . . . Suppé

"M. S." Ginger Ale.

An epicurean beverage, made with Myles Standish Spring Water and compounded with scrupulous care from the highest grade materials.

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Kidneys and Rheumatism

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THE "POPS." — MECHANICS' HALL.

Boston, Tuesday, May 15, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 5.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 15.

PROGRAMME.

1. MARCH, "El Capitan" . . . . . Sousa
2. WALTZ, "O Schöner Mai" . . . . . Strauss
3. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
   Violin obligato, Mr. Otto Roth.
4. SELECTION, "The Serenade" . . . . . Herbert
5. SELECTION, "Trovatore" . . . . . Verdi
6. LE DERNIER SOMMEIL DE LA VIERGE . . Massenet
7. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
8. TWO SLAVIC DANCES . . . . . Dvorak

---

9. OVERTURE, "Fra Diavolo" . . . . . Auber
10. POLKA from "The Gypsy Baron" . . . . . Strauss
11. WALTZ, "Pomone" . . . . . Waldteufel
12. ORIENTAL MARCH . . . . . Zach

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Copley Square Hotel,
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RESTAURANT AND GENTLEMEN'S CAFÉ
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THE "POPS." MECHANICS' HALL.

Boston, Wednesday, May 16, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 6.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 16.

PROGRAMME.

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Freut euch des Lebens" . . . . . Strauss
4. SELECTION from "La Vivandière" . . . . . B. Godard
   (First Time)
5. BALLET MUSIC from "Queen of Sheba" . . . . Goldmark
   'Cello obligato, Mr. J. Keller.
6. IDYL, "Forget-me-not" . . . . . Oehme
   (First Time)

The audience is respectfully requested to preserve silence during the performance of this number.

7. WALTZ, "Pres de Toi" . . . . . Waldteufel
8. MARCHE DES BATTEURS, from "Xaviere" . . . Dubois
   (First Time)
9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. AM MEER . . . . . Schubert
    Trombone Solo, Mr. Carl Hampe.
11. POLKA, "Tic-Tac" . . . . . Strobl
12. MARCH from "The Trial Kiss" . . . . . Milloecker

The Boston Symphony Orchestra Programme

For the twenty-four Boston Concerts, with Historical and Descriptive Notes by William F. Apthorp, will be sent by mail each week to any address upon the payment of one dollar. Bound copies of the Programme for the entire season can be had at the same price by applying before the last concert. Address all communications to

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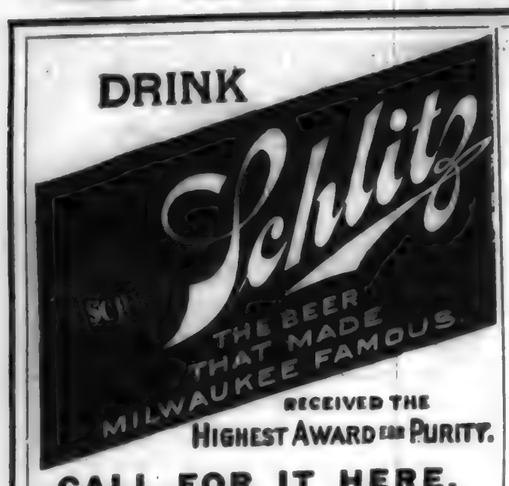
DRINK



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Boston, Thursday, May 17, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 7.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 17.

PROGRAMME.

1. MARCH, "Austria" . . . . . Zach
2. WALTZ, "Arabian Nights" . . . . . Strauss
3. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
4. SELECTION from "La Fille de Madame Angot" . . . Lecocq

5. HABANERA . . . . . Chabrier
(First Time)
The audience is respectfully requested to preserve silence during the performance of this number.

6. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
7. WALTZ, "Vienna Beauties" . . . . . Ziehrer
8. POLONAISE . . . . . Liadow
(First Time)

9. INVITATION A LA VALSE . . . . . Weber-Berlioz
10. SERENATA . . . . . Moszkowski
11. POLKA, "Love Letter" . . . . . Ziehrer
12. MILITARY MARCH . . . . . Zach

Tech. Night, Tuesday, June 5.

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—AT—
Left of Main Entrance.

Garments, Umbrellas, and Bicycles
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Hygeia
Lithia
Water,

Sparkling
and
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By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

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Twentieth Season, 1900-1901.
The Boston Symphony Orchestra,
Mr. WILHELM GERICKE, Conductor.
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THE "POPS." MECHANICS' HALL.

Boston, Friday, May 18, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 8.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 18.

PROGRAMME.

1. MARCH from "Puppenfee" . . . . . Bayer
2. OVERTURE, "Raymond" . . . . . A. Thomas
3. WALTZ, "Violets" . . . . . Waldteufel
4. SELECTION, "The Singing Girl" . . . . . Herbert
   (First Time)
5. TWO ENTR'ACTES from "Carmen" . . . . . Bizet
   The audience is respectfully requested to preserve silence during the performance of this number.
6. WALTZ, "Mimosa," from "The Geisha" . . . . Sidney Jones
7. INTRODUCTION TO ACT III., "Lohengrin" . . . . Wagner
8. OVERTURE, "Zampa" . . . . . Hérold
9. NOCTURNE AND WEDDING MARCH from "Midsummer-night's Dream" Music . . . . . Mendelssohn
10. MAZOURKA, "Mignonette" . . . . . Zach
11. WALTZ, "Meerleuchten" . . . . . Ziehrer
12. MARCH from "Obersteiger" . . . . . Zeller

Tech Night, Tuesday, June 5.

NEW ENGLISH SONGS FOR GENTLEMEN'S VOICES.

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"THE BEAUTIFUL CITY OF SLIGO," by C. V. Stanford.
"TEACH ME THE CHARM," by Noel Johnson.
"IT IS YOUR VOICE," by A. Mascheroni.
"SHE SET MY HEART A-BEATING," by J. Spawforth.

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Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

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MECHANICS' HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

Boston, Saturday, May 19, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 9.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 19.

PROGRAMME.

1. MARCH, "Vienna Dude" . . . . . Wagner
2. WALTZ, "Blue Danube" . . . . . Strauss
3. OVERTURE, "Banditen Streiche" . . . . . Suppé
4. SELECTION, "Faust" . . . . . Gounod
5. OVERTURE, "William Tell" . . . . . Rossini
   'Cello Obligato, Mr. J. Keller.
6. PIZZICATI . . . . . Eilenberg
7. INTERMEZZO, "Naila" . . . . . Delibes
8. SELECTION, "Wizard of the Nile" . . . . . Herbert
9. WALTZ, "Lustige Brüder" . . . . . Vollstedt
10. ARABIAN WEDDING . . . . . Tavan
    (First Time)
11. NARCISSUS . . . . . Nevin
12. MARCH, "Runaway Girl" . . . . . Monckton

Tech Night, Tuesday, June 5.

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Saratoga Springs, N.Y.

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THE "POPS." MECHANICS' HALL.

Boston, Monday, May 21, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 10.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, MAY 21.

PROGRAMME.

1. MARCH from "The Serenade" . . . . . Herbert
2. OVERTURE to "Phèdre" . . . . . Massenet
3. WALTZ, "Faschings Kinder" . . . . . Ziehrer
4. SELECTION from "The Fortune Teller" . . . . . Herbert
5. DANSE FANTASTIQUE . . . . . Maquarre
   (First Time)
   The audience is respectfully requested to preserve silence during the performance of this number.
6. OVERTURE to "Barber of Seville" . . . . . Rossini
7. ENTR'ACTE, "Philemon and Baucis" . . . . . Gounod
8. FINALE, "Lohengrin," First Act . . . . . Wagner
9. WALTZ, "Denksprüche" . . . . . Ed. Strauss
10. HYMN to "St. Cecilia" . . . . . Gounod
    Violin Obligato, Mr. Otto Roth.
11. POLKA, "Hunter's Yarn" . . . . . Komzak
12. MARCH, "Bride Elect" . . . . . Sousa

Tech Night, Tuesday, June 5.

GREAT WESTERN
CHAMPAGNE

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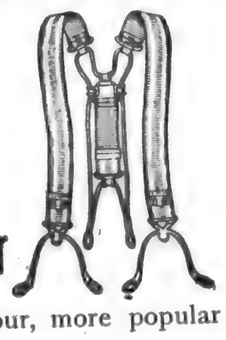
The President Suspender



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THE "POPS." MECHANICS' HALL.

Boston, Tuesday, May 22, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 11.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, MAY 22.

PROGRAMME.

1.	MARCH, "Szechenyi"	Fahrbach
2.	OVERTURE to "Stradella"	Flotow
3.	WALTZ, "Dream of Love"	Fahrbach
4.	SELECTION, "Aida"	Verdi
5.	OVERTURE, "Flying Dutchman"	Wagner
6.	WALTZ, "Du und Du," from "The Bat"	Strauss
7.	ENTR'ACTE, "La Colombe"	Gounod
8.	*a.* ANGELUS, *b.* FETE BOHEME, from "Scenes Pittoresques"	Massenet
9.	SELECTION from "The Gondoliers"	Sullivan
10.	OVERTURE, "Les Dragons de Villars"	Maillart
11.	RONDE D'AMOUR	Westerhout
12.	BOCCACCIO MARCH	Suppé

Tech Night, Tuesday, June 5.

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THE "POPS." MECHANICS' HALL.

Boston, Wednesday, May 23, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 12.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 23.

PROGRAMME.

1. MARCH, "For the Country" . . . . . Milloecker
2. WALTZ, "Waves of the Danube" . . . . . Joanovici
3. OVERTURE, "Semiramide" . . . . . Rossini
4. SELECTION from "Robin Hood" . . . . . De Koven
5. BALLET MUSIC from "Coppelia" . . . . . Delibes
   - *a.* Dance of the Automatons.
   - *b.* Waltz.
   - *c.* Czardas.
6. SCENE RELIGIEUSE . . . . . Massenet
   'Cello Solo, Mr. J. Keller.
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Vienna Bonbons" . . . . . Strauss
8. OVERTURE to "Piccolino" . . . . . Guiraud
9. OVERTURE to "The Mastersingers of Nuremberg" . . Wagner
10. GAVOTTE . . . . . Gebhard
    (First Time)
11. KOSAKENRITT . . . . . Milloecker
12. MARCH, "Merry War" . . . . . Strauss

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.

TECH NIGHT, TUESDAY, JUNE 5.

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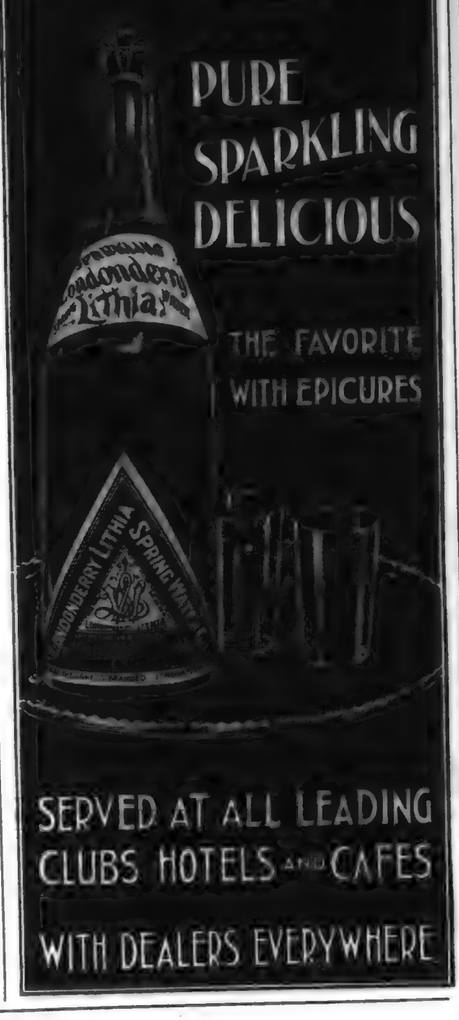

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THE "POPS." MECHANICS' HALL.

Boston, Thursday, May 24, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 13.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

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THURSDAY, MAY 24.

PROGRAMME.

1. TANNHAUSER MARCH . . . . . Wagner
2. OVERTURE to "Le Roi l'a dit" . . . . . Delibes
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. SELECTION from "The Fortune Teller" . . . . Herbert

5. KERMESSE FLAMANDE, from "Milenka" . . . Blockx
6. POLISH DANCE . . . . . Scharwenka
7. PRELUDE to "Le Deluge" . . . . . Saint-Saëns
   Violin obligato, Mr. Otto Roth.
8. WALTZ, "Kaiser" . . . . . Strauss

9. *a.* SPRING SONG . . . . . Mendelssohn
   b. SEVILLANA, from "Don Cesar de Bazan" . . Massenet
10. OVERTURE, "Domino Noir" . . . . . Auber
11. WALTZ, "Barcarolle" . . . . . Waldteufel
12. MARCH, "Princess Ninetta" . . . . . Strauss

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.

TECH NIGHT, TUESDAY, JUNE 5.

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Boston, Friday, May 25, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 14.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, MAY 25.

PROGRAMME.

1. MARCH, "Merry Soldiers" . . . . . Sabathil
2. OVERTURE, "Martha" . . . . . Flotow
3. WALTZ, "Tales from the Vienna Woods" . . . . Strauss
4. SELECTION, "Erminie" . . . . . Jakobowsky
5. TWO MOVEMENTS from Suite, "Peer Gynt" . . . Grieg
6. HORN QUARTETTE { *a.* "This is the day of the Lord" . Kreutzer; *b.* "When evening's twilight" . Hatton
   Mr. Albert Hackebarth. Mr. Heinrich Lorbeer.
   Mr. Franz Hein. Mr. Carl Schumann.
7. MELODY IN F . . . . . Rubinstein
8. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello Obligato, Mr. J. Keller.
9. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
10. PRELUDE TO ACT III., "Lohengrin" . . . . . Wagner
11. POLKA, "Tic-Tac" . . . . . Strobl
12. MARCH, "Under the Double Eagle" . . . . . Wagner

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.
FRIDAY, JUNE 1, SOLOIST NIGHT.
TECH NIGHT, TUESDAY, JUNE 5.

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THE "POPS." MECHANICS' HALL.

Boston, Saturday, May 26, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 15.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 26.

PROGRAMME.

1. MARCH, "Bride Elect" . . . . . Sousa
2. OVERTURE to "Zampa" . . . . . Hérold
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION from "The Fortune Teller" . . . . Herbert
5. OVERTURE, "Sphinx" . . . . . Thompson
6. WALTZ, "Harlequin's Wedding" . . . . . Zach
7. MARCHE DES BATTEURS, from "Xavière" . . . Dubois
8. OVERTURE to "Tannhäuser" . . . . . Wagner
9. SELECTION from "The Rounders" . . . . . Englander
10. WALTZ, "Pomone" . . . . . Waldteufel
11. IN THE MILL . . . . . Gillet
12. MARCH, "Whistling Rufus" . . . . . Mills

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.

SOLOIST NIGHT, FRIDAY, JUNE 1.

WAGNER NIGHT, MONDAY, JUNE 4.

TECH NIGHT, TUESDAY, JUNE 5.

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Boston, Monday, May 28, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 16.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, MAY 28.

PROGRAMME.

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Die Schonbrunner" . . . . . Lanner
4. SELECTION from "Fatinitza" . . . . . Suppé
5. a. SCHERZO-VALSE, b. MALAGUENA } from "Boabdil" . . . Moszkowski
6. PASTORALE . . . . . Helen Hopekirk
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Neu-Wien" . . . . . Strauss
8. RIDE OF THE VALKYRIES . . . . . Wagner
9. SELECTION from "The Fencing-master" . . . . Delibes
10. a. VALSE, b. PIZZICATI } from "Sylvia" . . . . . Spindler
11. HUSARENRITT . . . . . Chadwick
12. TABASCO MARCH . . . . . Chadwick

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.

SOLOIST NIGHT, FRIDAY, JUNE 1.

WAGNER NIGHT, MONDAY, JUNE 4.

TECH NIGHT, TUESDAY, JUNE 5.

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THE "POPS." MECHANICS' HALL.

Boston, Tuesday, May 29, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 17.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, MAY 29.

PROGRAMME.

1.	MARCH, "Puppenfee"	Bayer
2.	WALTZ, "Sentiers Fleuris"	Waldteufel
3.	OVERTURE to "Die Fledermaus"	Strauss
4.	SELECTION from "Carmen"	Bizet
5.	OVERTURE to "Oberon"	Weber
6.	INTERMEZZO to "Maharaja"	Atherton
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	PRELUDE to "Lohengrin"	Wagner
8.	a. CASTILLANA b. ANDALOUSE c. ARAGONAISE from "Le Cid"	Massenet
9	WALTZ, "Lustige Bruder"	Vollstedt
10.	MENUET for String Orchestra	Bolzoni
11.	FUNERAL MARCH of a Marionette	Gounod
12.	MARCH, "Fra Bombarda"	Czibulka

PATRIOTIC NIGHT, WEDNESDAY, MAY 30.

SOLOIST NIGHT, FRIDAY, JUNE 1.

WAGNER NIGHT, MONDAY, JUNE 4.

TECH NIGHT, TUESDAY, JUNE 5.

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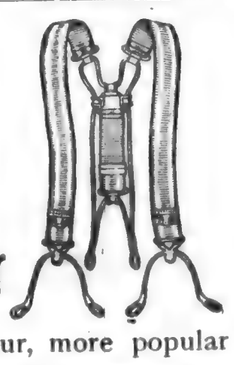

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THE "POPS." MECHANICS' HALL

Boston, Wednesday, May 30, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 18.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 30.
PATRIOTIC NIGHT.

PROGRAMME.

1.	MARCH from "The Serenade"	Herbert
2.	WALTZ, "Pres de Toi"	Waldteufel
3.	JUBEL OVERTURE	Weber
4.	SELECTION from "Robin Hood"	De Koven
5.	*a.* AMERICAN FANTASY	Herbert
	b. BOER NATIONAL HYMN.	
6.	BLISSFUL DREAM	Meyer-Helmund
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	WALTZ, "Grubenlichter"	Zeller
8.	OVERTURE to "William Tell"	Rossini
9.	OVERTURE to "Tabasco"	Chadwick
10.	AMERICAN PATROL	Meecham
11.	IN THE MILL	Gillet
12.	MARCH, "Stars and Stripes Forever"	Sousa

SOLOIST NIGHT, FRIDAY, JUNE 1.
WAGNER NIGHT, MONDAY, JUNE 4.
TECH NIGHT, TUESDAY, JUNE 5.

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THE "POPS." MECHANICS' HALL.

Boston, T lsday, May 31, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 19.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 31.

PROGRAMME.

1. MARCH, "Feurig Blut" . . . . . Vollstedt
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Cagliostro" . . . . . Strauss
4. SELECTION from "The Singing Girl" . . . . . Herbert

5. ENTREE TRIOMPHALE DES BOYARDS . . . Halvorsen
6. REVERIE, "Lost in Dreams" . . . . . Zach
   (First Time)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "La Gitana" . . . . . Bucalossi
8. { a. MENUET, b. ADAGIETTO, c. CARILLON } from Suite I., "L'Arlesienne" . . . Bizet

9. OVERTURE, "La Jolie Parfumeuse" . . . . . Offenbach
10. GAVOTTE for String Orchestra . . . . . Bach
11. WALTZ, "Morgenblätter" . . . . . Strauss
12. MARCH, "Wien bleibt Wien" . . . . . Schrammel

SOLOIST NIGHT, FRIDAY, JUNE 1.

WAGNER NIGHT, MONDAY, JUNE 4.

TECH NIGHT, TUESDAY, JUNE 5.

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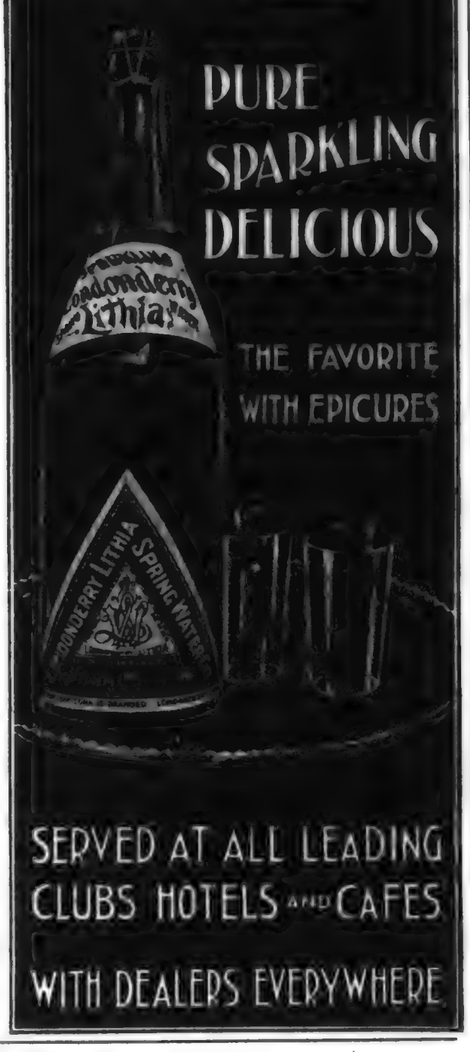

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Friday, June 1, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 20.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 1.
SOLOIST NIGHT.

PROGRAMME.

1. MARCH, "Austria" . . . . . Zach
2. WALTZ, "Les Patincurs" . . . . . Waldteufel
3. OVERTURE, "Tannhauser" . . . . . Wagner
4. VIOLIN SOLO. Two Spanish Dances . . . . . Sarasate
   Mr. Otto Roth
5. BALLET MUSIC from "Faust" . . . . . Gounod
6. SERENADE . . . . . Moszkowski
7. 'CELLO SOLO, "Kol Nidrei" . . . . . Bruch
   Mr. Joseph Keller
8. WALTZ, "Vienna Blood" . . . . . Strauss
9. FLUTE SOLO { *a.* Nocturne / *b.* Valse } . . . . . Chopin
   Mr. André Maquarre
10. SELECTION from "The Rounders" . . . . . Englander
11. MAZURKA, "La Czarina" . . . . . Ganne
12. MARCH, "Werner" . . . . . Ziehrer

Steinway Pianos used.

WAGNER NIGHT, MONDAY, JUNE 4.

TECH NIGHT, TUESDAY, JUNE 5.

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Saturday, June 2, 1900. Fifteenth Season. Summer, 1900.
Vol. I. No. 21.
Published by C. A. ELLIS.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 2.

PROGRAMME.

1. MARCH from "The Serenade" . . . . . Herbert
2. OVERTURE to "Raymond" . . . . . Thomas
3. SELECTION from "The Belle of New York" . . . . Kerker
4. WALTZ, "Snowballs" . . . . . Ziehrer

5. { *a.* SPRING SONG . . . . . Mendelssohn
   { *b.* LOVE'S DREAM AFTER THE BALL . . . Czibulka
6. SELECTION from "Wizard of the Nile" . . . . . Herbert
7. WALTZ, "Harlequin's Journey" . . . . . Zach
8. OVERTURE, "Martha" . . . . . Flotow

9. WALTZ, "Violets" . . . . . Waldteufel
10. OVERTURE, "Pique Dame" . . . . . Suppé
11. NARCISSUS . . . . . Nevin
12. MARCH, "Up the Street" . . . . . Morse

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TECH NIGHT, TUESDAY, JUNE 5.

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THE "POPS." MECHANICS' HALL.

Boston, Monday, June 4, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 22.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, JUNE 4.

WAGNER NIGHT.

PROGRAMME.

1. ORIENTAL MARCH . . . . . Zach
2. CHORUS OF SAILORS from "Flying Dutchman" . . Wagner
3. WALTZ, "Vienna Bonbons" . . . . . Strauss
4. PRELUDES to "Lohengrin," Acts I. and III. . . . Wagner

5. FIRE-CHARM . . . . . Wagner
6. HABANERA . . . . . Chabrier
   The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "1001 Nights" . . . . . Strauss
8. OVERTURE to "Tannhäuser" . . . . . Wagner

9. SONG, "Evening Star," from "Tannhäuser" . . . . Wagner
   Trombone Solo, Mr. C. Hampe
10. OVERTURE to "Rienzi" . . . . . Wagner
11. WALTZ, "L'Amour et Printemps" . . . . . Waldteufel
12. MARCH, "Puppenfee" . . . . . Bayer

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TECH NIGHT, TUESDAY, JUNE 5.

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MECHANICS' HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Tuesday, June 5, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 23.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

TUESDAY, JUNE 5.

TECHNOLOGY NIGHT.

Last appearance of Mr. Max Zach.

PROGRAMME.

1.	MARCH, "Merry Soldiers"	Salvatini
2.	ARABIAN NIGHTS, Waltz	Strauss
3.	SELECTION, "Rounders"	
4.	SOLO FOR VIOLIN, Largo	Handel
	Mr. [illegible]	
5. a.	INTERMEZZO from "Cavalleria [illegible]"	Mascagni
5. b.	MILITARY MARCH	Zach
6.	NACHTSCHWARMER, Waltz	Lehrer
7.	SELECTIONS from "The Medicine Man"	Jerkinson
	a. OVERTURE.	
	b. GHOST BALLET MUSIC	
8.	TELL OVERTURE	Rossini
	'Cello Obligato, Mr. [illegible]	
9.	TROVATORE, Selection	Verdi
10.	ENTR'ACTE, "Naila"	Delibes
11.	CAMP-MEETING IN GEORGIA	Mills
12.	HOCH HABSBURG MARCH	[illegible]

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TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

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[83]

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THE "POPS." MECHANICS' HALL.

Boston, Wednesday, June 6, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 24.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 6.

First appearance of Conductor GUSTAV STRUBE.

PROGRAMME.

1.	MARCH, "King Karl"	Unrath
2.	OVERTURE, "Freischütz" (First Time)	Weber
3.	WALTZ, "Bürgersinn" (First Time)	Strauss
4.	SELECTION, "Wizard of the Nile"	Herbert
5.	OVERTURE, "Tannhäuser"	Wagner
6.	LEGATO (First Time)	Strube
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	MELODY	Rubinstein
8.	HUNGARIAN RHAPSODY No. 2	Liszt
9.	MARCH OF THE PRETORIAN GUARD	Noll
10.	"PELLE-MELLE." Potpourri of German Songs (First Time)	Conradi
11.	WALTZ, "Les Patineurs"	Waldteufel
12.	MARCH, "Wien bleibt Wien"	Schrammel

Steinway Pianos used.

TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

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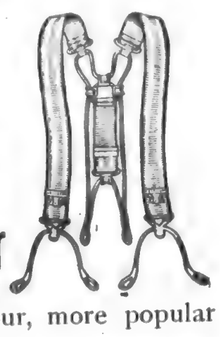

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THE "POPS." MECHANICS' HALL.

Boston, Thursday, June 7, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 25.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 7.

PROGRAMME.

1. MARCH, "Gruss in die Ferne" (First Time) — Döring
2. OVERTURE, "Martha" — Flotow
3. WALTZ, "Sounds from the Vienna Woods" — Strauss
4. SELECTION, "The Rounders" — Englander
5. OVERTURE, "Zampa" — Hérold
6. SERENADE for Strings (First Time) — Milan F. Bennett
7. SELECTION from "Carmen" — Bizet
8. CZARDAS — Grossmann
9. OVERTURE, "Fra Diavolo" — Auber
10. TURKISH PATROL (First Time) — Michaelis
11. HUSARENRITT — Spindler
12. MARCH, "Stars and Stripes Forever" — Sousa

Steinway Pianos used.

TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

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BIRD

A TYPICAL BOHEMIAN RESORT.

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st where to dine and at the same derive the greatest possible pleasure the hour or more given over to the er is a problem which confronts Bos-ans, who in time become tired of even best opportunities which this city ers, and to whom something novel ss is most welcome. One solution of s problem is found in the new "Dan-Inn" just opened as a part of The ward, at 16 to 26 Hayward Place.

All the world like a glimpse of "Bohe-ia," as it popularly is supposed to exist, nd so few are the opportunities in this ity to find this phase of life, that the pening of this important addition to The Hayward has filled a much desired need of a conveniently situated, well conducted Bohemian resort.

From the street, the passer-by sees in the front of the inn a quaint suggestion of some foreign city. Upon entering, one's curiosity is at once aroused, and admiration of the charming scene is felt at once. It is a reproduction of the an-cient "Riebenhus" in Riebe, Denmark, which dates back to the sixteenth cent-ury.

In the evening, when the Neapolitan Orchestra is in full swing, with its music, the charm of the place is most felt. The native songs and airs are much used by this band of players, among whom are some with remarkably good voices, and that their vocal efforts also give great pleasure to those that are dining, is shown by the attention paid when they sing, and the applause and demonstration which follows.

For a regular table d'hote dinner served at the Hayward, no more delight-ful or Bohemian place can be imagined. Anything delicious, in or out of season, also may be had a la carte, for the larder of this place embraces all that could be desired.

Often one cannot secure seats, so large the attendance, unless care in telephon-or arranging otherwise in advance for table to be reserved, has been taken.—*Boston Transcript.*

Boston, Friday, June 8, 1900. **Fifteenth Season.** **Summer, 1900.**

Published by C. A. ELLIS. Vol. I. No. 26.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 8.

PROGRAMME.

1.	MARCH, "U. S. Volunteers"	Strube
2.	OVERTURE, "Si j'étais Roi"	Adam
3.	WALTZ, "Bei uns z' Haus"	Strauss
4.	SELECTION, "Serenade"	Herbert
5.	OVERTURE, "Mignon"	A. Thomas
6.	THREE DANCES from "Henry VIII." (First Time)	German
7.	"EN SOURDINE," for Strings	Tellam
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	WEDDING MARCH	Mendelssohn
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	PIZZICATO from "Sylvia"	Delibes
11.	WALTZ, "The Wave"	Metra
12.	MARCH, "Under the Double Eagle"	Wagner

Steinway Pianos used.

TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

The band, under Director Jean Missud, will play the following selections:—

1.	MARCH, "The Boston Fusileers"	Montalban
2.	SELECTION from "A Runaway Girl"	Monckton
3.	CHILIAN DANCE, "Mañana"	Missud
4.	AMERICAN PATROL	Meacham

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Saturday, June 9, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 27.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 9.

PROGRAMME.

1.	MARCH, "Teufel"	Suppé
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	WALTZ, "Jolly Fellows"	Vollstedt
4.	SELECTION from "Fortune Teller"	Herbert
5.	OVERTURE, "Rienzi"	Wagner
6.	INTERMEZZO, "Naila"	Delibes
7.	A SIESTA	Hill
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	TWO SLAVIC DANCES	Dvorak
9.	MARCH, "Black Bess" (First Time)	Strube
10.	SELECTION, "Belle of New York"	Kerker
11.	WALTZ, "Grubenlichter"	Zeller
12.	MARCH, "Up the Street"	Morse

Steinway Pianos used.

TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

The band, under Director Jean Missud, will play the following selections: —

1.	MARCH, "The Boston Fusileers"	Montalban
2.	SELECTION from "A Runaway Girl"	Monckton
3.	CHILIAN DANCE, "Mañana"	Missud
4.	AMERICAN PATROL	Meacham

HARVARD NIGHT, Monday, June 18.

ARTISTS in AMERICA

This coming season available for concerts.

LILLIAN BLAUVELT,

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(Special arrangement with Mr. Grau),

CLARA BUTT,

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FRITZ KREISLER
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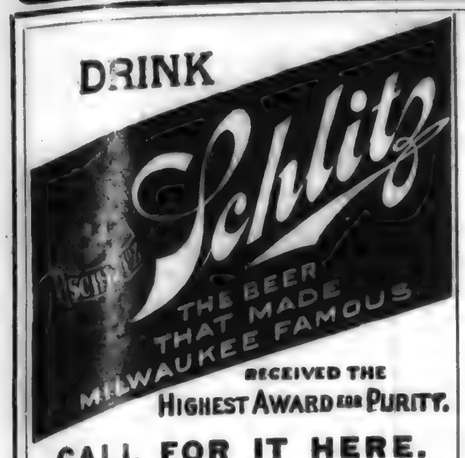
DRINK



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Boston, Monday, June 11, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 28.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 11.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OVERTURE, "Stradella" . . . . . Flotow
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION from "Trovatore" . . . . . Verdi
5. OVERTURE, "Phèdre" . . . . . Massenet
6. TWO HUNGARIAN DANCES (Nos. 3 and 1) . . . Brahms
(First Time)
7. PROCESSION OF THE WOMEN, "Lohengrin" . . . Wagner
8. MARCH from "Queen of Sheba" . . . . . Gounod
9. LIGHT CAVALRY . . . . . Suppé
10. BLUE VIOLET MAZOURKA . . . . . Eilenberg
(First Time)
11. POLKA, "Sängerlust" . . . . . Strauss
12. MARCH, "Tabasco" . . . . . Chadwick

Steinway Pianos used.

TUESDAY, JUNE 12, MILITARY NIGHT.

Boston Fusileer Veteran Association and Salem Cadet Band.

The band, under Director Jean Missud, will play the following selections: —

1. MARCH, "The Boston Fusileers" . . . . . Montalban
2. SELECTION from "A Runaway Girl" . . . . . Monckton
3. CHILIAN DANCE, "Mañana" . . . . . Missud
4. AMERICAN PATROL . . . . . Meacham

HARVARD NIGHT, Monday, June 18.

WAGNER NIGHT, TUESDAY, JUNE 19.

REQUEST NIGHT, TUESDAY, JUNE 26.

C. W. THOMPSON & COMPANY,
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"Singing of You"	.50	"Mother's Cradle Song." Alto	.40
"Love Star." Two keys, each	.40		
"Spanish Serenade." Soprano or Tenor	.50		
Dance, "La Gaieté," for Piano	.50		

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Tuesday, June 12, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 29.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 12,

MILITARY NIGHT.

PROGRAMME.

1. MARCH from "The Serenade" . . . . . Herbert
2. OVERTURE, "Jean de Paris" . . . . . Boieldieu
   (First Time)
3. WALTZ, "Wein, Weib, und Gesang" . . . . . Strauss
4. SELECTION from "Aida" . . . . . Verdi
5. OVERTURE to "William Tell" . . . . . Rossini
6. TWO SPANISH DANCES . . . . . Moszkowski
7. PRELUDE, "Lohengrin" . . . . . Wagner
8. MARCH from "Damnation of Faust" . . . . . Berlioz
9. OVERTURE, "Les Dragons des Villars" . . . . . Maillard
10. SPRING SONG . . . . . Mendelssohn
11. SELECTION from "Robin Hood" . . . . . De Koven
12. MARCH, "Runaway Girl" . . . . . Monckton

Boston Fusileer Veteran Association and Salem Cadet Band.

The band, under Director Jean Missud, will play the following selections:—

1. MARCH, "The Boston Fusileers" . . . . . Montalban
2. SELECTION from "A Runaway Girl" . . . . . Monckton
3. CHILIAN DANCE, "Mañana" . . . . . Missud
4. AMERICAN PATROL . . . . . Meacham

Steinway Pianos used.

HARVARD NIGHT, MONDAY, JUNE 18.

WAGNER NIGHT, TUESDAY, JUNE 19.

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MECHANICS' HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. Comee, Mechanics' Hall, to whom all communications should be addressed.

Boston, Wednesday, June 13, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 30.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 13.

PROGRAMME.

1. MARCH, "Feurig Blut" . . . . . Vollstedt
2. OVERTURE, "Preciosa" . . . . . Weber
3. WALTZ, "Thousand and One Nights" (First Time) . . . . . Strauss
4. SELECTION, "Fencing Master" . . . . . De Koven

5. OVERTURE, "Semiramide" . . . . . Rossini
6. TWO MOVEMENTS from "Bal Costumé" . . . . . Rubinstein
7. ANDANTE for String Orchestra . . . . . Tschaikowski

The audience is respectfully requested to preserve silence during the performance of this number.

8. INTRODUCTION, ACT III., "Lohengrin" . . . . . Wagner

9. OVERTURE, "Frau Meisterin" . . . . . Suppé
10. THE MILL IN THE FOREST . . . . . Eilenberg
11. ESTUDIANTINA . . . . . Waldteufel
12. MARCH, "Bride Elect" . . . . . Sousa

Steinway Pianos used.

HARVARD NIGHT, MONDAY, JUNE 18.

WAGNER NIGHT, TUESDAY, JUNE 19.

GRADUATES NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE "POPS." MECHANICS' HALL.

Boston, Thursday, June 14, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 31.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 14.

PROGRAMME.

1. MARCH, "The Auditorium" . . . . . Bennett
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Lagunen" . . . . . Strauss
4. SELECTION, "Faust" . . . . . Gounod

5. OVERTURE, "Flying Dutchman" . . . . . Wagner
6. TWO MOVEMENTS from Suite, "Peer Gynt" . . . . Grieg
7. PASTORALE . . . . . Helen Hopekirk
   The audience is respectfully requested to preserve silence during the performance of this number.
8. AN EVENING WITH BILSE . . . . . Conradi

9. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
10. WALTZ, "Vienna Beauties" . . . . . Ziehrer
11. POLKA, "Hunter's Yarn" . . . . . Komzak
12. MARCH, "Merry War" . . . . . Strauss

Steinway Pianos used.

HARVARD NIGHT, MONDAY, JUNE 18.

WAGNER NIGHT, TUESDAY, JUNE 19.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

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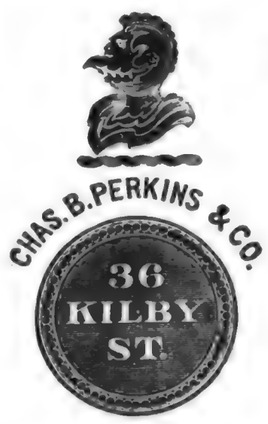

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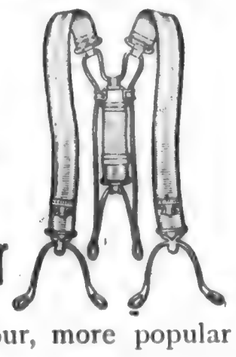

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THE "POPS." MECHANICS' HALL.

Boston, Friday, June 15, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 32.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 15.

PROGRAMME.

1. MARCH, "Puppenfee" . . . . . Bayer
2. OVERTURE, "Dame Blanche" . . . . . Boieldieu
3. KAISER WALTZ . . . . . Strauss
4. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni

5. OVERTURE, "Ruy Blas" . . . . . Mendelssohn
6. LAMENTO . . . . . Slocum
   (First time)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. TWO HUNGARIAN DANCES (5 and 6) . . . . . Brahms
8. FINALE from "Ariele" . . . . . E. Bach

9. CONGRESS OF MELODIES . . . . . Conradi
10. WALTZ, "L'Amour et Printemps" . . . . . Waldteufel
11. POLKA, "Tic-Tac" . . . . . Strobel
12. MARCH, "Cruiser Harvard" . . . . . Strube

Steinway Pianos used.

HARVARD NIGHT, MONDAY, JUNE 18.
WAGNER NIGHT, TUESDAY, JUNE 19.
GRADUATES' NIGHT, MONDAY, JUNE 25.
REQUEST NIGHT, TUESDAY, JUNE 26.

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Saturday, June 16, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 33.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

A TYPICAL BOHEMIAN RESORT.

The "Danish Inn" which forms a part of "The Hayward," proves a popular place with music as a great feature.

Just where to dine and at the same time derive the greatest possible pleasure from the hour or more given over to the dinner is a problem which confronts Bostonians who in time become tired of even the best opportunities which this city affords, and to whom something novel always is most welcome. One solution of this problem is found in the new "Danish Inn" just opened as a part of The Hayward, at 16 to 26 Hayward Place.

All the world like a glimpse of "Bohemia," as it popularly is supposed to exist, and so few are the opportunities in this city to find this phase of life, that the opening of this important addition to The Hayward has filled a much desired need of a conveniently situated, well conducted Bohemian resort.

From the street, the passer-by sees in the front of the inn a quaint suggestion of some foreign city. Upon entering, one's curiosity is at once aroused, and admiration of the charming scene is felt at once. It is a reproduction of the ancient "Riebenhus" in Riebe, Denmark, which dates back to the sixteenth century.

In the evening, when the Neapolitan Orchestra is in full swing, with its music, the charm of the place is most felt. The native songs and airs are much used by this band of players, among whom are some with remarkably good voices, and that their vocal efforts also give great pleasure to those that are dining, is shown by the attention paid when they sing, and the applause and demonstration which follows.

For a regular table d'hote dinner served at the Hayward, no more delightful or Bohemian place can be imagined. Anything delicious, in or out of season, also may be had a la carte, for the larder of this place embraces all that could be desired.

Often one cannot secure seats, so large is the attendance, unless care in telephoning or arranging otherwise in advance for a table to be reserved, has been taken.—*Boston Transcript.*

SATURDAY, JUNE 16.

PROGRAMME.

1. MARCH, "U. S. Volunteers" . . . . . Strube
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "O Schöner Mai" . . . . . Strauss
4. SELECTION, "Wizard of the Nile" . . . . . Herbert

5. OVERTURE, "Martha" . . . . . Flotow
6. BALLET MUSIC, "Queen of Sheba" . . . . . Goldmark
   'Cello Obligato, Mr. J. Keller
7. GAVOTTE for Strings . . . . . Gillet
8. AMERICAN FANTASY . . . . . Herbert

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. ENTR'ACTE, "Naila" . . . . . Delibes
11. POLKA, "Love Letter" . . . . . Ziehrer
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

Steinway Pianos used.

HARVARD NIGHT, MONDAY, JUNE 18.

WAGNER NIGHT, TUESDAY, JUNE 19.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

Copley Square Hotel,

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THE
HENRY WOLFSOHN
MUSICAL BUREAU,
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Boston, Monday, June 18, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 34.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 18.

HARVARD NIGHT.

PROGRAMME.

1.	HARVARD CAMP	H. H. Fox
2.	OVERTURE, "Jolly Students"	Suppé
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "The Singing Girl"	Herbert
5.	HARVARD'S DAY	C. L. Smith
6.	OVERTURE, "Zampa"	Hérold
7.	SELECTION, "Belle of New York"	Kerker
8.	(a. MARCH from '00 Pudding Play, "Wytche Hazelle"	Tappin
	(b. MARCH from '00 Pi Eta Play, "The Campaigners"	Gulick
9.	MARCH, "Black Bess"	Strube
10.	SELECTION, "Sphinx"	Thompson
11.	FAIR HARVARD	Morse
12.	MARCH, "Up the Street"	

Steinway Pianos used.

WAGNER NIGHT, TUESDAY, JUNE 19.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

Mr. H. G. TUCKER announces a Series of Five Concerts to be given in the People's Temple, Columbus Avenue and Berkeley Street, MONDAY EVENINGS during the season of 1900-1901:—

October 29. "THE BEATITUDES" (First time in Boston) . . . Cesar Franck
By the WORCESTER COUNTY MUSICAL ASSOCIATION.
Mr. G. W. CHADWICK, Conductor.

November 26. A SYMPHONY CONCERT. Program to be announced.
Mr. EMIL PAUR, Conductor.

December 17. A NEW WORK. (First time in Boston.) . . . Horatio W. Parker
Mr. H. W. PARKER, Conductor.
"HYMN OF PRAISE" . . . Mendelssohn
Mr. H. G. TUCKER, Conductor.

February 4. CANTATA, "O, LIGHT EVERLASTING" . . . Bach
Mr. H. G. TUCKER, Conductor.
"LILY NYMPH" (First time in Boston) . . . G. W. Chadwick
Mr. G. W. CHADWICK, Conductor.

March 11. A CHORAL WORK. To be announced.

For further details as to subscription tickets, etc., apply to C. W. Thompson, 13 West Street.

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America's Purest

Mineral Spring Water,

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Belfast Ginger Ale and Sarsaparilla, Lemon Soda, Club Soda, Vichy, etc.

Hotels and Families supplied.

Try a sample order of these goods, and be convinced of their superiority, purity, and medicinal qualities.

Do not drink carbonated beverages made from polluted and so-called distilled waters.

All of our beverages bottled at the spring.

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45 ARCH STREET.

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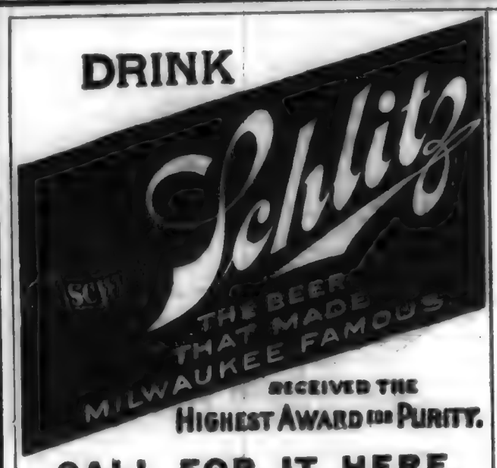
BIRD

DRINK



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508-510 Atlantic Avenue, Boston.
Telephone 3805.

Boston, Tuesday, June 19, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 35.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 19.

WAGNER NIGHT.

PROGRAMME.

1.	MARCH, "Tannhäuser"	Wagner
2.	WALTZ, "Sounds from the Vienna Woods"	Strauss
3.	PRELUDE, "Die Meistersinger"	Wagner
4.	RIDE OF THE VALKYRIES	Wagner
5.	OVERTURE, "Rienzi"	Wagner
6.	THREE DANCES from "Henry VIII."	German
7.	LEGATO	Strube
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	PRELUDES to Act I. and Act III., "Lohengrin"	Wagner
9.	THE EVENING STAR	Wagner
	Trombone Solo, Mr. Carl Hampe	
10.	SAILORS' CHORUS from "The Flying Dutchman"	Wagner
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH, "Niebelungen"	Sonntag

Steinway Pianos used.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

C. W. THOMPSON & COMPANY,
MUSIC PUBLISHERS, 13 WEST STREET, - BOSTON.

Ask to see the following hits of the "Pops," arranged for Piano: —

HARVARD CAMP MARCH	H. H. Fox
HARVARD VOLUNTEERS MARCH	G. W. Lunt
BAGATELLE	Frank E. Jonson
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THE "POPS." MECHANICS' HALL.

Boston, Wednesday, June 20, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 36.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 20.

PROGRAMME.

1. MARCH, "The Century" . . . . . Hunter
2. OVERTURE, "Elizabeth" . . . . . Rossini
3. WALTZ, "Wo die Citronen blühen" . . . . . Strauss
   (First Time)
4. SELECTION, "Mikado" . . . . . Sullivan

5. OVERTURE, "Oberon" . . . . . Weber
6. PRELUDE to "Le Deluge" . . . . . Saint-Saens
   Violin Solo, Mr. Otto Roth.
7. { *a.* LA PREMIERE DANSEUSE
   { *b.* ENSEMBLE MAZOURKA . . . . . Hosmer
   (First Time)
8. SELECTION, "Carmen" . . . . . Bizet

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. NARCISSUS . . . . . Nevin
11. WALTZ, "Die Schönbrunnen" . . . . . Lanner
12. WHISTLING RUFUS . . . . . Mills

Steinway Pianos used.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

NEW ENGLISH SONGS FOR GENTLEMEN'S VOICES.

"TO GARLANDS," by Amy E. Horrocks.
"A TRAGIC TALE," by D. D. Slater.
"PILGRIMS OF THE NIGHT," by Samuel Liddle.
"A BARQUE AT MIDNIGHT," by Frank Lambert.
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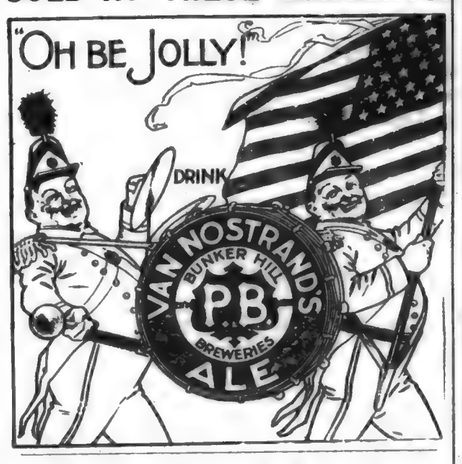

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THE "POPS." MECHANICS' HALL.

BIRD

MECHANICS' HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

Boston, Thursday, June 21, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 37.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 21.

PROGRAMME.

1.	MARCH, "To the Front"	Spence
2.	OVERTURE, "Felsenmuhle"	Reissiger
3.	WALTZ, "Champagne Dreams"	Vollstedt
4.	SELECTION, "Madame Angot"	Lecocq
5.	OVERTURE, "Euryanthe"	Weber
6.	*a.* WALTZ / *b.* MALAGUENA } from "Boabdil"	Moszkowski
7.	EN SOURDINE	Tellam
8.	HUNGARIAN RHAPSODY, No. 1	Liszt
9.	OVERTURE, "Beautiful Galatée"	Suppé
10.	MAZOURKA, "Czarina"	Ganne
11.	POLKA, "Puppenfee"	Bayer
12.	MARCH, "Bride-Elect"	Sousa

Steinway Pianos used.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

The United States Hotel,

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Friday, June 22, 1900. Fifteenth Season. Summer, 1900.

Published by C. A. ELLIS. Vol. I. No. 38.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 22.

PROGRAMME.

1. MARCH, "King Karl" . . . . . Unrath
2. OVERTURE, "Masaniello" . . . . . Auber
3. WALTZ, "Freut euch des Lebens" . . . . . Strauss
4. SELECTION, "Brigands" . . . . . Offenbach
5. INTRODUCTION to Act III. and Dance of Apprentices from "Die Meistersinger" . . . . . Wagner
6. AUBADE PRINTANIERE . . . . . Lacome
7. TRAUMEREI . . . . . Schumann
   The audience is respectfully requested to preserve silence during the performance of this number.
8. TWO DANCES from "Feramors" . . . . . Rubinstein
9. { *a.* BAGATELLE . . . . . Johnson
   { *b.* MARCH, "Black Bess" . . . . . Strube
10. GAVOTTE, "Stephanie" . . . . . Czibulka
11. POLKA MAZOURKA, "Unparteische Kritik" . . . . Strauss
12. MARCH, "Liberty Bell" . . . . . Sousa

Steinway Pianos used.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

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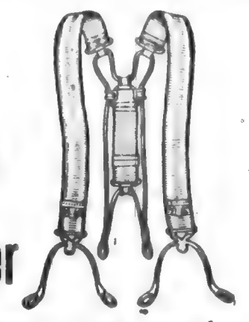

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Saturday, June 23, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 39.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 23.

PROGRAMME.

1.	MARCH, "The Man behind the Gun"	Corliss
2.	OVERTURE, "Si j'étais Roi"	Adam
3.	WALTZ, "In's Centrum"	Strauss
4.	SELECTION, "La Grande Duchesse"	Offenbach
5.	OVERTURE, "Tabasco"	Chadwick
6.	ENTREE TRIOMPHALE DES BAYARDS	Halvorsen
7.	TWO MOVEMENTS from "Peer Gynt"	Grieg
8.	DANSE BACCHANALE	Saint-Saens
9.	AMERICAN PATROL	Meacham
10.	LOIN DU BAL	Gillet
11.	WALTZ, "Snowballs"	Ziehrer
12.	MARCH, "Cruiser Harvard"	Strube

Steinway Pianos used.

GRADUATES' NIGHT, MONDAY, JUNE 25.

REQUEST NIGHT, TUESDAY, JUNE 26.

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THE "POPS." MECHANICS' HALL.

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Boston, Monday, June 25, 1900. Fifteenth Season. Summer, 1900.

...S. C. A. ELLIS.

C. A. ELLIS, Manager. ... E. R. COTTA, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 25.

GRADUATES' NIGHT.

REQUEST NIGHT TUESDAY, JUNE 26.

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THE "POPS." MECHANICS' HALL.

Boston, Tuesday, June 26, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 41.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

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TUESDAY, JUNE 26.

REQUEST NIGHT.

PROGRAMME.

1.	MARCH, "Le Père de la Victoire"	Ganne
2.	OVERTURE, "Stradella"	Flotow
3	WALTZ, "Blue Danube"	Strauss
4.	SELECTION, "Aida"	Verdi
5.	OVERTURE, "William Tell"	Rossini
6.	SPRING SONG	Mendelssohn
7.	PROCESSION OF THE WOMEN, from "Lohengrin"	Wagner
8.	HUNGARIAN RHAPSODY, No. 2	Liszt
9.	OVERTURE, "Fra Diavalo"	Auber
10.	WALTZ, "Grubenlichter"	Zeller
11.	PIZZICATO from "Sylvia"	Delibes
12.	MARCH, "El Capitan"	Sousa

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Mr. EMIL PAUR, Conductor.

December 17. A NEW WORK. (First time in Boston.) . Horatio W. Parker
Mr. H. W. PARKER, Conductor.
"HYMN OF PRAISE" . . . . Mendelssohn
Mr. H. G. TUCKER, Conductor.

February 4. CANTATA, "O LIGHT EVERLASTING" . . . Bach
Mr. H. G. TUCKER, Conductor.
"LILY NYMPH." (First time in Boston.) . G. W. Chadwick
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March 11. A CHORAL WORK. To be announced.

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Wednesday, June 27, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 42.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 27.

PROGRAMME.

1. MARCH, "The Continentals" . . . . . Brooke
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Morgenblätter" . . . . . Strauss
4. SELECTION, "Fortune Teller" . . . . . Herbert
5. OVERTURE, "Mignon" . . . . . Thomas
6. CZARDAS . . . . . Hartmann
7. LARGO (First Time) . . . . . Händel
   Violin Solo, Mr. Otto Roth
   The audience is respectfully requested to preserve silence during the performance of this number.
8. INVITATION TO DANCE . . . . . Weber
9. LES DRAGONS DE VILLARS . . . . . Maillard
10. TURKISH PATROL . . . . . Michaelis
11. WALTZ, "Espana" . . . . . Waldteufel
12. MARCH, "Under the Double Eagle" . . . . . Wagner

Steinway Pianos used.

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LOST IN DREAMS. Reverie . . . . . Max Zach
CRUISER HARVARD MARCH . . . . . Gustav Strube

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THE "POPS." MECHANICS' HALL.

Boston, Thursday, June 28, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 43.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 28.

PROGRAMME.

1.	MARCH, "Massachusetts Volunteers"	Metcalf
2.	OVERTURE, "Freischütz"	Weber
3.	KAISER WALTZ	Strauss
4.	SELECTION from "Faust"	Gounod
5.	OVERTURE, "Zampa"	Hérold
6.	*a.* ANGELUS, *b.* FETE BOHEME, from "Scènes Pittoresques"	Massenet
7.	LAMENTO	Slocum
8.	FINALE OF ACT I., "Lohengrin"	Wagner
9.	POTPOURRI, "Musical Illusion" (First Time)	Schreiner
10.	WALTZ, "Les Patineurs"	Waldteufel
11.	HUSARENRITT	Spindler
12.	MARCH, "Boccaccio"	Suppé

Steinway Pianos used.

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THE "POPS." MECHANICS' HALL.

MECHANICS' HALL "POPS" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Friday, June 29, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 44.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

NOTICE TO ADVERTISERS.

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

FRIDAY, JUNE 29.

PROGRAMME.

1. MARCH, "Twentieth Century" . . . . . Dwyer
2. OVERTURE, "Phèdre" . . . . . Massenet
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. SELECTION, "Fatinitza" . . . . . Suppé
5. PRELUDE to "Lohengrin" . . . . . Wagner
6. THREE DANCES from "Henry VIII." . . . . . German
7. LE DERNIER SOMMEIL DE LA VIERGE . . . . . Massenet
   The audience is respectfully requested to preserve silence during the performance of this number.
8. HUNGARIAN MARCH . . . . . Berlioz
9. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello Solo, Mr. J. Keller
10. PELL-MELL . . . . . Conradi
11. POLKA, "Mama-Papa" . . . . . Bayer
12. TABASCO MARCH . . . . . Chadwick

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THE "POPS." MECHANICS' HALL.

BIRD

Boston, Saturday, June 30, 1900. Fifteenth Season. Summer, 1900.
Published by C. A. ELLIS. Vol. I. No. 45.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 30.

CLOSING NIGHT.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "Bei uns z'Haus" . . . . . Strauss
4. SELECTION from "The Serenade" . . . . . Herbert
5. OVERTURE, "Tannhäuser" . . . . . Wagner
6. TWO SLAVIC DANCES . . . . . Dvorak
7. EN SOURDINE, for Strings . . . . . Tellam
   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION from "Fencing Master" . . . . . De Koven
9. MARCH, "Black Bess" . . . . . Strube
10. OVERTURE, "Light Cavalry" . . . . . Suppé
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

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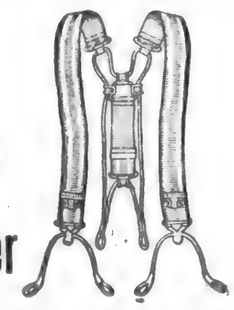

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Boston Transcript

SATURDAY, APRIL 25, 1903

The Pops

One can hardly realize that the twenty-second symphony season ends during the coming week, and on the following Monday evening, May 4, the eighteenth season of the "Pops" is at hand, with the usual eight weeks during May and June. It seems quite unnecessary to go into the details of these popular entertainments, every feature of which will be practically the same as last year, save one very essential factor, the conductor. After five years of most satisfactory and gratifying service by Messrs. Max Zach and Gustav Strube as joint conductors, the management has decided to make a change. Mr. T. Adamowski, who, nine years ago in old Music Hall, conducted during the most successful season ever known in the seventeen years of the Pops, has been selected to again wield the baton over an orchestra of fifty players from the ranks of the Boston Symphony Orchestra, surely a sufficient guarantee of the musical standing of the concerts.

In connection with this change in the leadership, it may be of interest to recall the conductors from the beginning, seventeen years ago. They were as follows: 1885 Ad Neuendorff, 1886 John C. Mullaly, 1887 Wilhelm Rietzel and Ad Neuendorff, 1888 Franz Kneisel and Ad Neuendorff, 1889 Ad Neuendorff, 1890 No concerts, 1891 T. Adamowski and E. Gruenberg, 1892 T. Adamowski, 1893 T. Adamowski, 1894 T. Adamowski, 1895 A. de Novellis, 1896 Max Zach, 1897 Max Zach and Leo Schultz; and for the past five years, 1898-1902, Messrs. Max Zach and Gustav Strube. All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony Orchestra.

Mr. Adamowski has been busy for the past month with the preparation of some unusually attractive programmes, and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition.

There will be the usual light refreshments and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale Monday morning, April 27, at Symphony Hall.

THE POPS.

On Monday evening, May 4, the eighteenth season of the "Pops" is at hand, with the usual eight weeks during May and June. It seems unnecessary to go into the details of these popular entertainments, every feature of which will be practically the same as last year, save the conductor. After five years of satisfactory and gratifying service by Messrs. Max Zach and Gustav Strube as joint conductors, the management has decided to make a change. Mr. T. Adamowski, who nine years ago in old Music Hall conducted during the most successful season ever known in the seventeen years of the Pops, has been selected to lead an orchestra of fifty players from the ranks of the Boston Symphony Orchestra. In connection with this change in the leadership, it may be of interest to recall the conductors from the beginning, seventeen years ago. They were as follows: 1885, Ad Neuendorff; 1886, John C. Mullaly; 1887, Wilhelm Rietzel and Ad Neuendorff; 1888, Franz Kneisel and Ad Neuendorff; 1889, Ad Neuendorff; 1890, no concerts; 1891, T. Adamowski and E. Gruenberg; 1892, T. Adamowski; 1893, T. Adamowski; 1894, T. Adamowski; 1895, A. de Novellis; 1896, Max Zach; 1897, Max Zach and Leo Schultz, and for the past five years, 1898-1902, Messrs. Max Zach and Gustav Strube. All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony Orchestra. Mr. Adamowski has been busy for the past month with the preparation of some unusually attractive programs, and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition. There will be the usual light refreshments and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale Monday morning, April 27, at Symphony Hall.

THE "POP" CONCERTS.

Five years after the founding of the Boston symphony orchestra there came a suggestion of some popular concerts which should be a summer sequence to the symphony series. And so in 1885 there began in old Music hall what were known as the promenade concerts, until brevity and a tendency toward unique nomenclature resulted in the "Pops," by which latter title these concerts are more familiarly known. After varied lengths of duration these summer entertainments were finally brought to a season of eight weeks, during May and June, and have so remained for the past 10 years or more.

After five years of most satisfactory and gratifying service by Messrs Max Zach and Gustav Strube as joint conductors the management has decided to make a change. Mr T. Adamowski, who nine years ago in old Music hall conducted during the most successful season ever known in the 17 years of the "Pops," has been selected to again wield the baton over an orchestra of 50 players from the ranks of the Boston symphony orchestra, surely a sufficient guarantee of the musical standing of the concerts.

It may be of interest to know the arrangement of such an orchestra, which is as follows: 10 first violins, 8 second violins, 4 violas, 4 violoncelli, 4 double basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 tympani, 1 harp.

Mr Adamowski has been busy for the past month with the preparation of some unusually attractive programs and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition.

There will be the usual light refreshments, and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale tomorrow, Monday morning, at Symphony hall.

"Pops" Will Begin To morrow Nigh Under Conductor Adamowski.

THE "POP" CONCERTS.

The "Pop" concerts at Symphony hall will begin tomorrow evening, and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided and the immense patronage which those popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of 50 men, drawn from Symphony players, and light music of the best class will predominate in the programs.

Mr T. Adamowski, will be the conductor and he has given much time to the selection of new music to be played here at these concerts for the first time. The following are the selections for tomorrow evening:

Overture, The Mastersingers of Nuremberg.....Wagner
Intermezzo, Contes d'Hoffmann.....Offenbach
(First time.)
Suite from ballet, La Belle au Bois Dormant.....Tschaikowski
(First time.)
Concert overture, In Bohemia.....H K Hadley
(First time.)
Fantasia on La Boheme.....Puccini
(First time.)
Suite, Henry VIII.....Saint-Saens
Hymn to St Cecilia.....Gounod
Violin solo, Mr Karl Ondricek.
Organ, Mr Snow.
Festival march.....R Strauss
(First time.)
Salut d'Amour.....Ed Elgar
(First time.)
Espana.....Chabrier
Overture, Fledermaus.....Joh Strauss
Coronation march.....Ed German

—Mr and Mrs J. M. Sears and party, Mr and Mrs Wilhelm Gericke, Mr and Mrs H. L. Higginson, Mr Arthur Richmond, Mr George Eustis, Dr George Monks, Mr F. S. Converse, Miss Estelle Kimball and party, Miss Susan Day Kimball, Mr and Mrs Josef Adamowski, Mr and Mrs Fairchild, Miss Ethel Gibson, Miss Tudor, Miss Boardman, Mr Clayton Johns, Mr Otto Roth, Mr W. P. Blake, Mr F. Bartlett and Mr T. Dennie Boardman are among those who have engaged tables for the opening of the "Pop" concerts at Symphony hall tomorrow night.

Journal

THE "POP" CONCERTS.

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Organ, Mr. Snow.
Festival march.....R. Strauss
(First time.)
"Salut d'Amour".....Ed. Elga
(First time.)
"Espana".....Chabrier
Overture, "Fledermaus".....Joh. Strauss
"Coronation March".....Ed. German

"POP" CONCERT SERIES OPENS TOMORROW NIGHT

Journal

Final Rehearsal of Boston Symphony Crowded With Smart Set.

Mr. Fred Comee is being congratulated upon all sides in securing so popular a leader for the "Pop Concerts" as Mr. "Tim" Adamowski, and the two months' series of these always well attended course of concerts which open tomorrow evening will fill Symphony Hill with one of the largest and most brilliant audiences of the season.

Already there are a large number of tables engaged, and among the fashionables who will be "in evidence" tomorrow night are Mr. and Mrs. J. Montgomery Sears, Major and Mrs. Henry L. Higginson, Dr. George Monks, Mr. Clayton Johns, Miss Ethel Gibson and friends, Mr. and Mrs. Wilhelm Gericke, Mr. and Mrs. James B. Forsythe, Miss Estelle Kimball and party, Miss Susan Day Kimball, Mr. and Mrs. Fred O. North, Mr. Fred S. Converse, Mr. Arthur Richmond, Mr. and Mrs. John C. Fiarchild, Miss Madelaine Boardman, Miss Tudor and others.

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Boston Daily Globe.

TUESDAY, JUNE 26, 1900.

HARVARD MEN IN EVIDENCE.

It Was Graduates' Night at the Pop Concert, and the Occasion Was a Very Lively and Enjoyable One.

Harvard was in evidence all over Mechanic's hall last night, and the pop concert was enlivened by cheers for Harvard and class cries, and when there was any danger of a lull one of the students took the place of the leader of the band, and from there directed the others on the floor, and beat time for them while they shouted at the top of their lungs for Harvard.

It was graduates' night, and they had the front of the hall, and at intervals the other classes held positions marked for them with crimson banners, bearing the class year. The tables near the banners were surrounded by students, accompanied by their sweethearts, sisters and female friends. The health of the college, the classes and individuals were drunk over and over.

In the galleries a curious crowd watched the college boys, and found more pleasure in their antics than in the music. The students were reasonably quiet, and there was no sign of disturbance, nor were there any interruptions of the band. At times the music of the band was rounded out in volume by the students.

The first number on the program was a tribute to the college boys, and they received the opening notes of Lund's "Harvard Volunteers" with cheers and applauded vociferously when the band had finished the last notes.

There was little opportunity to do more than hum the music that followed until the next to the closing number on the program, but between the pieces while the band was resting Harvard was made known to the audience, and the class cries, sometimes in chorus, sometimes from individual classes, shook the rafters. It needed only a suggestion from one person to set the cries agoing, and they were given with a will.

When the band struck up the familiar air of "Fair Harvard" the boys took up the refrain and sang it through. The words rolled out with fine effect and every one was on his feet, the female portion doing their share to make the volume greater. When the band had played the last number the class banners were taken from their standards and folded away as souvenirs of the day.

Boston Transcript

TUESDAY, JUNE 26, 1900

A NIGHT OF HARVARD CHEERS

Graduates, from Old '53 Down to Omnipotent '99, Overran Mechanics' Building Last Evening and Turned the "Pop" Concert into a Reunion of Classes

At about eight o'clock last evening a serpentine line of Harvard graduates, waiting to secure the tickets which had been reserved for them at the box office, held the sidewalk and the steps to Mechanics Building. Within the orchestra was tuning up for the opening number of the concert programme for the annual graduates' night. The players tucked handkerchiefs over their collars, for they knew it was going to be a warm evening. The immense hall was packed from floor to second balcony. Harvard men in classes, Harvard men individually and Harvard men with their wives and sisters and cousins, to say nothing of a few aunts, occupied the reserved seats, while the well-dressed but unclassed of both sexes filled the balcony and gazed with keen relish and amusement on the animated scene below. Crimson, of course, was the hue of the evening. All about the balcony sides were crimson flags with the names of the crew and the nine printed on them in black. Standards upholding crimson banners announcing the various classes were distributed among the floor tables, and behind the musicians was a huge Harvard, in crimson and white.

It took the fellows some time to get together and grip hands and find out where one had kept himself for the past year and other things which one college man asks another. The first two numbers were actually heard at the rear of the hall, and then came the tumbling of the storm. '99 opened up with a cracking, clean-cut yell, to be followed by a group of '90 men, who were there for business, and proved it by removing their coats. Then came '95, '88, '97, and a dozen others, some with nine long Harvards, others with the class yell, with a tag for the crew, or the nine, or unfortunate stroke Higginson. When the class of '85 rose in its might and cheered Governor Roosevelt, the other classes took the hint and passed the magic name round. It was a splendid crowd for cheering. In the two intermissions—there should have been six—past members of the glee club held the aisles and sang "Here 's to Johnny Harvard," "Piper Heidsick," "Schneider's Band," and other lyrics, to the great delight of the men who could not sing, but who instantly recalled moonlit nights in the old quadrangle. When Conductor Strube started on "Fair Harvard" the graduates sprang to their feet, sang the first verse with a vim and found, most of them, that they had forgotten, temporarily at least, the words of the second verse. Then the men of '90, who had worked themselves up to a fine pitch of excitement, rose and marched in single file through the aisles, and, of course, '97 had to do the same thing, with a few additional "stunts." Two men mounted the platform and directed concerted cheering again for the crew and the nine, although it stuck in the throat of one of them to let in the nine. He could not forget that fifteen to five score.

In the first intermission, a sentimental young woman in the balcony reached over and cautiously drew up a flag. Her action was noted, and in a twinkling every banner and flag along the three sides was seized and treasured for the rest of the evening, at least. The class standards were not attacked until later. Mr. Strube was very gracious and played whatever the men demanded, including "Up the Street," "Whistling Rufus" and "Stars and Stripes Forever," but after all the music was merely incidental.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 26, 1900.

"HARVARD NIGHT."

Harvard graduates' night at the "Pops" broke all records of attendance for the several seasons of these concerts. Every seat on the floor and in the balcony of Mechanics Hall was occupied by a throng of over 4000 people.

Doubters of the value of Harvard cheering should have been present. From the different tables, where were displayed the crimson banners bearing class numerals from '53 to '00, rose a continual chorus heard in the olden times on river and diamond and gray November football fields.

Old class rivalries flashed out once more, but found expression in generous cheering, and for Harvard, the nine, the eleven, the track team and the crew, rivalries and sympathies were joined.

The entire floor was reserved to Harvard men, from '53, represented by Prof. J. M. Pierce, down to the glad group which underwent the ruin of cap and gown in Friday's rain.

A feature of the cheering was the enthusiasm for Theodore Roosevelt.

The galleries and the rafters of the hall were hung with banners inscribed with the names of Harvard's athletes of this year, but about 10 p.m. every banner accessible banished as though by magic, and became a part of the world's collection of souvenirs.

The orchestra rendered beautifully the programme offered, and did extra work as well. The Harvard men called clamorously for "Up the Street" and other music peculiarly theirs, and would not be denied.

Asst. Manager Comee received this characteristic telegram from Theodore Roosevelt:—

"I am awfully sorry, but it is absolutely impossible for me to come on. I wish I could."

It would be impossible to mention every name which invoked particular applause, but such football heroes as were present, including Cabot, Donald, Burden and Daly, were wildly cheered as they entered the hall.

Track and field men tasted glory as well, and members of the absent nine and crew were never for a moment forgotten.

Boston Journal.

TUESDAY, JUNE 26, 1900.

The "Pops" went off with a bang last night.

It was "Harvard night" at Mechanics' Hall, and everything wore a roseate tinge from the big signs over the main entrance to the sweetest bit of a girl in the most obscure corner of the building.

There was scarcely a seat to be had either on the floor, studded with innumerable tables and chairs, or in the balcony. The red of Harvard was everywhere; it flaunted from the balustrades, hung from the posts, bayonetted the hall in a hundred places at the peaks of solid staffs, and the eye of each new comer was caught by the word "Harvard" in fiery red far down the crimson vista over the orchestra and the stage.

Good to the Boys.

Mr. Gustav Strube conducted the concert last night, and he was very good to the young boys and the old boys of Fair Harvard. When they called "We want 'Whistling Rufus'" they got "Whistling Rufus." And when they asked for "Up the Street," they got that, too.

The hall was decorated with one particular object in view—to bring together at appointed places members of the various classes of recent years, the dates of graduation being printed in black on banners of brilliant red.

And the boys—some of them were old boys at that—made for these centre points as the compass needle seeks the north. Cheer upon cheer rang through the hall for this little bits and time and again the orchestra was lost in the tumult of the shouting.

Hundreds of Flags.

About the balcony were hung hundreds of flags which bore the names of the crew, the ball nine, the foot ball eleven, and the track team of 1900, and more than once the members of these organizations were cheered jointly and severally.

The music of "Fair Harvard" was the signal for a pretty scene. As the first low notes set the air to sounding the deep voices of the one-time students caught up the tune and the chorus swelled at the last to a mighty, blood-stirring cyclone of melody. They stood and waved their hats and cheered as undergraduates cheer on the foot ball field for Alma Mater.

So Many Pretty Girls.

Of pretty girls there were so many that they could not be numbered. It was a thoroughly Harvard assemblage from beginning to end, and the informal class reunions were by no means the least important events of the evening.

The music was of the best, and was selected with particular reference to the occasion.

[10?]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 177.
TUESDAY, JUNE 26, 1900.

BIG HARVARD GRADUATES' NIGHT.

Roosevelt's Name Cheered Again and Again and "Whistling Rufus" Had to Be Played to Please the Crowd.

Full 40 classes—and be sure that this is not read 40 full classes, for such was not the case, despite the plentitude of good fellowship and general jollity which marked the occasion—gathered at the Pops last evening to do justice to Harvard "Graduates' night." They did justice and more, and in doing so, the wonder is that the roof of the big Mechanics' Hall was not incidentally taken off. Such cheering, such a lot of cheering, and such hearty cheering rarely was heard before outside of a football field. Everybody had a good time—all seemed to enjoy the fun, whether actively in it or not.

Each class had been assigned places in the "bull pen," the sections being marked with flags bearing the class numerals. They ran from "'53" up, few being missed. As is customary on Harvard night at the Pops, the first two numbers of the programme were allowed to roll by in peace and then came the inevitable jolly row.

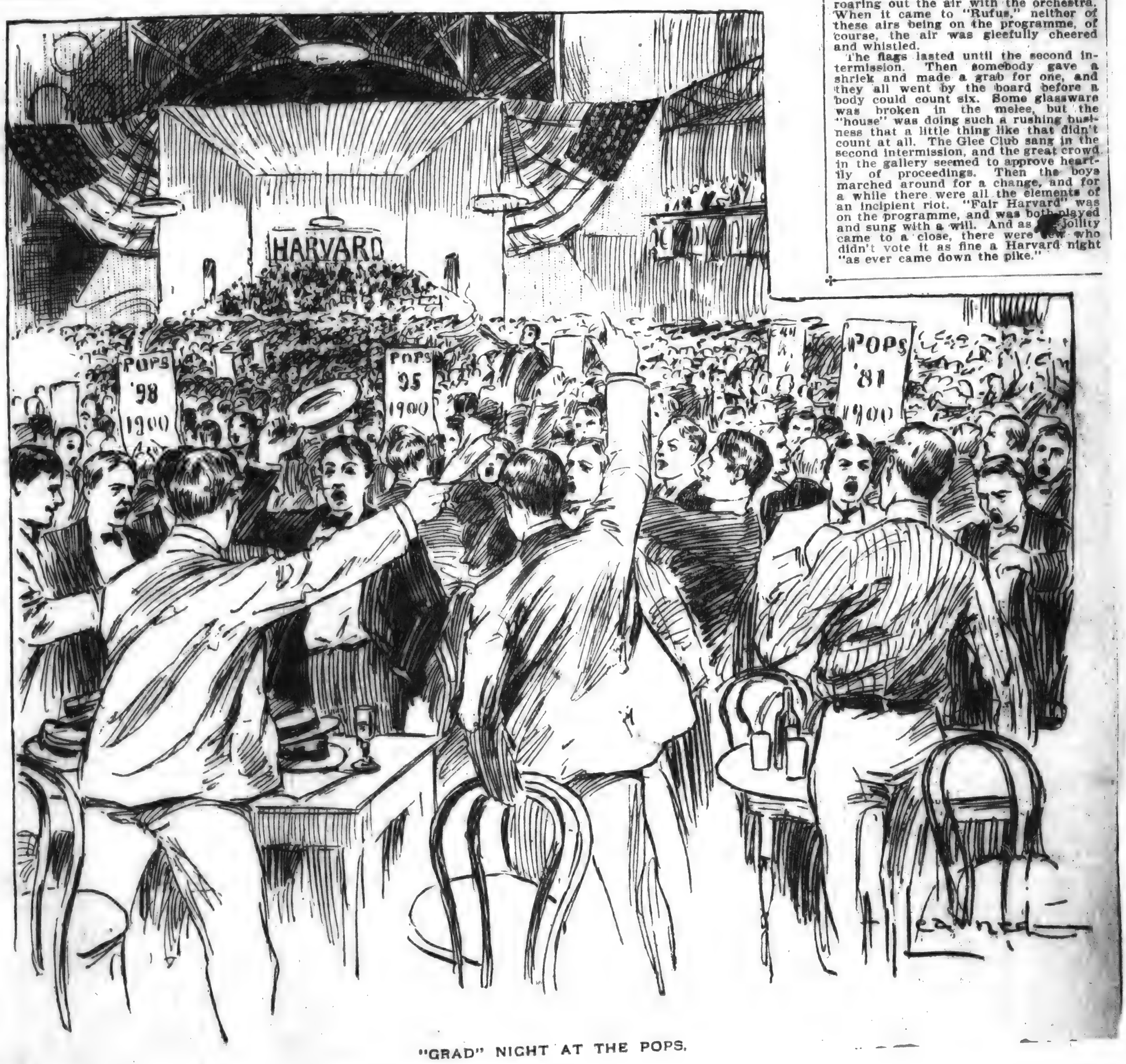
The class of '90 began it—in fact, '90 made itself most conspicuous of all straight through the evening. After the overture to "Martha" was played, '90 got up and yelled itself crimson in the face. Eighty-five and '95 vied with each other for second place, '90 came in strong again, and then it was a free-for-all. Perhaps the strongest and best cheering was done by '97 and '98. First a class would cheer itself, then it would cheer some other class.

But '90 was in the game to stay. Perhaps the fact that Secretary Lund had presented each member of the class with a fine beer stein, with "Harvard" and a big "90" on it, had something to do with the hilarity. The steins had plenty of work to do, anyway. And '90 speedily warmed up to the occasion. First it took its coats off—an example which members of other classes speedily followed—and then it began again to cheer and make a racket. When the first intermission came, it got a goodly bunch together and started to sing. The singing was a fine success, and was kept up. And '90 was facetious, too—it had piled up on one table a stack of hats almost as high as a flag staff.

One of the most conspicuous features of the evening was the cheering for Roosevelt. The class of '85 cheered him—he is one of them—and the other classes quickly took the cue. Soon there was an ovation for the rough rider. 'Ninety-nine made the rafters tremble for him, and '97, not content with this, yelled for "Teddy Roosevelt." It looked as though Harvard would be straight Republican this year.

It would not have been a Harvard night without "Up the Street" and "Whistling Rufus," of course, and as Conducter Gustav Strube had his usual fund of good humor with him, he gave them "Up the Street" as soon as the demand for it became unanimous, a thousand lusty-lunged old Harvard men roaring out the air with the orchestra. When it came to "Rufus," neither of these airs being on the programme, of course, the air was gleefully cheered and whistled.

The flags lasted until the second intermission. Then somebody gave a shriek and made a grab for one, and they all went by the board before a body could count six. Some glassware was broken in the melee, but the "house" was doing such a rushing business that a little thing like that didn't count at all. The Glee Club sang in the second intermission, and the great crowd in the gallery seemed to approve heartily of proceedings. Then the boys marched around for a change, and for a while there were all the elements of an incipient riot. "Fair Harvard" was on the programme, and was both played and sung with a will. And as the jollity came to a close, there were few who didn't vote it as fine a Harvard night "as ever came down the pike."



"GRAD" NIGHT AT THE POPS.

JUNE 19, 1900.

HARVARD NIGHT AT THE "POPS"

Crimson Glow in the Decorations and Illuminations.

It Was a Glorious Time, with Songs and Cheers That Aroused Enthusiasm—Glee Club a Prime Favorite—Hall Stripped of Its Harvard Flags at the Close.

One thousand Harvard students rolled over the Harvard bridge last night and took the great hall in Mechanics' building by storm. They sang and cheered and made Rome howl, as they always do, and such a Harvard night rarely was seen before at the "Pops." It was a great and glorious time.

They found a Harvard atmosphere, these Harvard men—everything was Harvard. As they neared Mechanics' hall they first began to realize it, for a bright crimson glow, from hundreds of electric lamps, suffused the air for blocks around. And inside it was still Harvardier. The stage had for its background a Harvard sign, each letter of which would have out-topped the biggest man on the football team. A long "1900," all in crimson, too, hung high above, with the hearty legend, "Good Luck," beneath. A hundred crimson flags made the balconies bright in a similar way, each bearing the words "Pops—H—1900" on its surface. Needless to add, these were in great demand before the evening was over. Colossal signs for each class—"1901," "1902" and "1903," all spelled out—adorned the galleries. There were crimson programmes and crimson "H's" on the shirt fronts of the waiters.

As usual, Manager C. A. Ellis and Assistant Manager F. R. Comee had laid themselves out to make it all a "go," and their success was beyond estimate.

There was a great jam of people on hand, the galleries being filled as not before this year. The floor—the famous "bull pen"—was bright with stunning gowns, many being in the crimson.

It took the boys a little while to get started. But then they made up for lost time. "Nineteen one" began the music after the first number on the programme. But after the third number, a ringing waltz, an encore was demanded, and "Glory to the Crimson" was what Conductor Gustav Strube gave them. The boys sang the air, and afterward came real Bedlam—splendid, reverberating cheering, that it was good to hear.

There was hubbub a-plenty during the first intermission, and then came probably the prettiest feature of the evening—the singing of C. S. Smith's "Harvard's Day," by the university glee club, accompanied by the orchestra. Mr. Charles N. Prouty sung the solo part and sung it well, his voice finely filling the big room. The programme included other Harvard airs, there being H. H. Fox's "Harvard Camp," the marches from the [illegible] Pudding play, "Wytche Hazelle," and the '00 Pi Eta play, "The Campaigners"; the ever present "Fair Harvard" and "Up the Street," to say nothing of generous encores.

The glee club reappeared after the second intermission and Conductor Strube took a back seat. Some good songs were sung, including one with megaphone solos, which caught the crowd squarely. In the mean time, it was strange how Mr. Comee's Harvard flags began disappearing. They were very popular. Just before the orchestra played "Fair Harvard" somebody made a grab for one of the flags on the lower balcony. It took about 20 seconds to clear the entire room of them. Some more uproar followed and the evening was over.

"Graduates' night," which always means fun, is booked for Monday, June 25, other special evenings being another "Wagner night," which is set for this evening, and "Request night," on Tuesday, June 26.

Boston Transcript

SATURDAY, JUNE 23, 1900

The Pop Concerts at Mechanics Hall the present season have gained rather than lost in popularity over past seasons, when the audiences tested the capacity of the old Music Hall. It is a matter of sincere regret with the patrons that the season is so short, the closing night being one week from tonight. Next Monday evening will be graduates' night, and the advance sale of seats indicate the largest audience on record. There has already been assigned [illegible] fourteen hundred seats to past graduates of Harvard, representing forty [illegible]. Tuesday, June 26, will be request night, when the programme will be devoted [illegible] compositions that have received the [illegible] during the present season. The [illegible] in full for this evening is:

[illegible] "Up to and the Gun" ..... Gerlin
[illegible] ..... Adam
[illegible] ..... Strauss
[illegible] ..... Offenbach
[illegible] ..... Lincke
[illegible] ..... Herbert
[illegible] ..... Sousa

Boston Sunday Globe.

SUNDAY, JUNE 24, 1900.

THE "POP" CONCERTS.

The 15th season of "pop" concerts at Mechanics hall is fast drawing to an end, next Saturday being the closing night of a most successful season. Conductor Strube has been fortunate in the selection of his programs, and tomorrow night promises to be a memorable occasion in the history of these concerts. It will be "graduates'" night, and there will be present Harvard graduates from the different classes from 1850 to 1900. Nearly 1500 seats have already been engaged. Tuesday, June 26, will be "request" night, and the program will consist of the favorite selections of the patrons who have made applications to Mr Strube. The programs for all of the remaining concerts are of a popular order and well calculated to please. The program in full for tomorrow evening is:

Harvard Volunteers ..... Lund
Overture, Martha ..... Flotow
Waltz, Jolly Fellows ..... Vollstedt
Selection, Jack and the Beanstalk ..... Sloane
Jamaica two-step ..... Whipple, 88
Here They Come ..... Partridge
Overture, Prince Pro Tem ..... Thompson
Waltz, Estudiantina ..... Waldteufel
Selection, Serenade ..... Herbert
March, Cruiser Harvard ..... Strube
American Patrol ..... Meacham
Fair Harvard.
March, Runaway Girl ..... Ch. Von Baer

SATURDAY, JUNE 16, 1900

The Pop Concerts

The season of Pop concerts at Mechanics Hall is fast drawing to an end, as there remain only two weeks more of these most enjoyable entertainments. The surroundings are much more pleasant than ever before, which undoubtedly accounts for the large attendance each evening. Conductor Strube has shown rare skill in the selection of his programmes, and the orchestra under his direction plays with an enthusiasm which makes the performance most effective. Special nights are now in order, Monday being "Harvard" night, when the programme will be devoted principally to the compositions of college men. Tuesday, June 19, will be Wagner night, in response to many requests. The programme in full for this evening is:

March, "U. S. Volunteers" ..... Strube
Overture, "Raymond" ..... Thomas
Waltz, "O Schöner Mai" ..... Strauss
Selection, "Wizard of the Nile" ..... Herbert
Overture, "Martha" ..... Flotow
Ballet Music, "Queen of Sheba," ('Cello Obligato, Mr. J. Keller) ..... Goldmark
Gavotte for Strings ..... Gillet
American Fantasy ..... Herbert
Overture, "Pique Dame" ..... Suppé
Entr'acte, "Naila" ..... Delibes
Polka, "Love Letter" ..... Ziehrer
March, "Stars and Stripes Forever" ..... Sousa

Boston Courier.

ESTABLISHED 1795. JUNE 16, 1900.

MUSIC.

THE "POPS."

It would be quite unnecessary to put "Fly swiftly round, ye wheels of time" into a programme at Mechanics Hall. For the wheels are humming already only too fast, and in a very few weeks the last half-dozen concerts will be announced, and the members of the band will disperse for their summer engagements by lake and mountains or for their vacations of idleness, if they don't like to work all the year round. Probably in no previous year has the public attached itself so heartily to these concerts and found them so hard to give up. For, as has been said here before, all the conditions for enjoyment have been combined more proportionately and propitiously than ever before, and the little additional trouble of going up town has not bothered city patrons at all, while hosts of suburbans have found their access facilitated. Mr. Strube, who knows how to choose other people's music well no less than how to write fine and great things of his own, is arraning delightful programmes and getting them beautifully performed. So all that can be said is that word to the wise which Mrs. Jarley was wont to urge upon her publics. "Be in time—be in time!"

HOWARD MALCOM TICKNOR.

Boston Transcript

TUESDAY, JUNE 19, 1900

HARVARD MEN AT THE POPS

A Crimson Glory Was Over All at Mechanics' Hall Last Night—A Thousand Students Sang and Cheered.

A crimson glory was over all at the "Pops" last night, for it was Harvard night and a thousand students filled the great floor of Mechanics Hall. Crimson electric lights illumined the outside of the building, and crimson banners over the balconies, crimson "H" on the shirt fronts of the waiters, and crimson lettered legends on and about the stage made the scene one of the most brilliant that has ever marked a Harvard night at the "Pops." The management had planned to make this event a fitting opening for the long series of commencement festivities, and the realization was more successful than anybody had anticipated. The galleries were thronged with people. The floor was a dazzling blaze of color for very many of the young women carried Harvard's colors, and a large number wore crimson gowns.

One of the prettiest features of the evening was the singing of C. S. Smith's "Harvard Day," by the University Glee Club, accompanied by the orchestra. Charles N. Prouty sang the solo part, his voice finely filling the big place. The programme included other Harvard airs, there being H. H. Fox's "Harvard Camp," the marches from the 1900 Pudding play, "Wytche Hazelle," and the 1900 Pi Eta play, "The Campaigners"; the ever present "Fair Harvard" and "Up the Street," to say nothing of generous encores. The Glee Club reappeared after the second intermission and Conductor Strube laid down the baton. Some stirring songs were sung, including one with megaphone [illegible]. Meantime, it was strange how Mr. Comee's Harvard flags began disappearing. They were very popular. Just before the orchestra played "Fair Harvard" somebody snatched one on the lower balcony. It took about twenty seconds to clear the entire room of them.

"Graduates' Night," which always means fun, is booked for Monday, June 25, other special evenings being another "Wagner night," which is set for this evening, and "Request Night," on Tuesday, June 26.

Boston Sunday Globe.

SUNDAY, JUNE 17, 1900.

PROMENADE CONCERTS.

The attendance at the "Pop" concerts during the past week has more than fulfilled the expectations of the management, a fact which demonstrates the popularity of these summer evening entertainments, and it is to be regretted that the season is so near the end, as the closing night is only two weeks away. Mechanic's hall is an ideal place for these concerts, the ventilation [illegible] a great improvement over past seasons. The promenade between the entr'actes is also a very pleasant feature to the [illegible] who wish to [illegible] about. Conductor Strube has been very fortunate in the selection of his programs, which have been received with much enthusiasm each evening.

Special nights are now in order, and "Harvard night" has been appointed for tomorrow evening, when the program will be composed principally of compositions by Harvard men. In response to many requests Tuesday evening will be devoted to Wagner music. The program for tomorrow evening is:

Harvard Camp ..... H H Fox
Overture, Jolly Students ..... Suppe
Waltz, Grubenlichter ..... Zeller
Selection, The Singing Girl ..... Herbert
Harvard's Day ..... C L Smith
Overture, Zampa ..... Herold
Selection, Belle of New York ..... Kerker
March from 00 Pudding play, Wytche Haselle ..... Tapp
March from 00 Pi Eta play, The Campaigners ..... Gulick
March, Black Bess ..... Strube
Selection, Sphinx ..... Thompson
Fair Harvard.
March, Up the Street ..... Morse

Boston Courier.

ESTABLISHED 1795. JUNE 9, 1900.

MUSIC.

THE "POPS."

The management of the "Pops" is peculiarly favored in having at hand two conductors, both experienced, expert, progressive and favorites with the orchestra and audience. The usual mid-season change was made during the week. Mr. Zach retiring and Mr. Strube taking his place at the director's desk. No other change is to be noted, because the two leaders understand their duties, their powers and the disposition and tastes of the public in one and the same way. Slight differences are noticeable, perhaps, in the range of music from which the novelties of each week are drawn; but the general proportions of the symmetrical and delightful programmes remain unaltered, and every element which ought to be recognized in them has its place and its full compensation. Management and musical director both know how to appreciate the weight of any special occasion and opportunity and make such preparations as are sure to fill the special audience with delight. Technology evening was a new case in point, and the happiness and hilarity wakened by the appropriate music in the great company was heightened by the presence of many students and their new president, who was received with all the honors, and by the capital comradery shown by a host of Harvard men for the Tech fellows. It is a great season at the "Pops," this, and will make a record hard to equal.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, JUNE 10, 1900

THE "POP" CONCERTS.

The regular summer season of "Pop" concerts at Mechanic's hall will soon be over, as they are now entering upon the last half, the closing night being appointed for Saturday, June 30. The past week has been especially brilliant, and conductor Strube, who has a host of warm admirers among the different musical societies, has received great praise for the able and spirited manner in which he conducts the orchestra. His programs are well chosen, and admirably fitted to the nature of the concerts. The programs for the coming week are very attractive, especially on Tuesday, which will be "Military night," when the Boston fusileer veteran association and Salem cadet band will be present. The band, under the direction of Mr Jean Missud, will play the following selections: March, "The Boston Fusileers," Montalban; selections from "Runaway Girl," Monckton; Chilian dance, "Manana," Missud; "American Patrol," Meacham.

The program for tomorrow evening is as follows:

March, Hoch Habsburg ..... Kral
Overture, Stradella ..... Flotow
Waltz, Artist's Life ..... Strauss
Selection from Trovatore ..... Verdi
Overture, Phedre ..... Massenet
Two Hungarian dances (Nos 8 and 1) ..... Brahms
(First Time)
Procession of the women, Lohengrin ..... Wagner
March from Queen of Sheba ..... Gounod
Light cavalry ..... Suppe
Blue Violet mazourka ..... Ellenberg
(First Time)
Polka, Sangerlust ..... Strauss
March, Tobasco ..... Chadwick

Boston Transcript

SATURDAY, JUNE 9, 1900

The present week has been most successful, as the audiences have been unusually large and appreciative. Conductor Strube, who assumed the direction of the orchestra on Wednesday evening, has a host of warm admirers, who predict for him a brilliant season. His programmes are well chosen and admirably adapted to the spirit of the concerts. Tuesday evening, June 12, will be Military Night, when the Boston Fusileer Veteran Association in full uniform, with the Salem Cadet Band, will be present. The band will play four numbers during the entr'acte at the end of the first part of the regular programme. The programme for Monday evening is:

March, "Hoch Habsburg" ..... Kral
Overture, "Stradella" ..... Flotow
Waltz, "Artist's Life" ..... Strauss
Selection from "Trovatore" ..... Verdi
Overture, "Phèdre" ..... Massenet
Two Hungarian Dances (Nos. 8 and 1) (first time) ..... Brahms
Procession of the women, "Lohengrin"—..... Wagner
March from "Queen of Sheba" ..... Gounod
Light Cavalry ..... Suppé
Blue Violet Mazourka (first time) ..... Ellenberg
Polka, "Sängerlust" ..... Strauss
March, "Tabasco" ..... Chadwick

Boston Courier.

ESTABLISHED 1795. JUNE 9, 1900.

MUSIC.

THE "POPS."

The management of the "Pops" is peculiarly favored in having at hand two conductors, both experienced, expert, progressive and favorites with the orchestra and audience. The usual mid-season change was made during the week. Mr. Zach retiring and Mr. Strube taking his place at the director's desk. No other change is to be noted, because the two leaders understand their duties, their powers and the disposition and tastes of the public in one and the same way. Slight differences are noticeable, perhaps, in the range of music from which the novelties of each week are drawn; but the general proportions of the symmetrical and delightful programmes remain unaltered, and every element which ought to be recognized in them has its place and its full compensation. Management and musical director both know how to appreciate the weight of any special occasion and opportunity and make such preparations as are sure to fill the special audience with delight. Technology evening was a new case in point, and the happiness and hilarity wakened by the appropriate music in the great company was heightened by the presence of many students and their new president, who was received with all the honors, and by the capital comradery shown by a host of Harvard men for the Tech fellows. It is a great season at the "Pops," this, and will make a record hard to equal.

HOWARD MALCOM TICKNOR.

[111]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 170.

TUESDAY, JUNE 19, 1900.

HARVARD NIGHT AT THE "POPS"

Crimson Glow in the Decorations and Illuminations.

It Was a Glorious Time, with Songs and Cheers That Aroused Enthusiasm—Glee Club a Prime Favorite—Hall Stripped of Its Harvard Flags at the Close.

One thousand Harvard students rolled over the Harvard bridge last night and took the great hall in Mechanics' building by storm. They sang and cheered and made Rome howl, as they always do, and such a Harvard night rarely was seen before at the "Pops." It was a great and glorious time.

They found a Harvard atmosphere, these Harvard men—everything was Harvard. As they neared Mechanics' Hall they first began to realize it, for a bright crimson glow, from hundreds of electric lamps, suffused the air for blocks around. And inside it was still Harvarder. The stage had for its background a Harvard sign, each letter of which would have out-topped the biggest man on the football team. A long "1900," all in crimson, too, hung high above, with the hearty legend, "Good Luck," beneath. A hundred crimson flags made the balconies bright in a similar way, each bearing the words "Pops—H—1900" on its surface. Needless to add, these were in great demand before the evening was over. Colossal signs for each class—"1901," "1902" and "1903," all spelled out—adorned the galleries. There were crimson programmes and crimson "H's" on the shirt fronts of the waiters.

As usual, Manager C. A. Ellis and Assistant Manager F. R. Comee had laid themselves out to make it all a "go," and their success was beyond estimate.

There was a great jam of people on hand, the galleries being filled as not before this year. The floor—the famous "bull pen"—was bright with stunning gowns, many being in the crimson.

It took the boys a little while to get started, but then they made up for lost time. "Nineteen one" began the music after the first number on the programme. But after the third number, a ringing waltz, an encore was demanded, and "Glory to the Crimson" was what Conductor Gustav Strube gave them. The boys sang the air, and afterward came real Bedlam—splendid, reverberating cheering, that it was good to hear.

There was hubbub a-plenty during the first intermission, and then came probably the prettiest feature of the evening—the singing of C. S. Smith's "Harvard's Day," by the university glee club, accompanied by the orchestra. Mr. Charles N. Prouty sung the solo part and sung it well, his voice finely filling the big room. The programme included other Harvard airs, there being H. H. Fox's "Harvard Camp," the marches from the 1900 Pudding play, "Wytche Hatelle," and the '00 Pi Eta play, "The Campaigners"; the ever present "Fair Harvard" and "Up the Street," to say nothing of generous encores.

The glee club reappeared after the second intermission and Conductor Strube took a back seat. Some good songs were sung, including one with megaphone solos, which caught the crowd squarely. In the mean time, it was strange how Mr. Comee's Harvard flags began disappearing. They were very popular. Just before the orchestra played "Fair Harvard" somebody made a grab for one of the flags on the lower balcony. It took about 20 seconds to clear the entire room of them. Some more uproar followed and the evening was over.

"Graduates' night," which always means fun, is booked for Monday, June 25, other special evenings being another "Wagner night," which is set for this evening, and "Request night," on Tuesday, June 26.

Boston Sunday Globe.

SUNDAY, JUNE 24, 1900.

THE "POP" CONCERTS.

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Harvard Volunteers	Lund
Overture, Martha	Flotow
Waltz, Jolly Fellows	Vollstedt
Selection, Jack and the Beanstalk	Sloane
Jamaica two-step	Whipple, 88
Here They Come	Partridge
Overture, Prince Pro Tem	Thompson
Waltz, Estudiantina	Waldteufel
Selection, Serenade	Herbert
March, Cruiser Harvard	Strube
American Patrol	Meacham
Fair Harvard.	
March, Runaway Girl	Ch. Von Baar

Boston Transcript

SATURDAY, JUNE 16, 1900

The Pop Concerts

The season of Pop concerts at Mechanics Hall is fast drawing to an end, as there remain only two weeks more of these most enjoyable entertainments. The surroundings are much more pleasant than ever before, which undoubtedly accounts for the large attendance each evening. Conductor Strube has shown rare skill in the selection of his programmes, and the orchestra under his direction plays with an enthusiasm which makes the performance most effective. Special nights are now in order, Monday being "Harvard" night, when the programme will be devoted principally to the compositions of college men. Tuesday, June 19, will be Wagner night, in response to many requests. The programme in full for this evening is:

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Waltz, "O Schöner Mai"	Strauss
Selection, "Wizard of the Nile"	Herbert
Overture, "Martha"	Flotow
Ballet Music, "Queen of Sheba" ('Cello Obligato, Mr. J. Keller)	Goldmark
Gavotte for Strings	Gillet
American Fantasy	Herbert
Overture, "Pique Dame"	Suppé
Entr'acte, "Naila"	Delibes
Polka, "Love Letter"	Ziehrer
March, "Stars and Stripes Forever"	Sousa

Boston Courier.

ESTABLISHED 1795. JUNE 16, 1900.

MUSIC.

THE "POPS."

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HOWARD MALCOM TICKNOR.

Boston Transcript

SATURDAY, JUNE 9, 1900

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Overture, "Stradella"	Flotow
Waltz, "Artist's Life"	Strauss
Selection from "Trovatore"	Verdi
Overture, "Phèdre"	Massenet
Two Hungarian Dances (Nos. 3 and 1) (first time)	Brahms
Procession of the women, "Lohengrin"—	Wagner
March from "Queen of Sheba"	Gounod
Light Cavalry	Suppé
Blue Violet Mazourka (first time)	Ellenberg
Polka, "Sängerlust"	Strauss
March, "Tabasco"	Chadwick

Boston Courier.

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MUSIC.

THE "POPS."

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HOWARD MALCOM TICKNOR.

Boston Transcript

TUESDAY, JUNE 19, 1900

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One of the prettiest features of the evening was the singing of C. S. Smith's "Harvard Day," by the University Glee Club, accompanied by the orchestra. Charles N. Prouty sang the solo part, his voice finely filling the big place. The programme included other Harvard airs, there being H. H. Fox's "Harvard Camp," the marches from the 1900 Pudding play, "Wytche Hazelle," and the 1900 Pi Eta play, "The Campaigners"; the ever present "Fair Harvard" and "Up the Street," to say nothing of generous encores. The Glee Club reappeared after the second intermission and Conductor Strube laid down the baton. Some stirring songs were sung, including one with megaphone [illegible]. Meantime, it was strange how Mr. Comee's Harvard flags began disappearing. They were very popular. Just before the orchestra played "Fair Harvard" somebody snatched one on the lower balcony. It took about twenty seconds to clear the entire room of them.

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Boston Transcript

SATURDAY, JUNE 23, 1900

The Pop Concerts at Mechanics Hall the present season have gained rather than lost in popularity over past seasons, when the audiences tested the capacity of the old Music Hall. It is a matter of sincere regret with the patrons that the season is so short, the closing night being one week from tonight. Next Monday evening will be graduates' night, and the advance sale of seats indicate the largest audience on record. There has already been assigned rising fourteen hundred seats to past graduates of Harvard, representing forty classes. Tuesday, June 26, will be request night, when the programme will be devoted to the compositions that have received the most favor during the present season. The programme in full for this evening is:

March, "The Man Behind the Gun"	Corliss
Overture, "Si J'étais Roi"	Adam
Waltz, "In's Centrum"	Strauss
Selection, "La Grande Duchesse"	Offenbach
Overture, "Tabasco"	Chadwick
Entree Triomphale des Bayards	Halvorsen
Two movements from "Peer Gynt"	Grieg
Danse Bacchanale	Saint-Saens
American Patrol	Meacham
[illegible]	Gillet
[illegible]	Ziehrer
[illegible]	Strube

Boston Sunday Globe.

SUNDAY, JUNE 17, 1900.

PROMENADE CONCERTS.

The attendance at the "Pop" concerts during the past week has more than fulfilled the expectations of the management, a fact which demonstrates the popularity of these summer evening entertainments, and it is to be regretted that the season is so near the end, as the closing night is only two weeks away. Mechanic's hall is an ideal place for these concerts, the ventilation being a great improvement over past seasons. The promenade between the entr'actes is also a very pleasant feature to the patrons who wish to move about and meet friends. [illegible] Conductor Strube has been very fortunate in the selection of his programs, which have been received with much enthusiasm each evening.

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Overture, Jolly Students	Suppe
Waltz, Grubenlichter	Zeller
Selection, The Singing Girl	Herbert
Harvard's Day	C L Smith
Overture, Zampa	Herold
Selection, Belle of New York	Kerker
March from 00 Pudding play, Wytche Haselle	Tappin
March from 00 Pi Eta play, The Campaigners	Gulick
March, Black Bess	Strube
Selection, Sphinx	Thompson
Fair Harvard.	
March, Up the Street	Morse

Boston Sunday Globe.

SUNDAY, JUNE 10, 1900.

THE "POP" CONCERTS.

The regular summer season of "Pop" concerts at Mechanic's hall will soon be over, as they are now entering upon the last half, the closing night being appointed for Saturday, June 30. The past week has been especially brilliant, and conductor Strube, who has a host of warm admirers among the different musical societies, has received great praise for the able and spirited manner in which he conducts the orchestra. His programs are well chosen, and admirably fitted to the nature of the concerts. The programs for the coming week are very attractive, especially on Tuesday, which will be "Military night," when the Boston fusileer veteran association and Salem cadet band will be present. The band, under the direction of Mr Jean Missud, will play the following selections: March, "The Boston Fusileers," Montalban; selections from "Runaway Girl," Monckton; Chilian dance, "Manana," Missud; "American Patrol," Meacham.

The program for tomorrow evening is as follows:

March, Hoch Habsburg	Flotow
Overture, Stradella	Strauss
Waltz, Artist's Life	Verdi
Selection from Trovatore	Massenet
Overture, Phedre	Brahms
Two Hungarian dances (Nos 3 and 1) (First Time)	Wagner
Procession of the women, Lohengrin	Gounod
March from Queen of Sheba	Suppe
Light cavalry	Ellenberg
Blue Violet mazourka (First Time)	Strauss
Polka, Sangerlust	Chadwick
March, Tobasco	

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. OVII., NO. 157.

WEDNESDAY, JUNE 6, 1900.

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The hall was decorated with Technology's red and gray, and each of the four classes was remembered on 12-foot signs, which hung from the balconies. Behind the orchestra a large "M. I. T." banner attracted the attention of the eye.

The students occupied the attention of the onlookers, and several of the Greek letter fraternities, Delta Upsilon, Sigma Alpha Epsilon, Sigma Chi and Delta Kappa Epsilon, sat at tables by themselves and took a leading part in the cheering. A selection from "The Rounders" brought forth the first round of cheers, and the orchestra responded with the new song, "Technology." This started the ball rolling, and the cheers came thick and fast, with an occasional yell from some graduate class by a group of its members.

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Boston Daily Globe.

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Dr Pritchett took his stand at the side of the large reception room, and received the guests as they were presented to him, being assisted in this by Edwin C. Miller, president of the alumni association, James P. Munroe, president of the Technology club and William Endicott, a member of the corporation.

The ushers, upon whom fell the work of presentation, were W. S. Johnson 99, Col Frank S. Locke 86, Prof Henry P. Talbot 85, Arthur Bradlee 88, George A. Cambell 91, Leonard Metcalf 92, Dr George V. Wendell 92, W. E. Piper 94, Dr W. Z. Ripley 90, Charles R. Moat 96, Walter Humphreys 97. C. E. A. Winslow 98 and Paul R. Brooks 90.

While this reception was in progress, another affair, where a far larger crowd was present and a far better opportunity was given for a display of enthusiasm, was in progress near by. This was the celebration of "Tech night" at the pop concert in Mechanic's building. Here the desire to be present had resulted in all the available tables being filled long before the time for beginning, and college spirit was never more in evidence.

The hall was decorated in Tech colors and emblems. Over the orchestra was a large M. I. T., and around the balcony were placed signs bearing the inscriptions, "Naughty-three," "Naughty-two," "Naughty-one," and "Goodby, naughty-naught."

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Many fraternity men were present in parties throughout the hall, and ably lent their aid to the cheering. Among the fraternity groups present were Delta Kappa Epsilon, Delta Upsilon, Sigma Chi, Sigma Alpha Epsilon and Phi Gamma Delta.

Shortly after 10 o'clock Dr Pritchett came up from the Technology club, accompanied by E. C. Miller, James P. Munroe and William Endicott. The president-elect was given a rousing reception, the entire body of students rising to their feet as he entered, and cheering him again and again. The pleased expression on Dr Pritchett's face showed that the effect of such student enthusiasm was not lost upon him.

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Boston Courier.

ESTABLISHED 1795. JUNE 2, 1900.

MUSIC.

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HOWARD MALCOM TICKNOR.

Boston Transcript.

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Oriental March.....Zach
Chorus of Sailors, from "Flying Dutchman".....Wagner
Waltz, "Vienna Bonbons".....Strauss
Preludes to "Lohengrin," acts I. and III..Wagner
Fire-Charm.....Wagner
Habanera.....Chabrier
Waltz, "1001 Nights".....Strauss
Overture to "Tannhäuser".....Wagner
Song, "Evening Star," from "Tannhäuser".....Wagner
Trombone solo, Mr. C. Hampe.
Overture to "Rienzi".....Wagner
Waltz, "L'Amour et Printemps".....Waldteufel
March, "Puppenfee".....Bayer

Boston Sunday Globe.

SUNDAY, JUNE 3, 1900.

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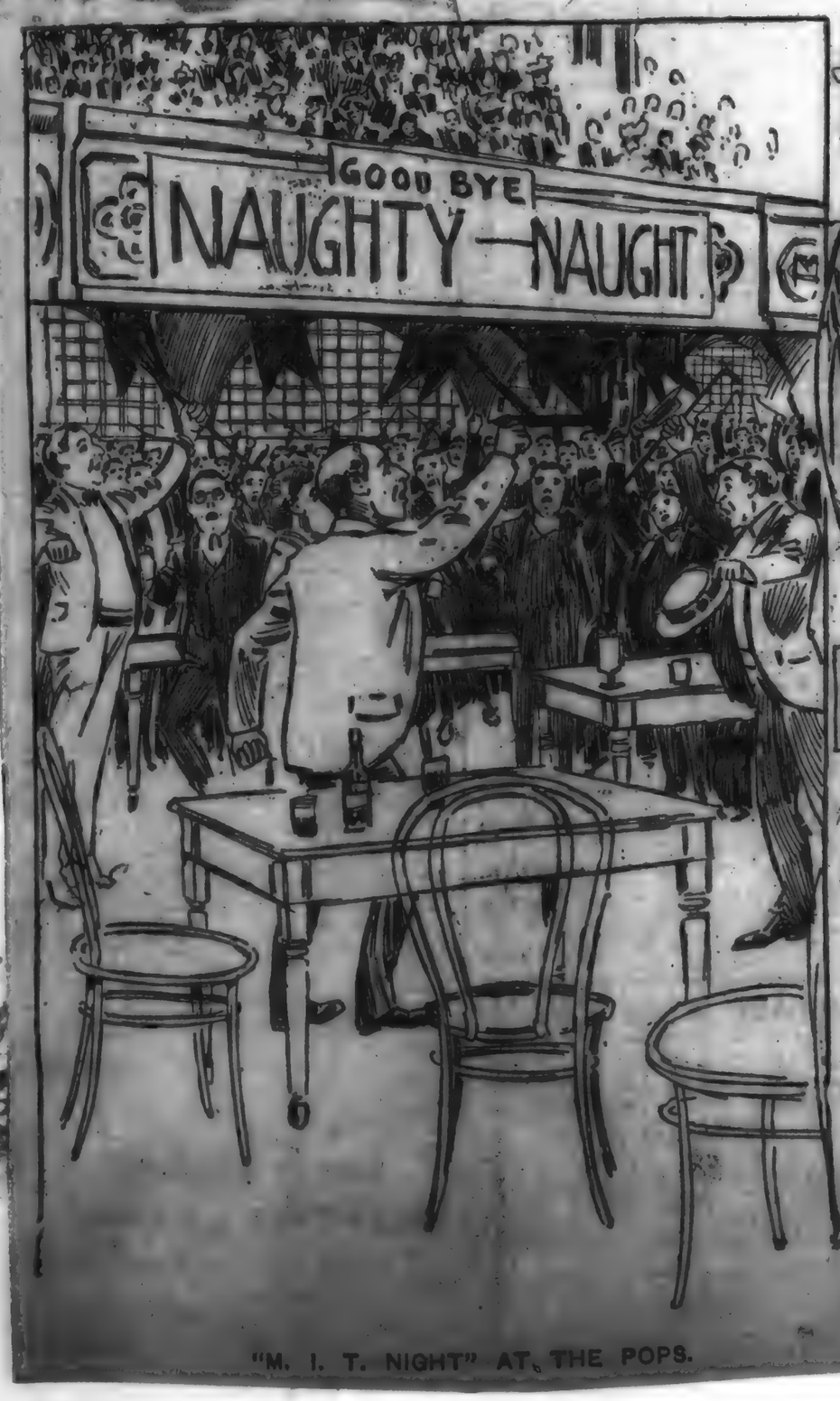

"M. I. T. NIGHT" AT THE POPS.

Boston Journal.

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BOSTON HERALD.

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Trombone solo, Mr. C. Hampe.
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Waltz, "L'Amour et Printemps".....Waldteufel
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"POP" SEASON IS ON.

First Promenade Concert in Mechanics' Hall.

Auditorium Is Rather an Improvement Than Not.

Smoke Rises and the Walks for Strolling Are Broader.

The 15th season of the "Pop" concerts opened last evening in Mechanics' Hall, before a very large audience. The chilly state of the weather was scarcely propitious in regard to suggestiveness of a summer entertainment, but summer is three weeks away as yet, and the proverbial ethereal mildness of gentle spring has been backward this year in manifesting itself. But a more favorable state of affairs may be confidently expected at any moment, and then cooling beverages will be more in order, and will fulfil their soothing mission with more seasonable results than were attainable on this occasion.

The huge auditorium is in many respects a great improvement on that of the old Music Hall, especially in regard to the greater convenience it provides for the comfort of the patrons of these concerts. It is perhaps something too spacious for hearing the music to the best advantage, particularly in selections lightly scored, but a more vigorous style of playing will go far toward remedying this drawback. Everybody seemed to be pleased with the change of scene, the absence of the dinginess of the former quarters, the greater freedom of movements afforded by the larger space, the brilliant lighting and the better ventilation. The programme was:

March, "Under the Double Eagle".....Wagner
Waltz, "Meerleuchten".....Ziehrer
Overture to "Piccolino".....Guirand
Ballet music, "Sylvia".....Delibes
Kermesse flamande, from "Milenka".....
Jan Blockx
(First time.)
Waltz, "Vienna Blood".....Strauss
Entr'acte—Gavotte.....Gillet
(First time.)
Overture, "Tannhauser".....Wagner
Waltz, "Harlequin's Wedding," new.....Zach
Selection from "The Rounders".....Englander
(First time.)
Polka, "Tyrolean".....Zeller
March, "Man Behind the Gun".....Sousa
(First time.)

number of seats. The big gallery will be kept closed. All in all, Mr. C. A. Ellis and Mr. F. R. Comee deserve much credit for many improvements that have been made, and they were doubtless made to appreciate the fact last evening by many congratulations.

A feature which contributed much to the brilliancy of the opening night was the presence of many small parties. Among those who were present were Gen. and Mrs. Curtis Guild, Jr., Postmaster Hibbard, Col. and Mrs. Henry L. Higginson, Mr. and Mrs. Wilhelm Gericke, Mr. R. C. Dixey, Mr. Mark Andrews, Dr. and Mrs. William Brooks, Mr. Joshua Holden, Mr. Parker Haven, Mr. Grant Walker, Mrs. Louis Shaw and party, Mrs. Harry Pratt McKean, Mr. Charles Hayden and party, Mr. and Mrs. John Lavalle, Miss Isabel Stevens, Mrs. John Codman, Mrs. John Gray, Mrs. Fiske Warren, Mr. Johnson Morton, Miss Osgood, Miss Crowninshield, Miss Pray, Mr. L. C. Elson and many others, a large portion of whom had merry parties with them.

OPENING NIGHT OF THE "POPS" AT MECHANICS' HALL.

Mr. Max Zach conducted [illegible] on his first appearance he was given a hearty and prolonged welcome. The playing of the orchestra was, of course, of the very best; perhaps somewhat too delicate at times for the space to be filled, but that is an artistic virtue not beyond remedying to meet the emergency. The programme was abundant in charming light music admirably adapted to such concerts, and had a generous allowance of bright and pleasing novelties. There was enough and to spare of cordial applause, and the enthusiast in systematic encoring was fully in evidence. The opening performance was a complete success, and all that is needed to carry the "Pops" along their familiar line of prosperity is more seasonable weather. There will be an entire change of programme this evening.

VERY MUCH AS OF OLD.

"Pops" Are Just as Gay as in Music Hall, and the Air Is Better and Hall More Comfortable.

The "Pops" opened with all the bustle, animation, gayety and display of fine garments that have marked the 749 previous concerts of the series. The "Pop" concerts are characteristic; they have set ways, and such a small matter as a change of location from the classic, but decrepit, Music Hall to the vast auditorium in the Mechanics' building is unable to alter their ways.

Society smiled on the concert, as Boston society always does. Harvard boys came over the river in the same old swarms as ever; real music lovers took their relaxation from the heavier Symphony programmes with as much keen pleasure as they did last year; and all the world, from those who belong in the Back Bay to those who don't, but who yet have the price for the show, were there to see and to hear and to talk and to drink. The weather interfered with nobody except some poor mortals who happened to be in charge. It annoyed them because the lady who will die if the windows are not opened and her constant companion who will also die if the windows are opened made the lives of the attendants a particular burden until they were able to get out of the way.

As a matter of fact, the "fresh air cranks" have little to complain of this year. There are no heavy hangings overhead to catch the smoke and hold it down and otherwise interfere with the ventilation, while the lofty roof of the building gives abundant opportunity for the smoke-laden atmosphere to escape.

There is, of course, accommodation for a much larger number than at the old Music Hall. There are some 220 tables this year, an increase which doubles the capacity of last season. There is plenty of room between the tables, and, best of all, there is a promenade which is worthy of the name. The promenade extends entirely around the "bull pen," as the enclosure is called within which the chairs and tables of the elect (i. e., who pay the most) are placed. As the enclosure is very large, the promenade itself is correspondingly increased. This improvement seemed to be much appreciated by the throngs who were present last evening, the broad thoroughfare under the balcony being well filled during the intermissions.

There are no tables in the balcony this year, but it contains an enormous

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BOSTON HERALD.

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TUESDAY, MAY 29, 1900.

THE PROMENADE CONCERTS.

The Promenade concerts continue on their way at Mechanics' Hall every evening, and their large patronage fully attests their popularity. The new sounding board and bringing the orchestra farther forward into the hall have greatly added to the effect of the music. The audience last evening was especially enthusiastic over the excellent programme, as rendered by the orchestra, under the direction of Conductor Max Zach. Tomorrow (Wednesday) will be the first of the special evenings, "Patriotic night." The programme for this evening is:

March, "Puppenfee"	Waldteufel
Waltz, "Sentiers Fleuris"	Strauss
Overture to "Die Fledermaus"	Bizet
Selection from "Carmen"	Weber
Overture to "Oberon"	Atherton
Intermezzo	Wagner
Prelude to "Lohengrin"	
(a) Castillana, (b) Andalouse, (c) Aragonaise, from "Le Cid"	Massenet
Waltz, "Kleine Bruder"	Vollstedt
Menuet for string orchestra	Bolzoni
"Funeral March of a Marionette"	Gounod
March, "Fra Bombarda"	Czibulka

Tomorrow evening added interest will be given to the concert because of the attendance of Mayor ... and envoys with the reception committee from the city government, who will be the guests of the management. It is expected that the national hymn of the Boers will be played by the orchestra.

SUNDAY, MAY 20, 1900.

SUMMER "POP" CONCERTS.

Not even the most inclement weather dims the success of Boston's perennial and most popular summer show, the "pops" at Mechanic's hall. Every one goes, and great satisfaction is expressed on all sides at the added room, effective ventilation and the spacious promenades entirely around the hall. Large parties have been in order, and it is quite the fad for whist clubs, amateur dramatic associations and the like to attend in a body. Nearly all of the prominent clubs have their special tables. Conductor Zach is making some most attractive programs, to which are added each night favorites of past seasons, which win instant and hearty recognition from the audience. The program for tomorrow evening is as follows:

March from The Serenade	Herbert
Overture to Phedre	Massenet
Waltz, Faschings Kinder	Ziehrer
Selection from The Fortune Teller	Herbert
Danse Fantastique	Maquarre
(First time.)	
Overture to Barber of Seville	Rossini
Entr'acte, Philemon and Baucis	Gounod
Finale, Lohengrin, first act	Wagner
Waltz, Denksprüche	Ed. Strauss
Hymn to St Cecilia	Gounod
Violin obligato, Mr Otto Roth.	
Polka, Hunter's Yarn	Komzak
March, Bride Elect	Sousa

Boston Transcript

SATURDAY, MAY 26, 1900

The new quarters of the Pop concerts at Mechanics Hall seem to be as well filled nightly as was the old Music Hall in former seasons, and they give greater satisfaction. Society enjoys the savor of bohemianism and the rest of the world enjoys society, and both classes find pleasure in the best music given so perfectly by the orchestra under the direction of Mr. Max Zach. The special nights appointed so far are: Wednesday, May 30, Patriotic Night; Friday, June 1, Soloist Night; Tuesday, June 5, "Tech" Night. This will also be the last appearance of Conductor Max Zach. The programme for this evening is as follows:

March, "Bride Elect"	Sousa
Overture to "Zampa"	Hérold
Waltz, "Artist's Life"	Strauss
Selection from "The Fortune Teller"	Herbert
Overture, "Sphinx"	Thompson
Waltz, "Harlequin's Wedding"	Zach
Marche des Batteurs, from "Xaviere"	Dubois
Overture to "Tannhäuser"	Wagner
Selection from "The Rounders"	Englander
Waltz, "Pomone"	Waldteufel
"In the Mill"	Gillet
March, "Whistling Rufus"	Mills

Boston Courier.

ESTABLISHED 1795. MAY 26, 1900.

MUSIC.

THE POP CONCERTS.

Contentment and approbation in constantly increasing degrees attend the nightly sequence of the "Pops" at Mechanics Hall. All the conditions combine graciously to give physical comfort and æsthetic pleasure. Mr. Zach has fitted the work of his orchestra in volume and quality to the character of the auditorium, whose eminently clear and favorable acoustics transmit every class of music most favorably, the responsiveness of the wooden construction more than atoning for any lack of mere material force in the band itself and apparently adding from its own harmonic nature something of fulness to the tones it takes up. Mr. Zach chooses his music with admirable consideration of all the conditions, and does not too often ask his audience to concede the silenced attention which they are always ready to give upon occasion. He finds place always for the ringing march, the gay dance, the strong overture and the varied arrangement or selection of favorite operatic melodies, and he encourages his men to round out everything to the full. The new things are numerous and selected for merit as well as for novelty, so that people who go mainly for the programme are sure to be repaid. And then the fresh, lively-moving air and the excellent ventilation, which carries aloft and away the smoke so fast that it has no time to annoy those who admit it only under pretext the necessity of smoking and cannot cling to them when they leave the hall. The space for promenading is a special satisfaction of the season, and they who sit at the tables also rejoice in plentiful elbow-room and in the easy, quick and dexterous serving of their "combinations" which the open order of the tables insures. Altogether, this season is in all respects the great success of all the series.

HOWARD MALCOM TICKNOR.

SUNDAY, MAY 13, 1900.

PROMENA...

The 15th season of summer promenade concerts opened last Thursday evening in Mechanic's hall with every indication that the favorite musical diversion has lost none of its former popularity. The immense auditorium is admirably adapted to this style of entertainment, for the wide corridors permit throngs of promenaders to move about, thus making the concerts really "promenades" to those who so desire. The hall will be most attractively cool during even the warmest weather, and there seems to be nothing to cloud the success of the season. The program for Monday evening is:

March from "La Reine de Saba"	Gounod
Overture, "Martha"	Flotow
Waltz, "Wine, Women and Song"	Strauss
Selections from operas by	Meyerbeer
Waltz, "Harlequin's Journey"	Zach
Entre Triomphale des Boyards	Halvorsen
The Money-Trap	Koehler
(First time.)	
Prelude to Act I, "Lohengrin"	Wagner
Offenbachiana	Conradi
Waltz, "Snowballs"	Ziehrer
Entr'acte, "Forgetmenot"	Macbeth
Teufel's March	Sousa

Boston Transcript

SATURDAY, MAY 19, 1900

The "Pop Concerts" have again jumped into favor with the public, and Mechanics Hall has been found to be far more comfortable and better adapted to these entertainments than was the old Music Hall. The acoustics are particularly good for so large an auditorium, but the effect of the music will be increased in future by bringing the orchestra further forward into the hall and the erection of a sounding board. The spacious promenades are thronged during the intermissions and are much appreciated. The orchestra under Mr. Zach could hardly be improved, and to hear a Strauss waltz performed by so fine a body of musicians is worth a long journey. The audiences this week have been large and the advance bookings give every indication of a very prosperous season of these delightful entertainments. The programme for this evening will be as follows:

March, "Vienna Duke"	Wagner
Waltz, "Blue Danube"	Strauss
Overture, "Banditen Streiche"	Suppé
Selection, "Faust"	Gounod
Overture, "William Tell"	Rossini
'Cello obbligato, Mr. J. Keller.	
Pizzicati	Ellenberg
Intermezzo, "Naila"	Delibes
Selection, "Wizard of the Nile"	Herbert
Waltz, "Lustige Brüder"	Vollstedt
Arabian Wedding	Tavan
(First time.)	
Narcissus	Nevin
March, "Runaway Girl"	Monckton

Boston Courier.

ESTABLISHED 1795. MAY 19, 1900.

MUSIC.

THE "POPS."

The transfer of the famous and favorite "Pop" concert from the old Music Hall to the great auditorium of the Mechanics Building has proved a success. There was but one possible qualification foreseen, and that has not resulted unfavorably. It was feared that an orchestra of but fifty musicians or thereabouts, might be found too small for the immense space its tone would be expected to fill, and in which even the largest brass bands have not seemed too powerful. But this possible objection has amounted practically to nothing, and for various reasons. The construction of the room itself, chiefly in wood and with amplitude of free spaces for the circulation of sound, has favored the reception and transmission of the music, so that it reaches every corner clearly and in due proportion, even if sometimes a bit faintly—this diminishing its apparent volume, but not its beauty. Then again, the evenness, purity, and symmetry of the playing insure a perfect delivery of the music to the currents which are to bear it on its way, and guarantee the fulness of effect which a fagged or unequal performance could never create. And yet further, the "Pop" audiences, although they go for amusement and a good time, are nevertheless lovers of real music, and will always listen attentively when the best or most delicate selections are played. So that the value of the hall as a room for these concerts is established from the artistic standpoint. On the other hand, one can now have the room, the freedom and the sense of independence of one's neighbors which had long been unobtainable desiderata in Music Hall, while the excellently thoughtful and attentive service gains in promptness, quietude and ease. Of the programmes it hardly seems necessary to say much. Mr. Zach is a musician true and tried in the conductor's position; he knows both how to choose music and how to get it played. He understands also how to make all the components of an evening's music balance—the old with the new, the grave with the gay, the dance and march with the overture and pot-pourri, the soft and sentimental with the humorous and the serious. Altogether, therefore, it is easy to comprehend why the "Pops" are greater favorites this season than ever before—no less with swelldom, which wants its special reserved tables than with the public at large, which just wants to drop in, to wander in the wide lobbies and to take its chance for a vacant seat and a casual glass of something refreshing.

MUSIC A...

Mechanics B... The "Pops"

The "Pops" began last evening at Mechanics Hall; an orchestra of fifty ... Mr. Max Zach as conductor, and Mr. ... Roth as leading first violin, played the following programme:

March, "Throw the Double Lasso"	Wa...
Waltz, "Marienleben"	...
Overture to "Piccolino"	...
Ballet-Music from "Sylvia"	...
Kermesse flamande, from "Mignon"	Th...
(First time.)	
Waltz, "Wiener Blut"	...
Entr'acte-Gavotte	...
(First time.)	
Overture to "Tannhäuser"	Wagner
Waltz, "Harlequin's Wedding" (new)	Zach
Selection from "The Rounders"	Englander
(First time.)	
Polka, "Tyrolean"	Zeller
March, "The Man Behind the Gun"	Sousa
(First time.)	

There was a good deal of speculation before the concert as to what the effect of an orchestra of fifty in Mechanics Hall would be. Of course, the effect of Sousa's Band in the same hall was no sound criterion; even the fact that that band was not too much for the hall was not worth much as a basis for calculating the probable effect of an orchestra. The remembered effect of the opera there was a far better one; though this or that individual's memory of how opera sounded was naturally conditioned to a great extent by the particular part of the hall in which he sat during the last opera season in the Huntington Avenue barn. At all events, opinions differed widely beforehand; some persons predicting that the orchestra would be all but inaudible; others (of whom I was one) counting on the really phenomenal acoustics of the place, holding that the effect would be as good as, if not better than, in the Old Music Hall of not entirely blessed memory. Well, it turned out that these latter were wrong; there was one factor which they (or, at least, I) had forgotten to take into account. This was the enormous and by no means silent audience at the tables on the floor; to make headway against the chit-chat of this mass of people was even a harder task for the band than to fill the vast cubic space of the hall itself. As a matter of fact, thanks to the excellent acoustics of Mechanics Hall, the music, barring some of the softer passages, was distinctly audible; but this was all; although the quality of tone was wondrously rich and beautiful, it was so subdued that it failed to arrest the attention, one had to listen with conscious effort, the effect was virtually nil. It was like ideal table music, an agreeable sound of the presence of which one is conscious, but to which one is not impelled to listen; a pleasant spur to conversation.

To judge of the excellence of the playing was impossible; it all sounded exquisite. It was curious to note the applause; the things most applauded were those whose principal charm lay in the rhythm, the waltzes, for instance, and the overture to "Tannhäuser." Wagner's scoring seems able to conquer anything and everything. But, though one of the waltzes was encored, the applause in general was not particularly hearty, and came, for the most part, from tables near the stage. It by no means follows, however, that people did not have a grand good time; there are many differences between a "Pop" and an ordinary concert, and it is not necessary that the music should hold the first place in the minds of the audience at a "Pop." I have no doubt that most of the occupants of table seats enjoyed themselves quite as much as I did, which is saying a good deal. The vast space of the floor made crowding unnecessary, and everyone had plenty of elbow room; the service, too, was better and more prompt than in the old Music Hall. There was no attempt made at decorating the stage, probably for the sake of giving the orchestra every possible chance; but the large and jolly audience was a pleasant sight in itself. I much doubt if the more subdued effect of the music will make any real difference in the success of the concerts; this first one was a splendid send off, and there need be no fear of this year's "Pops" lacking their usual support from the pleasure-seeking public.

This evening the orchestra will play overtures by Délibes and Suppé, marches by Kral, Sabathil and Fahrbach; waltzes by Strauss and Vollstedt, selections from "The Fortune Teller" and "Cavalleria Rusticana," and pieces by Tschaikowsky, Westerhout and Spindler. W. F. A.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 149.

TUESDAY, MAY 29, 1900.

THE PROMENADE CONCERTS.

The Promenade concerts continue on their way at Mechanics' Hall every evening, and their large patronage fully attests their popularity. The new sounding board and bringing the orchestra farther forward into the hall have greatly added to the effect of the music. The audience last evening was especially enthusiastic over the excellent programme, as rendered by the orchestra, under the direction of Conductor Max Zach. Tomorrow (Wednesday) will be the first of the special evenings, "Patriotic night." The programme for this evening is:

March, "Puppenfee" ..... Bayer
Waltz, "Sentiers Fleuris" ..... Waldteufel
Overture to "Die Fledermaus" ..... Strauss
Selection from "Carmen" ..... Bizet
Overture to "Oberon" ..... Weber
Intermezzo ..... Atherton
Prelude to "Lohengrin" ..... Wagner
(a) Castiliana, (b) Andalouse, (c) Aragonaise, from "Le Cid" ..... Massenet
Waltz, "Lustige Bruder" ..... Vollstedt
Menuet for string orchestra ..... Rolzoni
"Funeral March of a Marionette" ..... Gounod
March, "Fra Bombarda" ..... Czibulka

Tomorrow evening added interest will be given to the concert because of the attendance of the Boer envoys with the reception committee from the city government, who will be the guests of the management. It is expected that the national hymn of the Boers will be played by the orchestra.

Boston Sunday Globe.

SUNDAY, MAY 20, 1900.

SUMMER "POP" CONCERTS.

Not even the most inclement weather dims the success of Boston's perennial and most popular summer show, the "pops" at Mechanic's hall. Every one goes, and great satisfaction is expressed on all sides at the added room, effective ventilation and the spacious promenades entirely around the hall. Large parties have been in order, and it is quite the fad for whist clubs, amateur dramatic associations and the like to attend in a body. Nearly all of the prominent clubs have their special tables. Conductor Zach is making some most attractive programs, to which are added each night favorites of past seasons, which win instant and hearty recognition from the audience. The program for tomorrow evening is as follows:

March from The Senemde ..... Herbert
Overture to Phedre ..... Massenet
Waltz, Faschings Kinder ..... Ziehrer
Selection from The Fortune Teller ..... Herbert
Danse Fantastique ..... Maquarre
(First time.)
Overture to Barber of Seville ..... Rossini
Entr'acte, Philemon and Baucis ..... Gounod
Finale, Lohengrin, first act ..... Wagner
Waltz, Denkspruche ..... Ed. Strauss
Hymn to St Cecilia ..... Gounod
Violin obligato, Mr Otto Roth.
Polka, Hunter's Yarn ..... Komzak
March, Bride Elect ..... Sousa

Boston Transcript

SATURDAY, MAY 26, 1900

The new quarters of the Pop concerts at Mechanics Hall seem to be as well filled nightly as was the old Music Hall in former seasons, and they give greater satisfaction. Society enjoys the savor of bohemianism and the rest of the world enjoys society, and both classes find pleasure in the best music given so perfectly by the orchestra under the direction of Mr. Max Zach. The special nights appointed so far are: Wednesday, May 30, Patriotic Night; Friday, June 1, Soloist Night; Tuesday, June 5, "Tech" Night. This will also be the last appearance of Conductor Max Zach. The programme for this evening is as follows:

March, "Bride Elect" ..... Sousa
Overture to "Zampa" ..... Herold
Waltz, "Artist's Life" ..... Strauss
Selection from "The Fortune Teller" ..... Herbert
Overture, "Sphinx" ..... Thompson
Waltz, "Harlequin's Wedding" ..... Zach
Marche des Batteurs, from "Xaviere" ..... Dubois
Overture to "Tannhäuser" ..... Wagner
Selection from "The Rounders" ..... Englander
Waltz, "Pomone" ..... Waldteufel
"In the Mill" ..... Gillet
March, "Whistling Rufus" ..... Mills

Boston Courier.

ESTABLISHED 1795. MAY 26, 1900.

MUSIC.

THE POP CONCERTS.

Contentment and approbation in constantly increasing degrees attend the nightly sequence of the "Pops" at Mechanics Hall. All the conditions combine graciously to give physical comfort and æsthetic pleasure. Mr. Zach has fitted the work of his orchestra in volume and quality to the character of the auditorium, whose eminently clear and favorable acoustics transmit every class of music most favorably, the responsiveness of the wooden construction more than atoning for any lack of mere material force in the band itself and apparently adding from its own harmonic nature something of fulness to the tones it takes up. Mr. Zach chooses his music with admirable consideration of all the conditions, and does not too often ask his audience to concede the silenced attention which they are always ready to give upon occasion. He finds place always for the ringing march, the gay dance, the strong overture and the varied arrangement or selection of favorite operatic melodies, and he encourages his men to round out everything to the full. The new things are numerous and selected for merit as well as for novelty, so that people who go mainly for the programme are sure to be repaid. And then the fresh, lively-moving air and the excellent ventilation, which carries aloft and away the smoke so fast that it has no time to annoy those who admit it only under pretext the necessity of smoking and cannot cling to them when they leave the hall. The space for promenading is a special satisfaction of the season, and they who sit at the tables also rejoice in plentiful elbow-room and in the easy, quick and dexterous serving of their "combinations" which the open order of the tables insures. Altogether, this season is in all respects the great success of all the series.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, MAY 13, 1900.

PROMENADE CONCERTS.

The 15th season of summer promenade concerts opened last Thursday evening in Mechanic's hall with every indication that the favorite musical diversion has lost none of its former popularity. The immense auditorium is admirably adapted to this style of entertainment, for the wide corridors permit throngs of promenaders to move about, thus making the concerts really "promenades" to those who so desire. The hall will be most attractively cool during even the warmest weather, and there seems to be nothing to cloud the success of the season. The program for Monday evening is:

March from "La Reine de Saba" ..... Gounod
Overture, "Martha" ..... Flotow
Waltz, "Wine, Women and Song" ..... Strauss
Selections from operas by ..... Meyerbeer
Waltz, "Harlequin's Journey" ..... Zach
Entre Triomphale des Boyards ..... Halvorsen
The Mouse-Trap ..... Koehler
(First time.)
Prelude to Act I, "Lohengrin" ..... Wagner
Offenbachiana ..... Conradi
Waltz, "Snowballs" ..... Ziehrer
Entr'acte, "Forgetmenot" ..... Macbeth
Teufel's March ..... Suppe

Boston Transcript

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March, "Vienna Dude" ..... Wagner
Waltz, "Blue Danube" ..... Strauss
Overture, "Banditen Streiche" ..... Suppé
Selection, "Faust" ..... Gounod
Overture, "William Tell" ..... Rossini
'Cello obbligato, Mr. J. Keller.
Pizzicati ..... Eilenberg
Intermezzo, "Naila" ..... Delibes
Selection, "Wizard of the Nile" ..... Herbert
Waltz, "Lustige Brüder" ..... Vollstedt
Arabian Wedding ..... Tavan
(First time.)
Narcissus ..... Nevin
March, "Runaway Girl" ..... Monckton

Boston Courier.

ESTABLISHED 1795. MAY 19, 1900.

MUSIC.

THE "POPS."

The transfer of the famous and favorite "Pop" concert from the old Music Hall to the great auditorium of the Mechanics Building has proved a success. There was but one possible qualification foreseen, and that has not resulted unfavorably. It was feared that an orchestra of but fifty musicians or thereabouts, might be found too small for the immense space its tone would be expected to fill, and in which even the largest brass bands have not seemed too powerful. But this possible objection has amounted practically to nothing, and for various reasons. The construction of the room itself, chiefly in wood and with amplitude of free spaces for the circulation of sound, has favored the reception and transmission of the music, so that it reaches every corner clearly and in due proportion, even if sometimes a bit faintly—this diminishing its apparent volume, but not its beauty. Then again, the evenness, purity, and symmetry of the playing insure a perfect delivery of the music to the currents which are to bear it on its way, and guarantee the fulness of effect which a ragged or unequal performance could never create. And yet further, the "Pop" audiences, although they go for amusement and a good time, are nevertheless lovers of real music, and will always listen attentively when the best or most delicate selections are played. So that the value of the hall as a room for these concerts is established from the artistic standpoint. On the other hand, one can now have the room, the freedom and the sense of independence of one's neighbors which had long been unobtainable desiderata in Music Hall, while the excellently thoughtful and attentive service gains in promptness, quietude and ease. Of the programmes it hardly seems necessary to say much. Mr. Zach is a musician true and tried in the conductor's position; he knows both how to choose music and how to get it played. He understands also how to make all the components of an evening's music balance—the old with the new, the grave with the gay, the dance and march with the overture and pot-pourri, the soft and sentimental with the humorous and material. Altogether, therefore, it is easy to comprehend why the "Pops" are greater favorites this season than ever before—no less with swelldom, which wants its special reserved tables than with the public at large, which just wants to drop in, to wander in the wide lobbies and to take its chance for a vacant seat and a casual glass of something refreshing.

Boston Transcript

FRIDAY, MAY 11, 1900

MUSIC AND DRAMA

Mechanics Hall: The Pops

The "Pops" began last evening at Mechanics Hall; an orchestra of fifty, with Mr. Max Zach as conductor, and Mr. Otto Roth as leading first violin, played the following programme:

March, "Under the Double Eagle" ..... Wagner
Waltz, "Meerleuchten" ..... Ziehrer
Overture to "Piccolino" ..... Guiraud
Ballet-Music from "Sylvia" ..... Delibes
Kermesse flamande, from "Milenka" ..... Jan Blockx
(First time.)
Waltz, "Wiener Blut" ..... Strauss
Entr'acte-Gavotte ..... Gillet
(First time.)
Overture to "Tannhäuser" ..... Wagner
Waltz, "Harlequin's Wedding" (new) ..... Zach
Selection from "The Rounders" ..... Englander
(First time.)
Polka, "Tyrolean" ..... Zeller
March, "The Man Behind the Gun" ..... Sousa
(First time.)

There was a good deal of speculation before the concert as to what the effect of an orchestra of fifty in Mechanics Hall would be. Of course, the effect of Sousa's Band in the same hall was no sound criterion; even the fact that that band was not too much for the hall was not worth much as a basis for calculating the probable effect of an orchestra. The remembered effect of the opera there was a far better one; though this or that individual's memory of how opera sounded was naturally conditioned to a great extent by the particular part of the hall in which he sat during the last opera season in the Huntington Avenue barn. At all events, opinions differed widely beforehand; some persons predicting that the orchestra would be all but inaudible; others (of whom I was one) counting on the really phenomenal acoustics of the place, holding that the effect would be as good as, if not better than, in the Old Music Hall of not entirely blessed memory. Well, it turned out that these latter were wrong; there was one factor which they (or, at least, I) had forgotten to take into account. This was the enormous and by no means silent audience at the tables on the floor; to make headway against the chit-chat of this mass of people was even a harder task for the band than to fill the vast cubic space of the hall itself. As a matter of fact, thanks to the excellent acoustics of Mechanics Hall, the music, barring some of the softer passages, was distinctly audible; but this was all; although the quality of tone was wondrously rich and beautiful, it was so subdued that it failed to arrest the attention, one had to listen with conscious effort, the effect was virtually nil. It was like ideal table music, an agreeable sound of the presence of which one is conscious, but to which one is not impelled to listen; a pleasant spur to conversation.

To judge of the excellence of the playing was impossible; it all sounded exquisite. It was curious to note the applause; the things most applauded were those whose principal charm lay in the rhythm, the waltzes, for instance, and the overture to "Tannhäuser." Wagner's scoring seems able to conquer anything and everything. But, though one of the waltzes was encored, the applause in general was not particularly hearty, and came, for the most part, from tables near the stage. It by no means follows, however, that people did not have a grand good time; there are many differences between a "Pop" and an ordinary concert, and it is not necessary that the music should hold the first place in the minds of the audience at a "Pop." I have no doubt that most of the occupants of table seats enjoyed themselves quite as much as I did, which is saying a good deal. The vast space of the floor made crowding unnecessary, and everyone had plenty of elbow room; the service, too, was better and more prompt than in the old Music Hall. There was no attempt made at decorating the stage, probably for the sake of giving the orchestra every possible chance; but the large and jolly audience was a pleasant sight in itself. I much doubt if the more subdued effect of the music will make any real difference in the success of the concerts; this first one was a splendid send off, and there need be no fear of this year's "Pops" lacking their usual support from the pleasure-seeking public.

This evening the orchestra will play overtures by Délibes and Suppé, marches by Kral, Sabathil and Fahrbach; waltzes by Strauss and Vollstedt, selections from "The Fortune Teller" and "Cavalleria Rusticana," and pieces by Tschaikowsky, Westerhout and Spindler. W. F. A.

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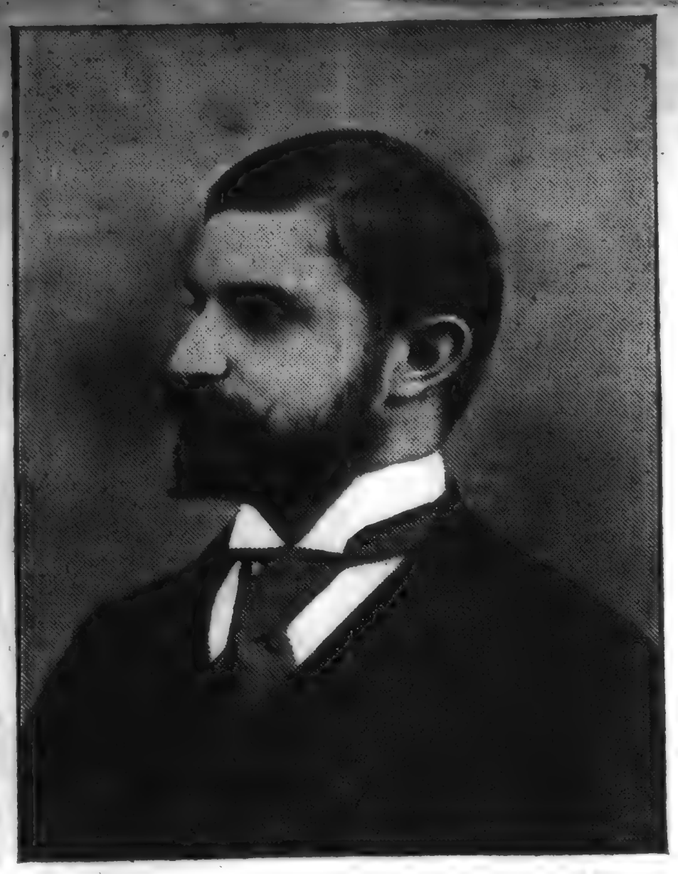
INCOMPLETE



(Photograph by Ritz.)

CONDUCTS THE "POPS."

Max Zach, who succeeds Timothee Adamowski on the Leader's Stand.

WHEW! IT WAS COLD.

First Pop Concert of the Season Held in Mechanics' Hall Last Night— Big Audience Foregathers.

The fifteenth season of the Pops, Mr. C. A. Ellis, manager, and Mr. Max Zach, conductor, began last night at Mechanics' Hall.

This is the first time these concerts have been given in a hall that is sacred from association with food shows, ducks and swimming tanks, plows, dogs, fertilizers, and sporadic grand opera.

In one respect Mechanics' Hall has an advantage over the late Music Hall: there is room to walk about, and at a Promenade Concert it is a pleasant sight to see occasionally men and women promenading, either ostentatiously or shyly—just as Artemus Ward once apologized for a joke in a letter to Vanity Fair by saying that he thought the publication of a joke improved a comic paper once in a while.

THE AUDIENCE MIGHT HAVE DANCED.

The air was so cool last evening that you might reasonably have expected to see the audience walking at a brisk gait between the pieces, or dancing recklessly to the music by the band, but the hearers sat for the most part as though they were at a Symphony concert or at a Lowell lecture.

The audience was a large one. It would have crowded Music Hall. It is said that 1100 or 1200 were within the bars that, as ever, divide the social sheep from the too social goats. There were some striking costumes, which were designed evidently for summer weather; there were many men in immaculate evening dress, and there were others who tried to hear the music. Of these last some wondered why they had never heard Wagner's march, "Under the Double Eagle," performed under Mr. Gericke, Mr. Paur or Mr. Nikisch. Others, when the orchestra played softly, remembered the saying of the half-crazed and ultra-radical French musician: "To express satisfactorily silence in music, I should need at least two brass bands."

The First Program.

And this reminds me that Mr. Zach had chosen the program as follows:

March, "Under the Double Eagle"...Wagner
Waltz, "Meerleuchten".....Ziehrer
Overture to "Piccolino".....Guiraud
Ballet music, "Sylvia".....Delibes
Kermesse Flamande.....Jan Blockx
(First time.)
Waltz, "Vienna Blood".....Strauss
Entr'acte-Gavotte..... Gillet
(First time.)
Overture, "Tannhaeuser".....Wagner
Waltz, "Harlequin's Wedding" (new)...Zach
Selection from "The Rounders"....Englander
(First time.)
Polka, "Tyrolean".....Zeller
March, "Man Behind the Gun".....Sousa
(First time.)

It is always a pleasure to hear the suite from "Sylvia" and the music from "The Rounders" brought quickly to the mind a delightful story of true love that was not crossed. Uncle Amos was badly disappointed because Guiraud's overture to "Piccolino" was not played. [illegible] an autumn

from Blockx's ballet reminds me that this Flemish composer of marked talent has been neglected in this city. The congregation, not accustomed to the surroundings, applauded at first in a subdued spirit, but warmed gradually as members recognized each other at long distance.

Gallery in Festal Array.

The first gallery was well peopled and the sight from above was festal. Even in a hot night this hall will not become stuffy, such are the easy means of ventilation.

After all, real enjoyment at these concerts rests with the audience itself. Strangers have suggested that there should be preparatory schools in the art of genuine amusement for the benefit of true Bostonians. It might help if dancing were allowed outside the bars during the waltzes, and the formality of introduction should be waived. Here is good music; here are light refreshments; here is the comfort of smoking at ease while the orchestra is playing; here are managers ready to please the audience; and, pray, what else is wanted? Warm weather; a greater affability of manner on the part of those thrown into close proximity; that cordial feeling toward one another; that throwing off of crusty conventionalisms, that spirit of "Come now, let us enjoy ourselves for two or three hours," which have characterized in past seasons the patrons of the Chutes.

And surely there is nothing in the immediate neighborhood of Mechanics' Hall, or in the atmosphere of the district, to encourage stiffness of manner, to check the genial smile, to chill the glad hand, to chasten [illegible] natural wish for enjoyment.

Hale.

POPS OPEN IN BLAZE OF GLORY.

First Concert in Mechanics' Hall Given With Many New Features.

SCENE AT THE FIRST POP CONCERT IN MECHANICS' HALL, THE FIRST EVER HELD OUTSIDE MUSIC HALL.

For the first time since their organization the Pop concerts were given outside of Music Hall and began their fifteenth season last evening in Mechanics' building. It was quite a departure and marked the beginning of the transit of musical Boston from its down-town precincts to a new Back Bay home.

There has been much speculation as to the feasibility of making this change of location, but if last evening's gathering is to be taken as any criterion the new abiding place of the Pops will be more popular than ever.

The large hall of Mechanics' building is utilized and the centre is partitioned off for the "elect," that is, those who sit at reserved tables, while on the outside there are the places for those who do not care to mingle with the swim or such as desire to promenade.

Indeed, quite an innovation has been established, which, if it is maintained, will add materially to the public favor with which these concerts have been held. During the entr'actes the table patrons left the inclosure and walked around the large corridors, as was the custom during the grand opera, and thus the social feature has been greatly enhanced.

There are now 220 tables within the inclosure, in place of some 100 in the old Music Hall, while the facilities for walking about are much increased. Then, too, the balconies afford better opportunity for hearing the music and viewing the kaleidoscopic scene below. In short, the pleasures of the Pops are materially enhanced by the new quarters.

Still another feature will be more appreciated as the weather becomes seasonable, namely the means of ventilation. Even on the hottest nights the hall will be cool while the immense area of open skylights will give almost perfect ventilation from tobacco smoke, pleasing alike to the patrons of the floor and the gallery.

Max Zach was warmly welcomed when he came on the stage and the different numbers of his excellent programme were warmly applauded. The orchestra is scarcely loud enough for the big hall save on the heaviest numbers and in some of the lighter selections was almost inaudible. This may cause some care in the selection of programmes, yet the patrons did not seem to object but chatted earnestly and continuously whether or no the music was playing. Possibly this may be an advantage, for comparatively few pay much attention to the orchestra, and more to the party of friends with whom they happen to be.

The programme last evening was especially attractive, notably the ballet music from "Sylvia," the Strauss waltz "Vienna Blood" and selections from "The Rounders."

Mr. Zach has made some excellent selections for the next few nights, and it is evident that he intends to maintain his popularity as a leader of these concerts.

All Boston was present, and Manager Comee glanced over the brilliant assemblage with pardonable pride. Among those in the audience were Mr. and Mrs. Henry L. Upham, General Curtis Guild, Jr., and Mrs. Guild, Paymaster Littlefield and party, Fred Purmort and party, Mr. and Mrs. George Herric Billings and party, Mr. and Mrs. William F. Fitzgerald and party, Dr. H. H. Jernegan, Mr. and Mrs. Thomas Riley, Mr. and Mrs. Herman [illegible] Chellus, Max Heinrich, Dr. Wyllie, Grace Atwell, the well-known actress, and a party of friends, Mrs. W. G. Benedict and party, besides all the old subscribers who have attended these concerts since the inception.

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INCOMPLETE

OPENING NIGHT OF THE SUMMER "POP" CONCERTS.

Large and Fashionable Audience in Mechanic's Hall Enjoys the Attractive Program Interpreted by Max Zach's Orchestra.

BOSTON GLOBE—FRIDAY, MAY 11, 1900.

OPENING NIGHT AT THE "POPS" AT MECHANIC'S HALL.

The opening of the "pop" concert season in Mechanic's hall last evening was a gala affair.

In one sense it was like looking at an old Music hall "pop" through a powerful opera glass—everything, though of a familiar character, being on a greatly enlarged scale.

The area inside the railing that incloses the reserved tables is twice as large as of yore, the reserved tables have been doubled in number, and so have those for "Tom, Dick and Harry" outside the charmed circle; yet they were all full last evening, and people were crying for more.

For nearly half an hour before the beginning of the concert a handsomely dressed crowd was steadily filing in past the box office window, and by 8 o'clock, when the orchestra, under the baton of Max Zach, started the evening's flow of melody, the great auditorium presented an animated and imposing picture.

Yet for nearly an hour thereafter little parties of fashionable people continued to arrive and were swallowed up in the great throng that seemed as if it had reached its utmost possible limit of expansion, and yet could always afford space for two or three more.

The stage of Mechanic's hall, since the removal of the organ, having a practically perfect semicircular shape at the back furnishes decidedly more symmetrical and appropriate background for the orchestra—in fact it almost conveys the impression of having been especially built for the purpose it is now devoted to.

The railed inclosure on the floor extends almost to the line of the overhang of the balcony, still leaving a large space for "everybody's" tables and for a promenade outside.

Two fine broad aisles, large enough to accommodate several persons abreast, extend through the entire length of the inclosure, affording a quick and remarkably convenient means of communicating with any one of the several hundred tables.

The stock of refreshments is kept beneath the stage, and the army of waiters who serve them, coming from that quarter, which is the opposite end of the building from the entrance to the hall, all inconvenience arising from promenaders and waiters coming in contact with each other is entirely avoided.

In the front lobby, just at the left of the main entrance, is a spacious and convenient room for checking wraps of all sorts.

From the balcony, which contained a large gathering of people satisfied to take their entertainment without gustatory accompaniment, a view of the great audience below was a most attractive spectacle.

The number of persons at the tables were estimated at over 2000, and as the proportion of women to men is usually two or three to one, and the prevailing idea seemed to be to make it a dressy affair, the sea of pink, pale blue, green and white, in glistening silks, satins and ribbons, was a beautiful exhibition of patchwork on a very large scale.

A still more interesting spectacle, however, and one that is undoubtedly to become a permanent one, as it is a new one, was that made by a considerable portion of the audience who, during the intermissions, fell into line and promenaded all around the 20-foot aisle that completely surrounds the hall, beneath the gallery.

There is room enough for everybody, and with two processions of elegantly gowned promenaders moving in opposite directions at the same time, there is a charm about the pageant that is sure to render it one of the mighty features of the "pops" hereafter.

The season is to last until July 4. Mr Zach will conduct during the first four weeks and will be succeeded by Gustave Strube, who will fill out the remaining four.

One reform in the interest of the convenience of the thousands of patrons who are likely to attend during the present season that suggested itself last evening, is that the electric cars should stop in front of the entrance to the hall, instead of carrying their passengers on to the further corner of the next street, which in inclement weather will prove an insufferable nuisance.

An idea of the character of the great audience may be gained from a few names picked at random, after a glance at the promenaders. There were Maj Henry L. Higginson, Mrs E. C. Agassiz, Amos Cotting, Dr "Billy" Brooks, Mr and Mrs Curtis Guild Jr, Mrs William Hooper, Lewis Tucker, Hon Joshua Holden, Postmaster Hibbard, and his assistant, Mr Mansfield, with their wives; R. C. Dixey and party, John LaValle, Mark Andrews, Frederick Carpenter, Alfred Glazier, W. F. Apthorp, Mr and Mrs Edward H. Clement and Stephen H. Williams.

Last evening's program was as follows:

March, Under the Double Eagle	Wagner
Waltz, Meerleuchten	Ziehrer
Overtre to Piccolino	Guirand
Ballet music, Sylvia	Delibes
Kermesse Flamande, from Milenka (First time.)	Jan Block
Waltz, Vienna Blood	Strauss
Entr'acte-Gavotte	Gillet
(First time.)	
Overture, Tannhäuser	Wagner
Waltz, Harlequin's Wedding, new	Zach
Selection from The Rounders	Englander
(First time.)	
Polka, Tyrolean	Zeller
March, Man Behind the Gun	Sousa
(First time.)	

Conductor Zach did not rely entirely on standard selections for the opening night, but devoted one-third of his program to new compositions. The evening began with a spirited interpretation of the Wagner march, "Under the Double Eagle," which narrowly escaped an encore, and as many of the auditors were late in arriving it was not until after the "Meerleuchten" waltz that the patrons fairly got settled down to enjoy the first part of the delightful program.

The members of the orchestra have so long been associated [illegible] Bostonians take it as a [illegible] course that the work of sym[illegible]ils for little or no unfavorable criticism. And this was the case last evening, as for many years past at the "pops." Some of the numbers were encored, and one or two of the more delicate works which deserved to be encored lost some of their effectiveness by reason of the size of the auditorium, but the program as a whole was up to the regular "pop" standard and was very cordially received.

The closing number of the first part, Delibes' ballet music from "Silvia," first aroused real enthusiasm, notably in the charming "pizzicati" movement, which was played in a delightful manner. The excerpt from "Milenka," by Jan Block, given for the first time, was not specially interesting, aside from its excellent interpretation, but Gillet's "Entr'acte" gavotte was a very pleasing novelty, dainty and graceful and deserving of the encore demanded and granted. The "Tannhauser" overture went well and won the usual applause.

Mr Zach's jolly waltz, "Harlequin's Wedding," came in for prompt and noisy demonstrations of appreciation; the selection from "The Rounders" and the Sousa march, "Man Behind the Gun," were each received with great favor; also the "Tyrolean" polka, by Zeller, a lively little dance composition, exquisitely played by the orchestra. There was sufficient variety on Mr Zach's program to suit all tastes, but it was evident that the "bold, percussion" style of music met with the most favor, being able to hold the attention of distant auditors more effectively than was the case with some of the lighter selections.

The program for this evening will be as follows:

March, Jolly Soldiers	Sabathil
Overture, Le Roi l'a dit	Delibes
Waltz, Artist's Life	Strauss
Selection from The Fortune Teller	Herbert
Waltz, Lustige Bruder	Vollstedt
March, Szechenyi	Fahrbach
Selection, Cavalleria Rusticana	Mascagni
Polonaise	Tschaikow
Overture, Pique Dame	Suppé
Reade D'Amour	
Caprit	
Hoch Habsburg	

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INCOMPLETE

The leading feature of the week was the opening of the Pop concerts Thursday in the big audience hall of Mechanics' building. They opened, too, with eclat, enthusiasm and gay attire. The mercury may indulge in acrobatic climbings (or descents as on Thursday); we may be warm one hour and chilly the next; we may start out in the morning with shirt waist and low shoes and again in the evening with furs and high boots; the Boston Elevated may pack us into box cars at noon, or open ones as the temperature warrants—all these things are possible. But there is one sign which tells us infallibly what season it is actually and ought to be in evidence—the commencement night at the "Pops" which even the intelligent and Harvard College trained management sometimes call promenade concerts, though nobody promenades during the concert except the waiters and, in the intermission, the band. Now we know that early spring has passed and the summer season is on. The audience was a little in doubt Thursday whether or not to take advantage of the management's thoughtfulness in providing a splendid promenade, until finally, some of the younger set, during the first intermission started out to investigate; others followed and there you are! This going out in opera fashion to greet friends and make new acquaintances is to be one of the charming features of the season's concerts and may justify the management in calling them "promenade concerts."

Mr. Zach was given a most cordial welcome and everyone seemed contented amid the new surroundings. One missed, however, the customary decorations of old Music Hall, and it is hoped that the barrenness of the place will be relieved in some way. Many suggestions were offered Mr. Ellis, one that the outer row of tables be fringed with trees of some description, at least in the rear of the hall, thus separating the promenaders from the outer tables; another was that a cloth of deep red be suspended from the balcony, this to be garlanded with laurel. One Back Bay belle, who is nothing if not patriotic, declared that one American flag on the stage would satisfy her.

Within the inclosed precinct were 22 tables, averaging five persons to a table and the cream of Boston society was represented. Mr. C. A. Ellis, Mr. F. R. Comee, Mr. L. H. Mudgett deserve great credit for the admirable arrangements which will be improved if need be to suit the wish of all.

Mr. Henry L. Higginson and party were among the early arrivals. The ladies were handsomely gowned and evening dress prevailed among the men. It was a typical first night audience as at the theatre. Mrs. Henry M. Whitman, gowned richly in black velvet and silk, [illegible] arrived early and sat well in front [illegible] friends.

[illegible]ong many well-known faces were [illegible]ially noted: General and Mrs. Curtis [illegible] with Mr. and Mrs. Stephen Bennett [illegible] Miss Mary Johnson, Miss Heloise [illegible]ey, Mr. and Mrs E. H. Clement, Mrs. [illegible]H. Washburn with friends, Mr. and [illegible]s. William Hooper, Mr. Walter Haw[illegible]s, Mr. and Mrs. Patterson, Mr. and [illegible]rs. James Stack, Miss Grace Atwell [illegible]ith Mrs. Washington G. Benedict, Mr. [illegible]arence Benedict, Miss Florence M. Bul[illegible]d, the fiance of Vallette Benedict, [illegible]s. Louis Whicher, Miss Going, Mr. and [illegible]rs. Hibbard, Mr. and Mrs. Daniel [illegible]ank, Mr. and Mrs. Hecht, Dr. Strong, [illegible]. and Mrs. John Lavalle, Mr. and Mrs. [illegible]enry M. Upham, Dr. and Mrs. Frank Watson, Dr. and Mrs. Winter with party, Paymaster Littlefield, United States Navy, Mr. and Mrs. Fred Carpenter, Mr. and Mrs. Joshua Holden, Dr. and Mrs. Henry Arthur Osgood, Mr. Charles Hayden, Mr. Kenibbs, Mr. and Mrs. Thomas Riley, Miss Elenore Bolton and her [illegible]ee, Mr. Kuntz, Miss Fisher, Mrs. A. [illegible]lark, Mr. Wilhelm Heinrich with [illegible]d, Mr. and Mrs. George Herric Billings, Mrs. Philip Hale, Miss Going, Dr. H. H. Jernegan, Mr. and Mrs. Charles Dennee, Mr. and Mrs. Arthur Briggs, Mr. and Mrs. C. F. Kirtland, Mme. Kirtland, Miss Lee, Mrs. Yeaton, Mr. George Tebbitts, Miss Stearns of Providence, Mr. Von Auken, Dr. Nolen, Mrs. L. B. Robinson, Mr. Stillings, Mr. R. C. Dixey, Mrs. Carrie A. Richmond, Mr. Walter Deland Caine, Mr. Arthur K. Peck, Mr. Herbert Leland, Mr. and Mrs. Frank J. Bonnelle, Miss Blanche Bonnelle, Mrs. Fred R. Comee, Mr. and Mrs. Frank I. Chick, Colonel Harry Hastings, Mr. and Mrs. Heman P. Chellus, Captain and Mrs. W. H. Alline, Mr. and Mrs. Thomas O. Rogers, Mrs. G. H. Sprague, Mr. Dexter Niswell, Mr. W. H. Bowker, Dr. and Mrs Ingalls, Miss Helen M. Fogler, Mrs. Somes, Dr. Chadwick, Mr. Louis Elson, Mrs. Agassiz, Mr. Lewis Tucker, Mr. and Mrs. Mansfield, Mr. Mark Andrews, Mr. and Mrs. Apthorp, Mr. Stephen H. Williams, Mr. and Mrs. Fiske Warren, Miss Osgood, Mr. Fred Purmort and party, Mr. and Mrs. Gericke, Mr. Grant Walker, Mrs. Harry Pratt McKean, Miss Isabel Stevens, Mrs. John C. Grey and daughter, Miss Katherine Crowingshield and Mr. Johnson Morton.

Mrs. Curtis Guild, Jr., and Miss Mary Johnson have returned from Atlantic City, where they have been sojourning several weeks. They received a cordial welcome from many friends at the opening night of the pop concerts. The ladies were handsomely gowned, Miss Johnson in violet and white silk; Mrs. Guild wore a handsome opera cloak of white broadcloth with lace collar. They were accompanied by Colonel Guild and Mr. and Mrs. [illegible]phen Bennett, the latter wearing the [illegible]est toilet there—a black net heavily [illegible]gled with cut steel and jet. A [illegible]sian hat topped her head, glittering [illegible] steel. The ladies wore many dia[illegible]s and were the centre of attraction.

Mr. and Mrs. Henry M. Upham (Grace Le Baron) sail on the New England May 28, for a three months' stay abroad. Mrs. Upham is recovering from a severe illness lasting many weeks and was in attendance at the pop concert Thursday, accompanied by Mr. Upham, Dr. and Mrs. Arthur Henry Osgood. Mrs. Upham wore a superb black velvet garment with jet trimmings and presented a most distingue appearance. Mrs. Osgood was also handsomely attired.

"This Country, with its ... Belongs to the People who ..."

BOSTON EVENING REC[illegible]

OPENING "POP" CONCERT.

"Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" We agree with the righteous indignation of Sir Toby Belch; let those who crave more symphonies buy an aeolian and play them in solitude, for ourselves we will gladly change Brahms for beer, and Strauss for straws attached to colored lemonade for a few weeks if the weather is propitious. Judging from the manner in which Mechanics Hall was crowded last night, the public agree with the incendiary sentiments expressed above, and are quite ready to wag their heads, tap their feet, and drink their beverages, to March and Waltz music, instead of further studying the inner thought and last dying speech of Zarathustra.

After all, the change is not such a violent one! A Frenchman who had taken out naturalization papers in England said: "Eet ees no very great deefferenze! Before, I have lost zee battail of Vaterloo; now I have won him!" In like manner the critic may state that before he indulged in Richard Strauss, and now he has exchanged him for Johann.

The new abode of the concerts, Mechanics Hall, suits its purpose and affords plenty of elbow room. Some of the more delicate numbers may suffer a little, but the more robust music, which forms, and ought to form, the bulk of a smoking-concert, rather gains than loses by its informal frame.

Everybody seemed in good humor when Mr. Max Zach came to the conductor's stand, and he received a welcome that proved that his services in behalf of the musical-stay-at-homes in the warm season were not forgotten. The programme was of the usual character, giving its most ambitious numbers in the central part, the second hour of the concert, and its chief rollick at the close. Managers Ellis and Comee had been ubiquitous in perfecting all arrangements for the comfort of the audience, for there is much more than the music to be arranged for on these occasions, and every table had its array of guests in brilliant attire and holiday mood.

There is little that is critical to write about these informal concerts; the overture to "Tannhaeuser" assimilated with extracts from Anhaeuser, and the applause was liberal throughout the evening. As a matter of record we append the opening programme:—

1. March, "Under the Double Eagle"...Wagner
2. Waltz, "Meerleuchten".....Ziehrer
3. Overture to "Piccolino".....Guirand
4. Ballet music, "Sylvia".....Delibes
   a. Les Chasseresses.
   b. Valse Lente.
   c. Pizzicati.
   d. Finale.
5. Kermesse Flamande, from "Milenka"..... Jan Blockx (First time)
6. Waltz, "Vienna Blood".....Strauss
7. Entr'acte-Gavotte .....Gillet (First time)
8. Overture, "Tannhauser".....Wagner
9. Waltz, "Harlequin's Wedding." New... Zach
10. Selection from "The Rounders"....Englander (First time)
11. Polka, "Tyrolean".....Zeller
12. March, "Man Behind the Gun"....Sousa (First time)

Not a bad list for a beginning, and equally varied musical bills of fare are offered for each evening of the first week.

Louis C. Elson.

The first of the "Pop" concerts at Mechanics' Hall, Thursday evening, proved a great success when Mr. Max Zach, the leader, entertained the large audience with a delightful programme, including a waltz of his own composition. Mr. Fred R. Comee, too, deserves the greatest praise for the immense success of this initial performance under his able management. In the hall were Mr. and Mrs. H. L. Higginson, Mme. Agassiz, Mrs. Henry Whitman, and Mr. and Mrs. Gericke at a front table. Near them sat General and Mrs. Curtis Guild, Jr., with Mr. and Mrs. S. H. Bennett; Mr. and Mrs. John Lavalle, Miss M. Johnson and Mr. Charles Hayden formed a jolly party while at the next table sat Mr. and Mrs. Louis E. Whicher with friends. Mr. and Mrs. William Hooper were at a table. Mr. and Mrs. F. B. Carpenter had Mr. Charles W. Littlefield and friends with them. Col. and Mrs. Fred King had a party with them. Mr. and Mrs. Otis Kimball and Miss Kimball occupied a table and near them were Dr. J. G. Chadwick and friends. Mr. Carl Sobeski was at Mr. and Mrs. Thomas Riley's table. Others in the hall were Mr. and Mrs. Frank S. Chick, Mr. Walter S. Hawkins, Mrs. Fiske Warren, Mr. and Mrs. Adams, Mr. George H. Tebbitts, Mr. and Mrs. H. M. Leland, Mr. and Mrs. Daniel Frank, Mr. and Mrs. W. Patterson, Mr. Henry Hastings, Mr. Fred Pennant and others.

Concerts

THE DEMOLISHMENT of Music hall has begun. All last week a corps of workmen were busy tearing it down and a mass of debris is the sorry sight that has greeted the eyes of inquisitive visitors the last few days. For there has come a good many visitors to the old place, for there has been no amusement features to attract them, most of them having come to procure some relics of the old home of music. At Mr. Higginson's orders all the statuary has been carefully removed. Mr. Comee has secured the old bell from the Winter-street entrance for his relic and Mr. Mudgett has one of the little bronze cupids with a trumpet which surmounted the chandeliers. Most of the relic seekers have wanted the number and letter-plate which marked the seat they had sat in for years, and still others have wanted even more, and have asked if they might not purchase the entire seats. Wherever the lights were fastened on to the balcony there were plaster rosettes, and these were spoken for even before they were taken down.

As everyone knows by this time the old Music hall is destined to be a theatre, having been purchased by Mr. Allen, the owner of the Castle Square theatre and hotel. The stage will be placed opposite its original position, with entrance from Bromfield street. There will be a large and elegant foyer with entrances at both Winter street and Hamilton place. Henry W. Savage is to be its manager and the contract calls for its completion Oct. 1. Mr. Savage has denied the report that the theatre will be devoted to vaudeville and says it will be available for concert, opera or theatrical purposes.

The Pop concerts still live if Music hall is dying, and there is great rejoicing all along the line that the opening of the season is no further off than next Thursday evening. They will be under the same management as heretofore, with Mr. F. R. Comee at the head, and they are to be given in the spacious Mechanics' building which will afford more room and better facitities than they have ever had. Max Zach will conduct an orchestra of fifty Symphony players the first half and Mr. Strube the last half of the season.

The programme for the opening night on Thursday will be:

March, "Under the Double Eagle".....Wagner
Waltz, "Meerlentchen,,, ...Ziehrer
Overture to "Piccolino".. .....Gairand
Ballet music, 'Sylvia.".....Delibes
Les Chasseuresses.
Valse Lente.
Pizzicati.
Finale.
"Kermesse Flamande," from "Milenka"....
.....Jan Block
(First Time)
Waltz, "Vienna Blood,".....Strauss
Entr'acte Gavotte .. .. Gillet
(First Time)
Overture, "Tannhauser".....Wagner
Waltz, "Harlequin's Wedding." New. ..Zach
Selection from "The Rounders" .....Englander
(First Time.)
Polka, "Tyrolean".....Zeller
March, "Man behind the Gun".....Sousa
(First Time,)

THE BEACON.

The Pop Concerts.

There is a general opinion that the only fault to be found with the Pop concerts is that they are too soon over. The new quarters are as well filled as was the smaller hall and give greater satisfaction. As the warmer weather comes it is doubtful if there will be accommodation even in the large hall for the crowds that are attracted there. Society enjoys the savor of bohemianism and the rest of the world enjoys society, and both classes find pleasure in the best music given so perfectly by the orchestra under Mr. Max Zach's direction, and the programs are made up from the best composers. The season ends June 30, and it is a misfortune that these concerts cannot be given through the summer months. Seats may be secured for any date in advance.

THE BEACON.

The Pop Concerts.

The Pop concerts gain rather than lose in popularity as the days pass. Last week's Military night was a great success, musically and in point of numbers. Next week promises to be the week of the season. Monday will be Harvard night, and one may safely prophesy that there will be no vacant chairs there. Tuesday evening is devoted to Wagner, and there will be selections from Tannhäuser, Die Meistersinger, Die Walküre, Rienzi, Lohengrin, The Flying Dutchman and The Evening Star. One does not think of Wagner as a popular composer, but there is none represented at these concerts whose music wins more warm and genuine applause than this great master. It would be a pretty compliment to the musicians of this city if one evening's program were to be arranged from the compositions of Boston musicians, nor would there be any dearth of suitable numbers for the evening. One regrets that the concerts are so near their close. The season has been most successful in all respects.

The greatest night in the history of the Pops was Monday, "Graduates' Night," when all seats were taken and much standing room occupied. It was a jolly crowd, with not a trace of disorder. Manager Comee was in his best mood, and deserved the many kind words said of his skill in decorating the hall and providing so many opportunities for happenings not on the programme. Of the Harvard men present one is especially worthy of mention, Mr. James Mills Pierce of the class of '53, who enjoyed the show as well as any freshman. The boys had a deep respect for the banner over his head, bearing the figures '53, for they left it standing when every piece of scarlet decoration had disappeared. In the crowd were noticed Dr. and Mrs. Arthur Henry Osgood, with Mr. and Mrs. H. Staples Potter; Mrs. Amsden, Mr. Richard D. Sears, Mr. Charles H. Gibson, Dr. Garceau, Mrs. Barbara N. Galpin, Mr. George H. Galpin, Mr. Hecht, Mr. Ezra Marble, Mrs. Leon F. Whitney, Miss Morrison, Mrs. B. C. Lincoln, Miss Lelia Boothby, Mr. Josef Adamowski, Mr. Max Zach, Miss Lillian Marshall, Professor and Mrs. Currier, Mrs. F. Loring Wheeler, Mr. and Mrs. C. F. Kittredge, Mr. and Mrs. Dunn, Miss Florence Kittredge, Mr. Courtenay Guild, Mr. Thomas Hall, Miss Susie Hall, Miss Fanny Stearns, Mr. and Mrs. Charles Dennee, Mr. Bartlett, Colonel W. A. Pew, Mrs. John H. Gibbs, Mr. Chauncy Simmons, Mrs. Fred Comee, Mrs. Frederick Galloupe, Mrs. Robert M. Morse, Mr. N. H. Ladd, Captain and Mrs. W. H. Allline, Mr. and Mrs. Thomas O. Rogers, Mr. Dexter Wiswell, Miss Marion Goodale, Mr. Negus, Mr. Walter Dugan, Mr. G. L. Willman, Mr. and Mrs. Morse, Mr. N. T. Wood, Mr. E. L. Davenport, Mr. Howard Davenport and the wife of Colonel Meysenburg, who was with the Kittredge party.

FINANCIAL NOTES.

The Pop Concerts.

Perhaps it is that blessings brighten as they take their flight which makes parties eager to make the most of the few evenings remaining before the Pops close for the season. Perhaps, too, it may be that it has been found that there are few more comfortable places wherein to spend an evening than the hall where these concerts are given. On the hottest evenings of the week it was cool in the hall, and thousands availed themselves of the opportunity to enjoy the comforts associated with a Pop concert. Even the departure of so large a number of society people appears to have had little effect upon the size of the audiences. The music grows better, due to arrangements made to improve the hall acoustically and to the orchestra becoming accustomed to the space. Monday next will be devoted to the graduates of the season, and Tuesday is Request night, the program being made to conform with requests from the public.

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THE BEACON.

The Pop Concerts.

There could be no more delightful way of spending these hot evenings than at the Pops, with cooling drinks at command, just enough informality, and such perfect music to enjoy. Next week's plan provides for special evenings. Monday will be devoted in large measure to Wagner, with some Strauss waltzes for those who like other music. Tuesday is Technology night, and for this popular music has been provided. This will be the last appearance of Mr. Zach as conductor. Mr. Gustav Strube will assume the position of conductor on Wednesday. The orchestra is generous in the matter of encores. On Thursday evening of this week Mr. Zach's Lost in Dreams was so enthusiastically received that it was repeated. An evening rarely passes without extra numbers. The tables are filled nightly by appreciative hearers from this city and the suburbs, and the hall is cool and comfortable even in the hottest weather.

BOSTON TIMES

The dear old Pops continue along their merry way in Mechanics' building and every one of the thousands of patrons is happy in being such. There is nothing else like the Pop concerts. They are all we want and just what we want for hot weather music. It would be invidious to think of improving them, every one is so well satisfied to have them as they are. Mr. F. R. Comee is the force behind the throne that looks out for the business side of them, and provides so well for the convenience and comfort of patrons. Mr. Max Zach is nightly winning new admirers by the way he handles his orchestra of Symphony men and the programmes he selects. Tonight's programme will be:

Persian March .....Strauss
Overture to "Mignon" .....Thomas
Waltz, "Die Schonbrunner" .....Lanner
Selection from "Fatinitza" .....Suppe
Scherzo-Valse, from "Boabdil".....Moszkowski
Malaguena,
Pastorale.. .....Helen Hopekirk
Waltz, "Neu-Wien".....Strauss
Ride of the Valkyries .....Wagner
Selection from "The Fencing-master"..DeKoven
Valse, from "Sylvia" .....Delibes
Pizzicati,
Husarenritt .....Spindler
Tabasco March .....Chadwick

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Concerts

THE DEMOLISHMENT of Music hall has begun. All last week a corps of workmen were busy tearing it down and a mass of debris is the sorry sight that has greeted the eyes of inquisitive visitors the last few days. For there have been a good many visitors to the old place, if there has been no amusement features to attract them, most of them having come to procure some relics of the old home of music. At Mr. Higginson's orders all the statuary has been carefully removed. Mr. Comee has secured the old bell from the Winter-street entrance for his relic and Mr. Mudgett has one of the little bronze cupids with a trumpet which surmounted the chandeliers. Most of the relic seekers have wanted the number and letter-plate which marked the seat they had sat in for years, and still others have wanted even more, and have asked if they might not purchase the entire seats. Wherever the lights were fastened on to the balcony there were plaster rosettes, and these were spoken for even before they were taken down.

As everyone knows by this time the old Music hall is destined to be a theatre, having been purchased by Mr. Allen, the owner of the Castle Square theatre and hotel. The stage will be placed opposite its original position, with entrance from Bromfield street. There will be a large and elegant foyer with entrances at both Winter street and Hamilton place. Henry W. Savage is to be its manager and the contract calls for its completion Oct. 1. Mr. Savage has denied the report that the theatre will be devoted to vaudeville and says it will be available for concert, opera or theatrical purposes.

The Pop concerts still live if Music hall is dying, and there is great rejoicing all along the line that the opening of the season is no further off than next Thursday evening. They will be under the same management as heretofore, with Mr. F. R. Comee at the head, and they are to be given in the spacious Mechanics' building which will afford more room and better facitities than they have ever had. Max Zach will conduct an orchestra of fifty Symphony players the first half and Mr. Strube the last half of the season.

The programme for the opening night on Thursday will be:

March, "Under the Double Eagle" ..... Wagner
Waltz, "Meerlentchen,,, ... Ziehrer
Overture to "Piccolino" ..... Gairand
Ballet music, 'Sylvia." ..... Delibes
Les Chasseuresses.
Valse Lente.
Pizzicati.
Finale.
"Kermesse Flamande," from "Milenka" ..... Jan Block
(First Time)
Waltz, "Vienna Blood," ..... Strauss
Entr'acte Gavotte ..... Gillet
(First Time)
Overture, "Tannhauser" ..... Wagner
Waltz, "Harlequin's Wedding." New. ..... Zach
Selection from "The Rounders" ..... Englander
(First Time.)
Polka, "Tyrolean" ..... Zeller
March, "Man behind the Gun" ..... Sousa
(First Time.)

THE BEACON.

The Pop Concerts.

There is a general opinion that the only fault to be found with the Pop concerts is that they are too soon over. The new quarters are as well filled as was the smaller hall and give greater satisfaction. As the warmer weather comes it is doubtful if there will be accommodation even in the large hall for the crowds that are attracted there. Society enjoys the savor of bohemianism and the rest of the world enjoys society, and both classes find pleasure in the best music given so perfectly by the orchestra under Mr. Max Zach's direction, and the programs are made up from the best composers. The season ends June 30, and it is a misfortune that these concerts cannot be given through the summer months. Seats may be secured for any date in advance.

THE BEACON.

The Pop Concerts.

The Pop concerts gain rather than lose in popularity as the days pass. Last week's Military night was a great success, musically and in point of numbers. Next week promises to be the week of the season. Monday will be Harvard night, and one may safely prophesy that there will be no vacant chairs there. Tuesday evening is devoted to Wagner, and there will be selections from Tannhäuser, Die Meistersinger, Die Walküre, Rienzi, Lohengrin, The Flying Dutchman and The Evening Star. One does not think of Wagner as a popular composer, but there is none represented at these concerts whose music wins more warm and genuine applause than this great master. It would be a pretty compliment to the musicians of this city if one evening's program were to be arranged from the compositions of Boston musicians, nor would there be any dearth of suitable numbers for the evening. One regrets that the concerts are so near their close. The season has been most successful in all respects.

The greatest night in the history of the Pops was Monday, "Graduates' Night," when all seats were taken and much standing room occupied. It was a jolly crowd, with not a trace of disorder. Manager Comee was in his best mood, and deserved the many kind words said of his skill in decorating the hall and providing so many opportunities for happenings not on the programme. Of the Harvard men present one is especially worthy of mention, Mr. James Mills Pierce of the class of '53, who enjoyed the show as well as any freshman. The boys had a deep respect for the banner over his head, bearing the figures '53, for they left it standing when every piece of scarlet decoration had disappeared. In the crowd were noticed Dr. and Mrs. Arthur Henry Osgood, with Mr. and Mrs. H. Staples Potter; Mrs. Amsden, Mr. Richard D. Sears, Mr. Charles H. Gibson, Dr. Garceau, Mrs. Barbara N. Galpin, Mr. George H. Galpin, Mr. Hecht, Mr. Ezra Marble, Mrs. Leon F. Whitney, Miss Morrison, Mrs. B. C. Lincoln, Miss Leila Boothby, Mr. Josef Adamowski, Mr. Max Zach, Miss Lillian Marshall, Professor and Mrs. Currier, Mrs. F. Loring Wheeler, Mr. and Mrs. C. F. Kittredge, Mr. and Mrs. Dunn, Miss Florence Kittredge, Mr. Courtenay Guild, Mr. Thomas Hall, Miss Susie Hall, Miss Fanny Stearns, Mr. and Mrs. Charles Dennee, Mr. Bartlett, Colonel W. A. Pew, Mrs. John H. Gibbs, Mr. Chauncy Simmons, Mrs. Fred Comee, Mrs. Frederick Galloupe, Mrs. Robert M. Morse, Mr. N. H. Ladd, Captain and Mrs. W. H. Alline, Mr. and Mrs. Thomas O. Rogers, Mr. Dexter Wiswell, Miss Marion Goodale, Mr. Negus, Mr. Walter Dugan, Mr. G. L. Willman, Mr. and Mrs. Morse, Mr. N. T. Wood, Mr. E. L. Davenport, Mr. Howard Davenport and the wife of Colonel Meysenburg, who was with the Kittredge party.

FINANCIAL NOTES.

The Pop Concerts.

Perhaps it is that blessings brighten as they take their flight which makes parties eager to make the most of the few evenings remaining before the Pops close for the season. Perhaps, too, it may be that it has been found that there are few more comfortable places wherein to spend an evening than the hall where these concerts are given. On the hottest evenings of the week it was cool in the hall, and thousands availed themselves of the opportunity to enjoy the comforts associated with a Pop concert. Even the departure of so large a number of society people appears to have had little effect upon the size of the audiences. The music grows better, due to arrangements made to improve the hall acoustically and to the orchestra becoming accustomed to the space. Monday next will be devoted to the graduates of the season, and Tuesday is Request night, the program being made to conform with requests from the public.

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The Pop Concerts.

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BOSTON TIMES

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Persian March ..... Strauss
Overture to "Mignon" ..... Thomas
Waltz, "Die Schonbrunner" ..... Lanner
Selection from "Fatinitza" ..... Suppe
Scherzo-Valse, from "Boabdil" ..... Moszkowski
Malaguena,
Pastorale ..... Helen Hopekirk
Waltz, "Neu-Wien" ..... Strauss
Ride of the Valkyries ..... Wagner
Selection from "The Fencing-master" ..... DeKoven
Valse, from "Sylvia" ..... Delibes
Pizzicati,
Husarenritt ..... Spindler
Tabasco March ..... Chadwick

THE BOSTON

SATURDAY EVENING

Gazette

ESTABLISHED 1813

The programme for the first "Pop," to take place Thursday, May 10, is:

March, "Under the Double Eagle".. Wagner
Waltz, "Meerleuchten"..... Ziehrer
Overture to "Piccolino"..... Guirand
Ballet Music, "Sylvia"..... Delibes
"Kermesse Flamande," from "Milenka" ..... Jan Block
(First Time.)
Waltz, "Vienna Blood"..... Strauss
Entr'acte-Gavotte ..... Gillet
(First Time.)
Overture, "Tannhauser" ..... Wagner
Waltz, "Harlequin's Wedding." New Zach
Selection from "The Rounders".... Englander
(First Time.)
Polka, "Tyrolean"..... Zeller
March, "Man Behind the Gun"... Sousa
(First Time.)

Boston Transcript

SATURDAY, MAY 6, 1900

The Pops

Next Thursday evening, May 10, is the opening night of the fifteenth season of the Pops. The change of location from old Music Hall to Mechanics Hall promises more than well, for in spite of the double capacity of the latter auditorium, every reserved table for the opening night was sold a week in advance. There will be twice as many unreserved tables as in Music Hall, and a generous supply of balcony seats, both reserved and unreserved, but no tables in the balcony. A spacious cont room will be at the disposal of patrons. The number of the special telephone in the ticket office is 1492 Back Bay. The programme for the opening night follows:

March, "Under the Double Eagle"..... Wagner
Waltz, "Meerleuchten"..... Ziehrer
Overture to "Piccolino"..... Guirand
Ballet Music, "Sylvia"..... Delibes
"Kermesse Flamande," from "Milenka"... Jan Block
(First time.)
Waltz, "Vienna Blood"..... Strauss
Entr'acte-Gavotte ..... Gillet
(First time.)
Overture, "Tannhauser"..... Wagner
Waltz, "Harlequin's Wedding." New..... Zach
Selection from "The Rounders"..... Englander
(First time.)
Polka, "Tyrolean"..... Zeller
March, "Man behind the Gun"..... Sousa
(First time.)

THE BEACON.

The Pop Concerts.

Next Thursday will be the opening night of the Pop Concerts. They will be given at Mechanics Building this season, but will be conducted on the plan which has been so successful in previous years. The following program will be presented, under the direction of Mr. Max Zach, conductor: March, Under the Double Eagle, Wagner; waltz, Meerleuchten, Ziehrer; overture to Piccolino, Guirand; ballet music, Sylvia, including a, Les Chasseuresses; b, Valse Lente; c, Pizzicati; d, Finale, Delibes. Kermesse Flamande, from Milenka, Jan Block, will be given for the first time, and the same is true of Gillet's Entr'acte Gavotte, a selection from The Rounders and Sousa's Man Behind the Gun. The remaining numbers are waltz, Vienna Blood, Strauss; overture, Tannhäuser, Wagner; waltz, Harlequin's Wedding, new, Zach; polka, Tyrolean, Zeller.

Boston Courier.

ESTABLISHED 1795. MAY 5, 1900.

THE POP CONCERTS.

Young and old are about equally interested in the Pop Concert season to open May 10, which has become as regular a part of the year's program in Boston as the Easter holidays or Christmas vacation.

This year the opening of the concert season is particularly anticipated owing to the change of location from Music Hall to Mechanic's Building, which will be as attractively arranged for the occasion as its somewhat inartistic interior admits.

Some days ago every table had been engaged for the opening night, and seats were almost unobtainable except from speculators. It is safe to predict that Mr. Max Zach, who is a prime favorite with music lovers, will receive an ovation when he steps upon the stage Thursday evening. Mr. Zach is liked particularly by the students, to whom he caters painstakingly, never failing to respond to their sometimes almost unreasonable requests for "Up the Street," "Stars and Stripes Forever" and other kindred melodies, dear to their youthful hearts.

All the special features which have made the concerts so popular in bygone seasons will be observed this year. Harvard night, with its attendant decorations of crimson, Technology night, with gray and red programs and embellishments, and various composers' nights will be duly announced, and doubtless will prove as attractive as ever.

Mr. Zach is to conduct for the first half of the season only, and in accordance with the usual custom, Mr. Strube will wield the baton during the latter half.

Boston has come to love the pop concerts, and its most conservative citizens have learned to enjoy the evenings of semi-Bohemia. The enthusiasm, the beer and light beverages, the delightful music, the smoky atmosphere even, which suggests so thoroughly continental life, blend in inducing a light and happy frame of mind, and good cheer never fails to reign supreme. Everyone comes away feeling happy and rejuvenated by the evening's entertainment, and everyone is glad that the season is so near at hand.

The fact that Mr. Fred R. Comee, who has so skilfully and ably managed the concerts in former years, is once more at the head of the enterprise, is proof sufficient that the concert season will be guided to a happy and successful issue.

The programme for the opening night will be as follows:

March, "Under the Double Eagle," . . Wagner
Waltz, "Meerleuchten," . . . . . Ziehrer
Overture to "Piccolino," . . . . . Guirand
Ballet Music, "Sylvia," . . . . . Delibes
"Kermesse Flamande," from "Milenka," Jan Block
(First time.)
Waltz, "Vienna Blood," . . . . . Strauss
Entr'acte-Gavotte . . . . . Gillet
(First time.)
Overture, "Tannhauser" . . . . . Wagner
Waltz, "Harlequin's Wedding," New Zach
Selection from "The Rounders." . . Englander
(First time.)
Polka, "Tyrolean," . . . . . Zeller
March, "Man Behind the Gun," . . . Sousa
(First time.)

Boston Sunday Globe.

SUNDAY, MAY 6, 1900.

THE "POPS" OPENING.

Music halls come and go, but the pops go on forever, so next Thursday evening the 15th season of these established favorites will begin in Mechanic's hall. They are the summer sequence of the symphonies, not only retaining the Symphony patronage, but also attracting an enormous following of admirers of light music and genteel Bohemia.

Everything at Mechanic's hall will be on the same general plan as at old Music hall, except there will be no tables in the balcony. There will be double the capacity, both in reserved and unreserved tables. There will be ample room everywhere, a generous promenade all around the hall, no crowding of tables, and almost an entire absence of smoke, because of the huge overhead space. A special telephone has been placed in the ticket office, and numbered 1492, Back Bay, for obvious reasons.

Conductor Zach has arranged a very pleasing program for the opening night, as follows:

March, Under the Double Eagle.....Wagner
Waltz, Meerleuchten.....Ziehrer
Overture to Piccolino.....Guirand
Ballet music, Sylvia.....Delibes
Kermesse Flamande, from "Milenka" Jan Block
(First time.)
Waltz, Vienna Blood.....Strauss
Entr'atte-Gavotte.....Gillet
(First time.)
Overture, Tannhauser.....Wagner
Waltz, Harlequin's Wedding, new.....Zach
Selection from The Rounders.....Englander
(First time.)
Polka, Tyrolean.....Zeller
March, Man Behind the Gun .....Sousa
(First time.)

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 126.

SUNDAY, MAY 6, 1900.

IN THE WORLD OF MUSIC.

The "Pop" Concerts Begin Next Thursday Evening.

Programme Arranged by Conductor Zach for the Opening at Mechanics' Hall — Massenet's New Opera, "The Promised Land"— Notes on Events Here and Abroad.

THE Pops will begin their 15th season next Thursday evening, May 10, in Mechanics' Hall. The general plan of arrangement will be the same as in past years, but there will be no tables in the balcony. The increased capacity of Mechanics' Hall allows twice as many tables, both reserved and unreserved, on the floor as in the old hall. There seems to be no doubt as to the continued success of these concerts in their new location, as every reserved table was sold a week in advance. The number of the special telephone in the ticket office is 1492 Back Bay. The programme which Conductor Zach has selected for the opening night is as follows:

March, "Under the Double Eagle".....Wagner
Waltz, "Meerleuchten".....Ziehrer
Overture to "Piccolino".....Guirand
Ballet music, "Sylvia".....Delibes
"Kermesse Flamande," from "Milenka" Jan Block
(First time.)
Waltz, "Vienna Blood".....Strauss
Entr'acte-Gavotte.....Gillet
(First time.)
Overture, "Tannhauser".....Wagner
Waltz, "Harlequin's Wedding." new.....Zach
Selection from "The Rounders".....Englander
(First time.)
Polka, "Tyrolean".....Zeller
March, "Man Behind the Gun".....Sousa
(First time.)

Mrs. John L. Gardner has closed her Beacon street house and gone out to her estate in Brookline. It is understood that she will be on hand with a party for the first Pop concert at Mechanics' Hall Thursday night.

Apropos, we are glad to learn from Mr. Comee that every table and almost every seat in the balconies have been taken by society people, so that there will be a very representative company for the inauguration of the Pops in their new quarters.

Mr. and Mrs. Eben Sutton [illegible]

Boston Journal.

SUNDAY, MAY 6, 1900.

THE POPS.

Everybody is on the alert for the opening of the Pops next Thursday evening, May 10—not at the old home where for 14 years these concerts established a reputation as an institution of Boston—but in Mechanics' Hall. Here there will be the same plan of arrangement as in the past, but with double capacity as to tables, both reserved and unreserved. There will be no crowding of tables. Everybody can promenade as much as he likes in the broad aisle outside the tables, and the enormous overhead space will carry off the smoke completely. A special telephone has been placed in the ticket office, and the number is 1492 Back Bay. Conductor Zach has prepared an attractive program for the opening night, which is appended:

PROGRAM.

1. March, "Under the Double Eagle,".. Wagner
2. Waltz, "Meerleuchten".....Ziehrer
3. Overture to "Piccolino".....Guirand
4. Ballet Music, "Sylvia".....Delibes
   a. Les Chasseuresses.
   b. Valse Lente.
   c. Pizzicati.
   d. Finale.
5. "Kermesse Flamande," from "Milenka".....Jan Block
   (First Time.)
6. Waltz, "Vienna Blood".....Strauss
7. Entr'acte-Gavotte..... Gillet
   (First Time.)
8. Overture, "Tannhauser".....Wagner
9. Waltz, "Harlequin's Wedding." New Zach
10. Selection from "The Rounders"..... Englander
    (First Time.)
11. Polka, "Tyrolean".....Zeller
12. March, "Man behind the Gun"....Sousa
    (First Time.)

BOSTON [illegible]

PUBLISHED EVERY DAY IN THE YEAR
VOL. CVII., NO. 115.

WEDNESDAY, APRIL 25, 1900.

"POPS" TRANSFERRED.

They Will Begin at Mechanics' Hall on the 10th of May—Last Week of Music Hall.

The announcement that the "Pop" concerts this season are to be held in Mechanics' Hall recalls the fact that old Music Hall is soon to be a thing of the past. On Saturday night next, at the end of the Symphony concert, it ceases to exist. The transfer of this property in consequence of its sale occurs on May 1.

It is an odd coincidence that Music Hall's closing should occur on a Saturday, for it was opened on the same day of the week, Nov. 20, 1852, 48 years ago, as an amusement place.

On May 10 the large hall in Mechanics' building will be thrown open for the first concert of the 15th season of "Pops." There has already been a large demand for seats, and the occasion will no doubt be a memorable one in Boston musical circles.

The arrangement generally will be the same as at Music Hall, with the exception that no tables are to be placed in the balcony, the incline being too steep to permit. The increase in size of the hall, as compared with the older building, will allow a larger reserve space for tables, and a more generous allowance for those tables free with the admission.

Then, again, there is an additional feature in the broad walk about the body of the hall, which affords a most excellent opportunity for a promenade.

The "Pops" grew as a natural summer sequence of the Symphony concerts, and, while they are most popular in fact as well as in name, there is a limit to this good idea, as was found, and therefore the concerts are fewer in number than many would wish. An extended season would not be profitable, so, basing its judgment upon experience in the past, the management has decided to continue them only until July 1.

The enormous overhead space will carry off all the smoke, and the air will this year be free from that objection, should such have proved to be the case. Special nights have been set aside for the various colleges, Harvard, M. I. T., etc., and the numerous composers' nights so enjoyable in seasons gone by.

On May 10 will be given the 750th concert, and many features of interest will be introduced in the programme selected by Conductors Zach and Gustav Strube. In the 15 years but two of the conductors have died, they being Messrs. Ad Neuendorff and Wilhelm Rietzel.

A list of the conductors follows: Season of 1885, Mr. Ad Neuendorff; 1886, Mr. John C. Mullaly; 1887, Wilhelm Rietzel and Ad Neuendorff; 1888, Franz Kneizel and Ad Neuendorff; 1889, Ad Neuendorff; 1890, no concerts; 1891, T. Adamowski and E. Gruenberg; 1892, T. Adamowski; 1893, T. Adamowski; 1894, T. Adamowski; 1895, A. de Novellis; 1896, Max Zach; 1897, Max Zach and Leo Strube; 1898, Max Zach and Gustav Strube; 1899, Max Zach and Gustav Strube; 1900, Max Zach and Gustav Strube.

All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony orchestra.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

The Pops.

Almost every attraction on the list of amusements has its light season save the Pops, which for 14 years filled old Music Hall every night for eight weeks. This year the scene changes to Mechanics' Hall, with a much larger capacity, which gives a decided advantage in every way. The plan will be on the same general basis as in the past, except there will be no tables in the balcony. A broad aisle around the space allotted to tables will give an excellent opportunity for promenading. There will be no crowding of tables, and no discomfort from smoke, which will be effectually absorbed by the large space overhead. A special telephone has been placed in the ticket office numbered 1492, Back Bay.

Conductor Zach offers for the opening night the following programme: March, "Under the Double Eagle," Wagner; waltz, "Meerlechten," Ziehrer; overture to "Piccolino," Guirand; ballet music, "Sylvia," Delibes; Les Chasseuresses, Valse Lente, Pizzicati, finale; "Kermesse Flamande," from "Milenka," Jan Block; waltz, "Vienna Blood," Strauss; entr'acte-gavotte, Gillet; overture, "Tannhauser," Wagner; waltz, "Harlequin's Wedding," new, Zach; selection from "The Rounders," Englander; polka, "Tyrolean," Zeller; march, "Man Behind the Gun," Sousa.

Schultz

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THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813

The programme for the first "Pop," to take place Thursday, May 10, is:

March, "Under the Double Eagle"... Wagner
Waltz, "Meerleuchten"..... Ziehrer
Overture to "Piccolino"..... Guirand
Ballet Music, "Sylvia"..... Delibes
"Kermesse Flamande," from "Milenka" ..... Jan Block
(First Time.)
Waltz, "Vienna Blood"..... Strauss
Entr'acte-Gavotte ..... Gillet
(First Time.)
Overture, "Tannhauser" ..... Wagner
Waltz, "Harlequin's Wedding." New ..... Zach
Selection from "The Rounders"..... Englander
(First Time.)
Polka, "Tyrolean"..... Zeller
March, "Man Behind the Gun"... Sousa
(First Time.)

Boston Transcript

SATURDAY, MAY 5, 1900

The Pops

Next Thursday evening, May 10, is the opening night of the fifteenth season of the Pops. The change of location from old Music Hall to Mechanics Hall promises more than well, for in spite of the double capacity of the latter auditorium, every reserved table for the opening night was sold a week in advance. There will be twice as many unreserved tables as in Music Hall, and a generous supply of balcony seats, both reserved and unreserved, but no tables in the balcony. A spacious coat room will be at the disposal of patrons. The number of the special telephone in the ticket office is 1492 Back Bay. The programme for the opening night follows:

March, "Under the Double Eagle".....Wagner
Waltz, "Meerleuchten".....Ziehrer
Overture to "Piccolino".....Guirand
Ballet Music, "Sylvia".....Delibes
"Kermesse Flamande," from "Milenka".....Jan Block
(First time.)
Waltz, "Vienna Blood".....Strauss
Entr'acte-Gavotte ..... Gillet
(First time.)
Overture, "Tannhäuser".....Wagner
Waltz, "Harlequin's Wedding." New.....Zach
Selection from "The Rounders".....Englander
(First time.)
Polka, "Tyrolean".....Zeller
March, "Man behind the Gun".....Sousa
(First time.)

THE BEACON.

The Pop Concerts.

Next Thursday will be the opening night of the Pop Concerts. They will be given at Mechanics Building this season, but will be conducted on the plan which has been so successful in previous years. The following program will be presented, under the direction of Mr. Max Zach, conductor: March, Under the Double Eagle, Wagner; waltz, Meerleuchten, Ziehrer; overture to Piccolino, Guirand; ballet music, Sylvia, including a, Les Chasseuresses; b, Valse Lente; c, Pizzicati; d, Finale, Delibes. Kermesse Flamande, from Milenka, Jan Block, will be given for the first time, and the same is true of Gillet's Entr'acte Gavotte, a selection from The Rounders and Sousa's Man Behind the Gun. The remaining numbers are waltz, Vienna Blood, Strauss; overture, Tannhäuser, Wagner; waltz, Harlequin's Wedding, new, Zach; polka, Tyrolean, Zeller.

Boston Courier.

ESTABLISHED 1795. MAY 5, 1900.

THE POP CONCERTS.

Young and old are about equally interested in the Pop Concert season to open May 10, which has become as regular a part of the year's program in Boston as the Easter holidays or Christmas vacation.

This year the opening of the concert season is particularly anticipated owing to the change of location from Music Hall to Mechanic's Building, which will be as attractively arranged for the occasion as its somewhat inartistic interior admits.

Some days ago every table had been engaged for the opening night, and seats were almost unobtainable except from speculators. It is safe to predict that Mr. Max Zach, who is a prime favorite with music lovers, will receive an ovation when he steps upon the stage Thursday evening. Mr. Zach is liked particularly by the students, to whom he caters painstakingly, never failing to respond to their sometimes almost unreasonable requests for "Up the Street," "Stars and Stripes Forever" and other kindred melodies, dear to their youthful hearts.

All the special features which have made the concerts so popular in bygone seasons will be observed this year. Harvard night, with its attendant decorations of crimson, Technology night, with gray and red programs and embellishments, and various composers' nights will be duly announced, and doubtless will prove as attractive as ever.

Mr. Zach is to conduct for the first half of the season only, and in accordance with the usual custom, Mr. Strube will wield the baton during the latter half.

Boston has come to love the pop concerts, and its most conservative citizens have learned to enjoy the evenings of semi-Bohemia. The enthusiasm, the beer and light beverages, the delightful music, the smoky atmosphere even, which suggests so thoroughly continental life, blend in inducing a light and happy frame of mind, and good cheer never fails to reign supreme. Everyone comes away feeling happy and rejuvenated by the evening's entertainment, and everyone is glad that the season is so near at hand.

The fact that Mr. Fred R. Comee, who has so skilfully and ably managed the concerts in former years, is once more at the head of the enterprise, is proof sufficient that the concert season will be guided to a happy and successful issue.

The programme for the opening night will be as follows:

March, "Under the Double Eagle," . . Wagner
Waltz, "Meerleuchten, ... Ziehrer
Overture to "Piccolino," . . . . . Guirand
Ballet Music, "Sylvia," . . . . . Delibes
"Kermesse Flamande," from "Milenka," Jan Block
(First time.)
Waltz, "Vienna Blood," . . . . . Strauss
Entr'acte-Gavotte . . . . . Gillet
(First time.)
Overture, "Tannhauser" . . . . . Wagner
Waltz, "Harlequin's Wedding," New Zach
Selection from "The Rounders." . . Englander
(First time.)
Polka, "Tyroleau," . . . . . Zeller
March, "Man Behind the Gun," . . . Sousa
(First time.)

Boston Sunday Globe.

SUNDAY, MAY 6, 1900.

THE "POPS" OPENING.

Music halls come and go, but the pops go on forever, so next Thursday evening the 15th season of these established favorites will begin in Mechanic's hall. They are the summer sequence of the symphonics, not only retaining the Symphony patronage, but also attracting an enormous following of admirers of light music and genteel Bohemia.

Everything at Mechanic's hall will be on the same general plan as at old Music hall, except there will be no tables in the balcony. There will be double the capacity, both in reserved and unreserved tables. There will be ample room everywhere, a generous promenade all around the hall, no crowding of tables, and almost an entire absence of smoke, because of the huge overhead space. A special telephone has been placed in the ticket office, and numbered 1492, Back Bay, for obvious reasons.

Conductor Zach has arranged a very pleasing program for the opening night, as follows:

March, Under the Double Eagle.....Wagner
Waltz, Meerleuchten.....Ziehrer
Overture to Piccolino.....Guirand
Ballet music, Sylvia.....Delibes
Kermesse Flamande, from "Milenka".Jan Block
(First time.)
Waltz, Vienna Blood.....Strauss
Entr'acte-Gavotte .....Gillet
(First time.)
Overture, Tannhauser.....Wagner
Waltz, Harlequin's Wedding, new.....Zach
Selection from The Rounders.....Englander
(First time.)
Polka, Tyrolean.....Zeller
March, Man Behind the Gun .....Sousa
(First time.)

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 126.

SUNDAY, MAY 6, 1900.

IN THE WORLD OF MUSIC.

The "Pop" Concerts Begin Next Thursday Evening.

Programme Arranged by Conductor Zach for the Opening at Mechanics' Hall — Massenet's New Opera, "The Promised Land"— Notes on Events Here and Abroad.

THE Pops will begin their 15th season next Thursday evening, May 10, in Mechanics' Hall. The general plan of arrangement will be the same as in past years, but there will be no tables in the balcony. The increased capacity of Mechanics' Hall allows twice as many tables, both reserved and unreserved, on the floor as in the old hall. There seems to be no doubt as to the continued success of these concerts in their new location, as every reserved table was sold a week in advance. The number of the special telephone in the ticket office is 1492 Back Bay. The programme which Conductor Zach has selected for the opening night is as follows:

March, "Under the Double Eagle".....Wagner
Waltz, "Meerleuchten".....Ziehrer
Overture to "Piccolino".....Guirand
Ballet music, "Sylvia".....Delibes
"Kermesse Flamande," from "Milenka".....Jan Block
(First time.)
Waltz, "Vienna Blood".....Strauss
Entr'acte-Gavotte.....Gillet
(First time.)
Overture, "Tannhauser".....Wagner
Waltz, "Harlequin's Wedding," new.....Zach
Selection from "The Rounders".....Englander
(First time.)
Polka, "Tyrolean".....Zeller
March, "Man Behind the Gun".....Sousa
(First time.)

Mrs. John L. Gardner has closed her Beacon street house and gone out to her estate in Brookline. It is understood that she will be on hand with a party for the first Pop concert at Mechanics' Hall Thursday night.

Apropos, we are glad to learn from Mr. Comee that every table and almost every seat in the balconies have been taken by society people, so that there will be a very representative company for the inauguration of the Pops in their new quarters.

Mr. and Mrs. Eben Sutton [illegible]

Boston Journal.

SUNDAY, MAY 6, 1900.

THE POPS.

Everybody is on the alert for the opening of the Pops next Thursday evening, May 10—not at the old home where for 14 years these concerts established a reputation as an institution of Boston—but in Mechanics' Hall. Here there will be the same plan of arrangement as in the past, but with double capacity as to tables, both reserved and unreserved. There will be no crowding of tables. Everybody can promenade as much as he likes in the broad aisle outside the tables, and the enormous overhead space will carry off the smoke completely. A special telephone has been placed in the ticket office, and the number is 1492 Back Bay. Conductor Zach has prepared an attractive program for the opening night, which is appended:

PROGRAM.

1. March, "Under the Double Eagle,".. Wagner
2. Waltz, "Meerleuchten".....Ziehrer
3. Overture to "Piccolino".....Guirand
4. Ballet Music, "Sylvia".....Delibes
   a. Les Chasseuresses.
   b. Valse Lente.
   c. Pizzicati.
   d. Finale.
5. "Kermesse Flamande," from "Milenka".....Jan Block
   (First Time.)
6. Waltz, "Vienna Blood".....Strauss
7. Entr'acte-Gavotte..... Gillet
   (First Time.)
8. Overture, "Tannhauser".....Wagner
9. Waltz, "Harlequin's Wedding." New Zach
10. Selection from "The Rounders"..... Englander
    (First Time.)
11. Polka, "Tyrolean".....Zeller
12. March, "Man behind the Gun"....Sousa
    (First Time.)

BOSTON HERALD,

PUBLISHED EVERY DAY IN THE YEAR
VOL. CVII., NO. 116.

WEDNESDAY, APRIL 25, 1900.

"POPS" TRANSFERRED.

They Will Begin at Mechanics' Hall on the 10th of May—Last Week of Music Hall.

The announcement that the "Pop" concerts this season are to be held in Mechanics' Hall recalls the fact that old Music Hall is soon to be a thing of the past. On Saturday night next, at the end of the Symphony concert, it ceases to exist. The transfer of this property in consequence of its sale occurs on May 1.

It is an odd coincidence that Music Hall's closing should occur on a Saturday, for it was opened on the same day of the week, Nov. 20, 1852, 48 years ago, as an amusement place.

On May 10 the large hall in Mechanics' building will be thrown open for the first concert of the 15th season of "Pops." There has already been a large demand for seats, and the occasion will no doubt be a memorable one in Boston musical circles.

The arrangement generally will be the same as at Music Hall, with the exception that no tables are to be placed in the balcony, the incline being too steep to permit. The increase in size of the hall, as compared with the older building, will allow a larger reserve space for tables, and a more generous allowance for those tables free with the admission.

Then, again, there is an additional feature in the broad walk about the body of the hall, which affords a most excellent opportunity for a promenade.

The "Pops" grew as a natural summer sequence of the Symphony concerts, and, while they are most popular in fact as well as in name, there is a limit to this good idea, as was found, and therefore the concerts are fewer in number than many would wish. An extended season would not be profitable, so, basing its judgment upon experience in the past, the management has decided to continue them only until July 1.

The enormous overhead space will carry off all the smoke, and the air will this year be free from that objection, should such have proved to be the case. Special nights have been set aside for the various colleges, Harvard, M. I. T., etc., and the numerous composers' nights so enjoyable in seasons gone by.

On May 10 will be given the 750th concert, and many features of interest will be introduced in the programme selected by Conductors Zach and Gustav Strube. In the 15 years but two of the conductors have died, they being Messrs. Ad Neuendorff and Wilhelm Rietzel.

A list of the conductors follows: Season of 1885, Mr. Ad Neuendorff; 1886, Mr. John C. Mullaly; 1887, Wilhelm Rietzel and Ad Neuendorff; 1888, Franz Kneizel and Ad Neuendorff; 1889, Ad Neuendorff; 1890, no concerts; 1891, T. Adamowski and E. Gruenberg; 1892, T. Adamowski; 1893, T. Adamowski; 1894, T. Adamowski; 1895, A. de Novellis; 1896, Max Zach; 1897, Max Zach and Leo Strube; 1898, Max Zach and Gustav Strube; 1899, Max Zach and Gustav Strube; 1900, Max Zach and Gustav Strube.

All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony orchestra.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

The Pops.

Almost every attraction on the list of amusements has its light season save the Pops, which for 14 years filled old Music Hall every night for eight weeks. This year the scene changes to Mechanics' Hall, with a much larger capacity, which gives a decided advantage in every way. The plan will be on the same general basis as in the past, except there will be no tables in the balcony. A broad aisle around the space allotted to tables will give an excellent opportunity for promenading. There will be no crowding of tables, and no discomfort from smoke, which will be effectually absorbed by the large space overhead. A special telephone has been placed in the ticket office numbered 1492, Back Bay.

Conductor Zach offers for the opening night the following programme: March, "Under the Double Eagle," Wagner; waltz, "Meerlechten," Ziehrer; overture to "Piccolino," Guirand; ballet music, "Sylvia," Delibes; Les Chasseuresses, Valse Lente, Pizzicati, finale; "Kermesse Flamande," from "Milenka," Jan Block; waltz, "Vienna Blood," Strauss; entr'acte-gavotte, Gillet; overture, "Tannhauser," Wagner; waltz, "Harlequin's Wedding," new, Zach; selection from "The Rounders," Englander; polka, "Tyrolean," Zeller; march, "Man Behind the Gun," Sousa.

Schultz

POP CONCERT TABLES COVETED

This Season of "Pops" Opens May 10 at Mechanics Building—More Tables Than Ever Sold Today for the Opening Night

An early evidence that the change of the "Pop" concerts from Music Hall to Mechanics Building for this season is in no way a handicap was shown by the fact that at the opening sale of tickets this morning more than the capacity of Music Hall was sold out. As never before will the concerts flourish, for there are to be 220 tables, more than twice the old number. Patrons will be glad to hear that in this spacious place there will be plenty of room for each table, and the same promenade which gladdened the hearts of the opera lovers will be thronged by the devotees of these concerts. This broad thoroughfare is just outside of the table space and under the broad balcony. There will be no tables in the balcony, as they will be reserved for the music lovers who have come to enjoy the music and to view Bohemia. The frequenters of the balcony will be glad to know that the great open roof space is well ventilated, and that a thousand smokers cannot becloud the air.

All the fashionable folk were represented at the ticket window this forenoon, and long before the noon hour had come more than a hundred tables had been taken. It was remarked by more than one purchaser that this sale was memorable, as it is the first radical change from Music Hall which is necessitated on account of the transfer of the property May 1. The opening night of this season, May 10, will mark the 750th performance.

For many years it has been the custom to select the conductor from the ranks of the Symphony Orchestra. This year Max Zach will again wield the baton. There will be, as usual, the special nights devoted to composers and requests. Harvard is honored by having two nights—the regular Harvard night and Harvard Graduates' night. The latter was instituted two years ago, and made an instant success. Last year the house was practically taken by college men and their friends on this occasion, and the general public was much disgruntled because there was not room enough for them. This year there will be plenty of room for all. The one and only entrance to this gay and festive concert hall will be the one at the corner of Newton street and Huntington avenue.

HERALD—BOSTON
APRIL 29, 1900—I

IN THE WORLD OF MUSIC.

The "Pop" Season Begins in 10 Days in a New Place.

Mechanics' Hall Is to Be the Scene of the Concerts for the Present Year—An English Woman Composer Engaged on a "Transvaal War Symphony."

IN 10 days the "Pops" will begin their 15th season in a new home. The long and useful career of old Music Hall ended last night with the closing Symphony concert of the 19th season; but Boston's music lovers will transfer their summer allegiance to Mechanics' Hall, as is evidenced by the long list of purchasers who have already secured nearly every table for the opening night. Everything will be on the same general plan as in the past 14 years. Decided advantages will be found in less crowded tables, the generous space on the floor for promenading and the dissipation of the smoke in the enormous space overhead. One feature to which special attention is called is that reserved seats, either at tables or in the balcony, can be secured by telephoning to the special telephone of the Pops, 1492 Back Bay.

Boston Sunday Globe.

SUNDAY, APRIL 29, 1900.

PROMENADE CONCERTS.

Everybody is interested at this season of the year to learn all they can about the "Pops," and there is more than the usual news this year because of the change from old Music hall to Mechanic's hall. Except for this change in location, everything will be on the same general plan as in the past 14 years. There will be some decided advantages in less crowded tables, a generous promenade outside the tables, and a welcome freedom from smoke because of the enormous space overhead. The opening night, Thursday, May 10, will be even more brilliant in point of numbers, as practically all the reserved tables are already sold to a long list of regular patrons, who represent the best social element of Boston.

One feature to which special attention is called is that reserved seats, either at tables or in the balcony, can be secured by telephoning to the special telephone, 1492 Back Bay.

APRIL 22, 1900

THE "POPS."

Thursday evening, May 10, is the answer to the all-prevailing question as to when the "Pops" begin. For 14 years these concerts have been a potent factor in the list of Boston's amusements. They attract all classes, the admission fee is a moderate one, there is a fascination in the freedom from restraint, and yet absolute quiet prevails during the performance of some dainty or inspiring selection. In a word—these "Pops" are unique. Because of the sale of the old Music Hall property, the coming fifteenth season of these concerts will be given in Mechanics' Hall, in the large audience room at the corner of Huntington Avenue and West Newton Streets, used for opera and other musical entertainments. For 48 years old Music Hall has stood for the best in music in this city, for 19 years it has been the home of the Boston Symphony Orchestra from its foundation in 1881, and for 14 years the scene of the "Pops." The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail, 25 cents for general admission, and 50 cents for reserved seat at tables or in the balcony, the latter price including the admission. There will be an orchestra of 50 musicians from the ranks of the Boston Symphony Orchestra, with Max Zach as conductor for the first half of the season, and Gustav Strube directing the last half. Otto Roth will be the concert master. All the usual features which have made these concerts the unrivaled success of every summer since they began will be maintained. "Harvard," "Technology" and "Graduates" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. The sale of seats opens at the Winter Street box office of Music Hall next Monday morning, April 23, at 9.

Boston Transcript

SATURDAY, APRIL 21, 1900

The Pops

The fifteenth season of the pop concerts begins on Thursday evening, May 10. Owing to the sale of the old Music Hall property, the last Symphony concert next Saturday night ends not only the present season, but the nineteenth year of occupancy by the Boston Symphony Orchestra and the forty-eighth season of the old hall as the home of the best music in Boston. The coming season of the Pops will be given in Mechanics Hall, in the large audience room at the corner of Huntington avenue and West Newton street, used for opera and other musical entertainments.

The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail, twenty-five cents for general admission, and fifty cents for a reserved seat at tables or in the balcony, the latter price including admission. There will be an orchestra of fifty musicians from the ranks of the Boston Symphony Orchestra, with Mr. Max Zach as conductor for the first half of the season and Mr. Gustav Strube directing the last half. Mr. Otto Roth will be the concert meister.

All the usual features which have made these concerts the unrivalled success of every summer since they began will be maintained. "Harvard," "Technology" and "Graduates'" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. There is, and always has been, a unique magnetism about these concerts which attracts all classes. There are the winter patrons who continue their allegiance to the summer sequence of the Symphonies, the lovers of the best light music, the man about town, the man of business who wishes to forget it for a while, his clerk who finds the modest admission fee to his liking, while the staid and conservative spectator looks down on "Bohemia" from the balconies.

The sale of seats opens at the Winter street box office of Music Hall next Monday morning, April 23, at nine o'clock.

APRIL 22, 1900—

IN THE WORLD OF MUSIC.

Season of the "Pops" Begins May 10 in Mechanics' Hall.

Mr. Max Zach Conducts the First Half, and Mr. Gustave Strobe the Second—Mr. George Grossmith's Final Appearances This Week—News of Other Artists.

THE 15th season of the "Pops" is at hand, and Thursday evening, May 10, will be the opening night. This will be a most eventful season, because of the change from old Music Hall, which goes out of existence on May 1, after 48 years of most honorable usefulness as a home for all that is best in music. The coming season of these concerts will be given in Mechanics' Hall, in the large audience room, at the corner of Huntington avenue and West Newton street, used for opera and other musical entertainments. The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail. There will be an orchestra of 50 musicians from the ranks of the Boston Symphony orchestra, with Mr. Max Zach as conductor for the first half of the season, Mr. Gustav Strube directing the other half. Mr. Otto Roth will be the concertmeister. All the usual features which have made these concerts the success of every summer since they began will be maintained. "Harvard," "Technology" and "graduates'" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. Perhaps the best idea of these concerts is contained in the following quotation from The Herald some years ago: "The 'Pops,' like the symphonies, are absorbing in a way. Boston loves them. They are democratic. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors, as well as hearing the tuneful music. To the right and left in the balconies are the conservative spectators, who have come partly to hear the music and partly to see 'Bohemia.'" The sale of seats opens at the Winter street box office of Music Hall next Monday morning, April 23, at 9.

SUNDAY GLOBE

APRIL 22, 1900.

THE POPS.

The world must and will be amused, and each season of the year develops its own peculiar forms of such amusement. In the world of music here in Boston everybody turns in one direction at this time to the "Pops." For 14 years these unique concerts have satisfied thousands of patrons against all forms of imitation, and no successful substitute has yet been dicovered. One does not soon tire of these entertainments, for it is a comfort to either listen or talk, as one likes, while the chance to refresh one's self is not to be despised.

Because old Music hall passes out of existence in a brief week, after 48 years of service as the home of good music, the coming season of the "Pops" will be given in Mechanic's hall, in the large audience room at the corner of Huntington av and West Newton st, used for opera and other musical entertainments. The plan of arrangement will be the same as in the old Music hall, except there will be no tables in the balcony. The same scale of prices will prevail, 25 cents for general admission, and 50 cents for a reserved seat at tables or in the balcony, the latter price including the admission.

There will be an orchestra of 50 musicians from the ranks of the Boston symphony orchestra, with Mr Max Zach as conductor for the first half of the season, and Mr Gustav Strube directing the last half. Mr Otto Roth will be the concert meister. All the usual features which have made these concerts the unrivalled success of every summer since they began will be maintained. "Harvard," "Technology" and "Graduates" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. The sale of seats will open at the Winter st box office of Music hall next Monday morning, April 23, at 9.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 25, 1900.

For the first time since they were started the "Pop" concerts are to be given away from Music Hall. This is their fifteenth season, and they will take place in Mechanics' Hall—an orchestra of fifty pieces, under the leadership of Max Zach. Thursday, May 10, is the opening night.

ESTABLISHED
EDITED BY

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 22, 1900.
(Copyright, 1900, Post Publishing Company.)

The Pops.

No satisfactory substitute for or successful imitation of these unique entertainments has yet been discovered, which is in itself a tribute to their strength and popularity. Just now on all sides is heard the query as to the time of their beginning. Thursday evening, May 10, is the date, and in this connection it is strange to note the ever-prevailing impression that the beginning is earlier than usual, in face of the fact that the opening date has been practically the same for ten years.

As old Music Hall passes out of existence May 1, at the age of 48, the home of the Boston Symphony Orchestra since its founding nineteen years ago, and also of the pops since their start fourteen years since, will be deserted save for the echoes of countless superb concerts and merry summer nights.

The coming, and fifteenth season, of the pops will be given in Mechanics Hall, in the large audience room, at the corner of Huntington avenue and West Newton street, used for opera and other musical entertainments. The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail, 25 cents for general admission and 50 cents for a reserved seat at tables or in the balcony, the latter price including the admission.

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It will be interesting to note the success of this scheme under new conditions. The Pop concerts were the first entertainments in Boston where liquors were sold, and for a long time they held a monopoly. Then came the Sans Souci, which set managers to thinking, and later it followed the Columbia. Now the idea is to be tried in many places next season. Whether or no the fashionable contingent, which was always a prominent characteristic of the Pop concerts, will follow them on to the Back Bay remains to be seen.

[120]

ENT. [illegible] SCRIPT,
MONDAY, APRIL 23,

POP CONCERT TABLES COVETED

This Season of "Pops" Opens May 10 at Mechanics Building—More Tables Than Ever Sold Today for the Opening Night

An early evidence that the change of the "Pop" concerts from Music Hall to Mechanics Building for this season is in no way a handicap was shown by the fact that at the opening sale of tickets this morning more than the capacity of Music Hall was sold out. As never before will the concerts flourish, for there are to be 220 tables, more than twice the old number. Patrons will be glad to hear that in this spacious place there will be plenty of room for each table, and the same promenade which gladdened the hearts of the opera lovers will be thronged by the devotees of these concerts. This broad thoroughfare is just outside of the table space and under the broad balcony. There will be no tables in the balcony, as they will be reserved for the music lovers who have come to enjoy the music and to view Bohemia. The frequenters of the balcony will be glad to know that the great open roof space is well ventilated, and that a thousand smokers cannot becloud the air.

All the fashionable folk were represented at the ticket window this forenoon, and long before the noon hour had come more than a hundred tables had been taken. It was remarked by more than one purchaser that this sale was memorable, as it is the first radical change from Music Hall which is necessitated on account of the transfer of the property May 1. The opening night of this season, May 10, will mark the 750th performance.

For many years it has been the custom to select the conductor from the ranks of the Symphony Orchestra. This year Max Zach will again wield the baton. There will be, as usual, the special nights devoted to composers and requests. Harvard is honored by having two nights—the regular Harvard night and Harvard Graduates' night. The latter was instituted two years ago, and made an instant success. Last year the house was practically taken by college men and their friends on this occasion, and the general public was much disgruntled because there was not room enough for them. This year there will be plenty of room for all. The one and only entrance to this gay and festive concert hall will be the one at the corner of Newton street and Huntington avenue.

HERALD—BOSTON,
APRIL 29, 1900—I

IN THE WORLD OF MUSIC.

The "Pop" Season Begins in 10 Days in a New Place.

Mechanics' Hall Is to Be the Scene of the Concerts for the Present Year—An English Woman Composer Engaged on a "Transvaal War Symphony."

IN 10 days the "Pops" will begin their 15th season in a new home. The long and useful career of old Music Hall ended last night with the closing Symphony concert of the 19th season; but Boston's music lovers will transfer their summer allegiance to Mechanics' Hall, as is evidenced by the long list of purchasers who have already secured nearly every table for the opening night. Everything will be on the same general plan as in the past 14 years. Decided advantages will be found in less crowded tables, the generous space on the floor for promenading and the dissipation of the smoke in the enormous space overhead. One feature to which special attention is called is that reserved seats, either at tables or in the balcony, can be secured by telephoning to the special telephone of the Pops, 1492 Back Bay.

Boston Sunday Globe.

SUNDAY, APRIL 29, 1900.

PROMENADE CONCERTS.

Everybody is interested at this season of the year to learn all they can about the "Pops," and there is more than the usual news this year because of the change from old Music hall to Mechanic's hall. Except for this change in location, everything will be on the same general plan as in the past 14 years. There will be some decided advantages in less crowded tables, a generous promenade outside the tables, and a welcome freedom from smoke because of the enormous space overhead. The opening night, Thursday, May 10, will be even more brilliant in point of numbers, as practically all the reserved tables are already sold to a long list of regular patrons, who represent the best social element of Boston.

One feature to which special attention is called is that reserved seats, either at tables or in the balcony, can be secured by telephoning to the special telephone, 1492 Back Bay.

BOSTON SUNDAY JOURNAL
APRIL 22 1900

THE "POPS."

Thursday evening, May 10, is the answer to the all-prevailing question as to when the "Pops" begin. For 14 years these concerts have been a potent factor in the list of Boston's amusements. They attract all classes, the admission fee is a moderate one, there is a fascination in the freedom from restraint, and yet absolute quiet prevails during the performance of some dainty or inspiring selection. In a word—these "Pops" are unique. Because of the sale of the old Music Hall property, the coming fifteenth season of these concerts will be given in Mechanics' Hall, in the large audience room at the corner of Huntington Avenue and West Newton Streets, used for opera and other musical entertainments. For 48 years old Music Hall has stood for the best in music in this city, for 19 years it has been the home of the Boston Symphony Orchestra from its foundation in 1881, and for 14 years the scene of the "Pops." The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail, 25 cents for general admission, and 50 cents for reserved seat at tables or in the balcony, the latter price including the admission. There will be an orchestra of 50 musicians from the ranks of the Boston Symphony Orchestra, with Max Zach as conductor for the first half of the season, and Gustav Strube directing the last half. Otto Roth will be the concert master. All the usual features which have made these concerts the unrivaled success of every summer since they began will be maintained. "Harvard," "Technology" and "Graduates" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. The sale of seats opens at the Winter Street box office of Music Hall next Monday morning, April 23, at 9.

Boston Transcript

SATURDAY, APRIL 21, 1900

The Pops

The fifteenth season of the pop concerts begins on Thursday evening, May 10. Owing to the sale of the old Music Hall property, the last Symphony concert next Saturday night ends not only the present season, but the nineteenth year of occupancy by the Boston Symphony Orchestra and the forty-eighth season of the old hall as the home of the best music in Boston. The coming season of the Pops will be given in Mechanics Hall, in the large audience room at the corner of Huntington avenue and West Newton street, used for opera and other musical entertainments.

The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail, twenty-five cents for general admission, and fifty cents for a reserved seat at tables or in the balcony, the latter price including admission. There will be an orchestra of fifty musicians from the ranks of the Boston Symphony Orchestra, with Mr. Max Zach as conductor for the first half of the season and Mr. Gustav Strube directing the last half. Mr. Otto Roth will be the concert meister.

All the usual features which have made these concerts the unrivalled success of every summer since they began will be maintained. "Harvard," "Technology" and "Graduates'" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. There is, and always has been, a unique magnetism about these concerts which attracts all classes. There are the winter patrons who continue their allegiance to the summer sequence of the Symphonies, the lovers of the best light music, the man about town, the man of business who wishes to forget it for a while, his clerk who finds the modest admission fee to his liking, while the staid and conservative spectator looks down on "Bohemia" from the balconies.

The sale of seats opens at the Winter street box office of Music Hall next Monday morning, April 23, at nine o'clock.

[illegible] HERALD
APRIL 22, 1900.

IN THE WORLD OF MUSIC.

Season of the "Pops" Begins May 10 in Mechanics' Hall.

Mr. Max Zach Conducts the First Half, and Mr. Gustave Strobe the Second—Mr. George Grossmith's Final Appearances This Week—News of Other Artists.

THE 15th season of the "Pops" is at hand, and Thursday evening, May 10, will be the opening night. This will be a most eventful season, because of the change from old Music Hall, which goes out of existence on May 1, after 48 years of most honorable usefulness as a home for all that is best in music. The coming season of these concerts will be given in Mechanics' Hall, in the large audience room, at the corner of Huntington avenue and West Newton street, used for opera and other musical entertainments. The plan of arrangement will be the same as in the old Music Hall, except there will be no tables in the balcony. The same scale of prices will prevail. There will be an orchestra of 50 musicians from the ranks of the Boston Symphony orchestra, with Mr. Max Zach as conductor for the first half of the season, Mr. Gustav Strube directing the other half. Mr. Otto Roth will be the concertmeister. All the usual features which have made these concerts the success of every summer since they began will be maintained. "Harvard," "Technology" and "graduates'" nights, with evenings devoted to favorite composers, will add to the attractiveness of the season. Perhaps the best idea of these concerts is contained in the following quotation from The Herald some years ago: "'The 'Pops,' like the symphonies, are absorbing in a way. Boston loves them. They are democratic. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors, as well as hearing the tuneful music. To the right and left in the balconies are the conservative spectators, who have come partly to hear the music and partly to see 'Bohemia.'" The sale of seats opens at the Winter street box office of Music Hall next Monday morning, April 23, at 9.

SUNDAY GLOBE
APRIL 22, 1900.

THE POPS.

The world must and will be amused, and each season of the year develops its own peculiar forms of such amusement. In the world of music here in Boston everybody turns in one direction at this time to the "Pops." For 14 years these unique concerts have satisfied thousands of patrons against all forms of imitation, and no successful substitute has yet been dicovered. One does not soon tire of these entertainments, for it is a comfort to either listen or talk, as one likes, while the chance to refresh one's self is not to be despised.

Because old Music hall passes out of existence in a brief week, after 48 years of service as the home of good music, the coming season of the "Pops" will be given in Mechanic's hall, in the large audience room at the corner of Huntington av and West Newton st, used for opera and other musical entertainments. The plan of arrangement will be the same as in the old Music hall, except there will be no tables in the balcony. The same scale of prices will prevail, 25 cents for general admission, and 50 cents for a reserved seat at tables or in the balcony, the latter price including the admission.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 25, 1900.

For the first time since they were started the "Pop" concerts are to be given away from Music Hall. This is their fifteenth season, and they will take place in Mechanics' Hall—an orchestra of fifty pieces, under the leadership of Max Zach. Thursday, May 10, is the opening night

BOSTON TR[illegible]
Ame ESTABLISHED 1[illegible]
EDITED BY ELMER [illegible]

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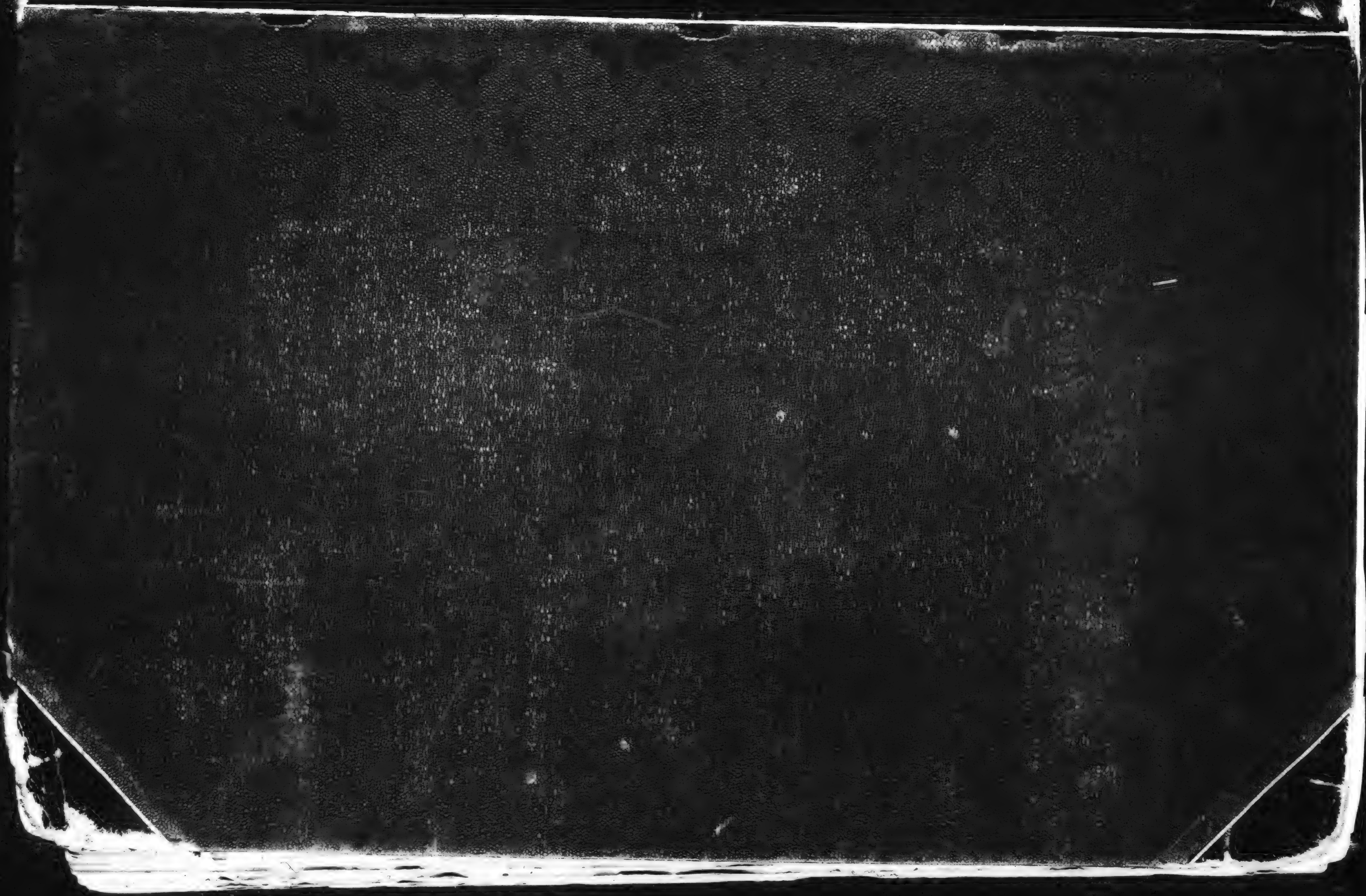

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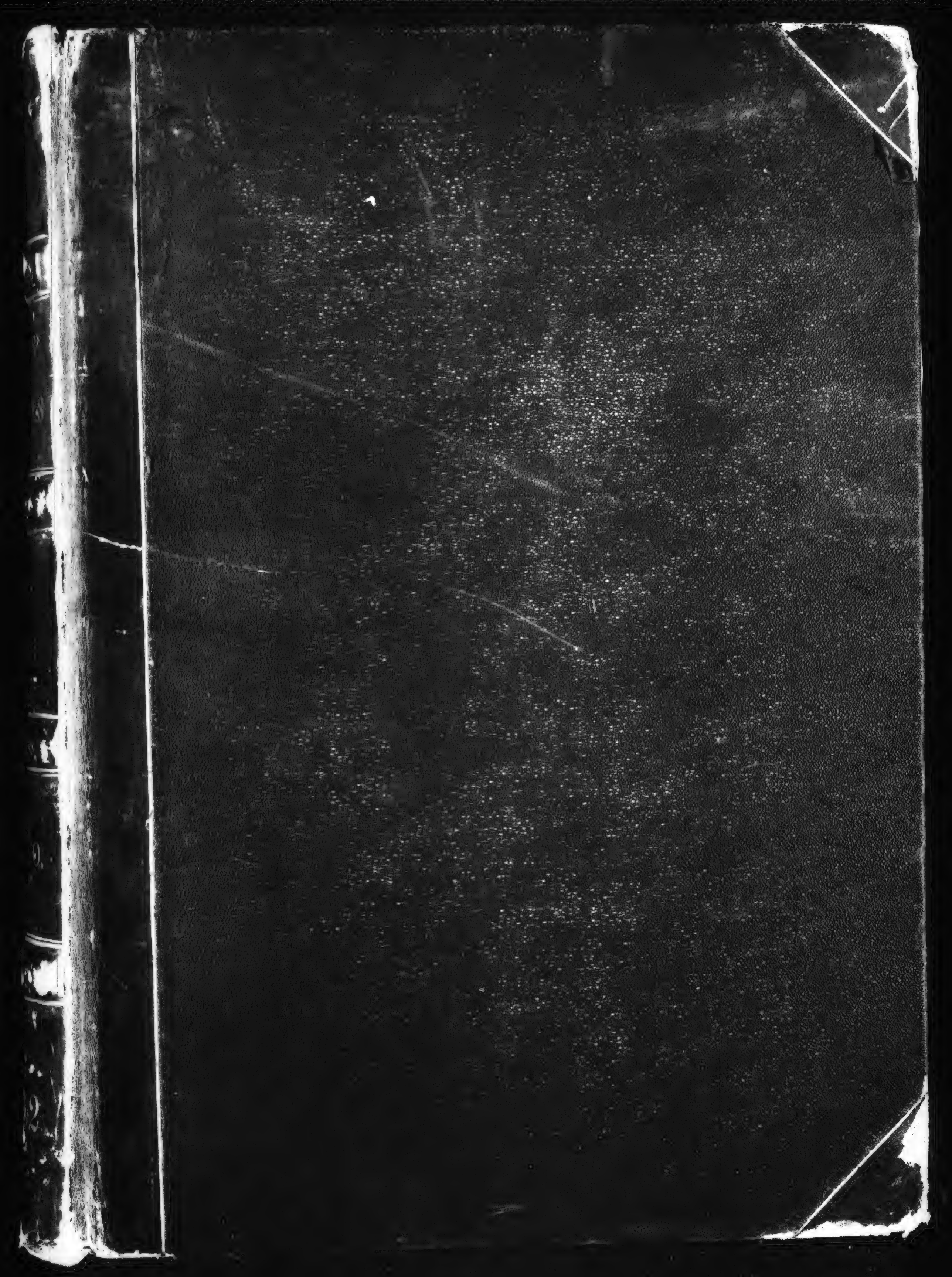

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BOSTON.

BOSTON EVENING RECORD.
SEPTEMBER 26 1900

BOSTON SYMPHONY ORCHESTRA.

The ever growing curiosity of the public to see the inside of the new Symphony Hall was gratified on Monday and Tuesday of this week, when for the first time the fullest opportunity was given everybody to inspect the hall in every part. On the above days the season tickets for the 24 Friday afternoon public rehearsals were put on sale at auction. The fact that every seat in the house was sold, except, of course, the second balcony, which will be given, as usual, first come, first served, to the purchasers of 25 cent tickets, and notably that the prices realized were generally better than last year, is the best possible evidence that everybody is delighted with the new hall.

And what was true of the Friday afternoon tickets should apply as well to the sales of the season tickets for the 24 Saturday evening concerts, which are announced for the coming Thursday and Friday, Sept. 27 and 28. The $12 tickets will be sold on Thursday and the $7.50 tickets on Friday. The entire second balcony will be included, as usual, in the $7.50 tickets. The arrangement of the new hall is so admirable in every way that there are no poor seats anywhere.

LARGE SYMPHONY BIDS.

It was with considerable surprise that the people who were gathered in Symphony Hall yesterday morning watched the sale of the seats under the balcony on the floor and those of the five rear rows opposite the stage in the first balcony. The par value of all these seats was $7.50, and the average premium bid was about $17.50, making an unprecedented aggregate for this part of the house.

The seats generally went one at a time except when the agents spoke up, and these purchasers usually bought in four, that being the limit allowed one person at one time.

There are a great many reasons why seats went for such a high figure. Chief among them is that—that many fathers and mothers did not dare to let their daughters go to the old Music Hall, knowing that it was a fire trap.

This new hall is as fireproof as any building can be, and the breadth of aisles, the seat spaces and the prodigality of entrances leading into the spacious marble foyer surrounding the hall make egress, even when it is packed, a matter of but a few moments.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 89.

THURSDAY, SEPT. 27, 1900.

CONCERT SEATS CHEAPER.

Pronounced Fall in Prices as Compared with Those of Seats for Rehearsals.

It was again demonstrated this morning, at the sale of Symphony tickets in Symphony Hall, how much more popular the Friday afternoon rehearsals are than the Saturday evening concerts, for seats that brought $40 and $50 for the rehearsals could be had for a little over half that today. The bidding was healthy for all that, with spirited competition for the better seats.

The $12 seats for the rehearsals were sold this morning, the $7.50 seats for the rehearsals being due tomorrow morning at 10 o'clock, when the sale of seats comes to a close.

The first seat, the one for which Mr. Herrick paid a premium of $280 on Monday, brought $5. This comparison indicates nothing so far as the value of the seat is concerned, of course, but the difference is shown by the fact that the seat next to it, which had no artificial value on Monday, sold for $20 at that time, and it brought $5 today. The best seats in the first row, not a particularly desirable location, brought $17, and thereabout. The prices gradually advanced as the first 10 rows were sold, but up to noon the best premiums were running from $20 to $30, with very few of the latter. Good seats were selling for from $10 to $18 premium. Some in row K brought $31, and this seemed to be the best for the morning up to that time.

The bronzes for the big electroliers at the outside Huntington avenue entrance of the hall have been placed in position, and they add much to the appearance of the front. When they have their clusters of lights in place, they will form rather imposing beacons.

By reason of the large number of $12 seats, it is hardly probable that today's sale will be over before 6 o'clock or later.

BOSTON EVENING RECORD.
Y SEPTEMBER 27 19

SYMPHONY SEATS STILL COMMAND FAT PREMIUMS.

At the opening of the sale of $12 symphony tickets for concerts, about 300 persons were present, but this number was rapidly increased as the choice seats were reached.

During the first hour and a half but five rows were auctioned off. The bidding was rather spirited, especially for the centre seats. The average premium paid for seats in the first five rows was $12, although scattered seats brought as high as $22.

Last year seats in the first row brought only from $2 to $10 premium; this year they were sold at from $4 to $17 premium.

Brokers took a large proportion of the seats.

Bidding for the $12 Saturday evening symphony concert seats began in Symphony Hall this morning. The managers say that the premiums ran rather higher than last year.

Two seats, M 18 and 19, brought $67 premium each. There were several that were bid in for over $50 and under $65, and quite a number for between $30 and $40.

A still larger number went for sums between $20 and $30, and there were a great many sold for less than $20.

Bidding on lower floor seats had reached only half way down the hall by 1 p.m., a great many single seats being purchased.

The number of people present was fairly large, and the agents and speculators were quite conspicuous.

Mrs. Jack Gardiner was present for a short time.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 90.

FRIDAY, SEPT. 28, 1900.

SYMPHONY RECORDS BROKEN.

Highest Prices Ever Paid Bid for Two Concert Seats.

The Premium on Each Is Just $560—Rumors That Mrs. "Jack" Gardner Is the One Who Will Have Them—Good Prices Paid for Other Places at Yesterday's Sale.

The highest price ever paid for a Symphony seat in Boston, and perhaps the highest ever paid in the world, was the chief and record-breaking result of the sale of $12 seats for the Saturday evening concerts at Symphony Hall yesterday afternoon. Mr. Connelly, the Adams House ticket agent, was the successful bidder, and the premium was just $560. The previous record was insignificant by comparison, being $380, which was paid for a choice seat for the second season of the reign of Conductor Nikisch.

Not only was this large sum paid for one seat, but two seats were taken on the bid, which made the total premium for the two seats amount to $1120, not including the price proper of the seats, which was $12 apiece. Altogether the holder of these two will thus pay $1144 for his 24 concerts, or $47.66 2-3 per concert. One might suppose that such a prodigal might prefer to hire the orchestra outright and be done with it, but, then, human ways are queer, sometimes.

The excitement came like a thunderbolt from clear heavens. The seats on the floor of the house had all been sold, at premiums ranging from $3.50 to $67, and Auctioneer Walter Jackson proceeded to the balcony seats, starting with row A on the extreme right hand side, seat No. 1. This brought a fair premium, and the bids for following seats fast reached the $60 mark.

The first aisle was reached, and the better side of it, seat "A 15" was announced.

"How much am I bid?" asked Mr. Jackson.

A commonplace starter came from the floor, and the bids began to crawl up. Soon those in the hall realized that a great battle was on, and interest before long gave way to open-mouthed wonderment, and then to stupefaction.

The man who forced Mr. Connelly to such efforts was a Mr. Jackson, who is a brother to the auctioneer. For his yeoman service he might fairly be termed more than a brother. Mr. Jackson was buying, or trying to buy, for a Mr. Pratt, it was said. And it seems an even gamble that Mr. Pratt was really lucky not to get the seat.

The name of the person for whom Mr. Connelly bought was a mystery. Mrs. "Jack" Gardner always had the seats corresponding to these in the old hall, and Dame Rumor suggested that she will be seen in A 15 on the evening of Oct. 20, the date of the first concert for the season. No doubt, this section of the hall will be watched with interest.

It seemed strange to many an old Symphony sharp that Mr. Connelly should take two seats on this bid, and thus double his great premium. The seat for which he bid was an aisle seat, and one of the most desirable in the house. The seats just before and after A 15 went for from $50 to $60 each. It was very evidently the aisle seat which was chiefly wanted. Probably if he had taken only the one, his opponent would not have bid so excessively for the second seat. Mr. Connelly probably would have gotten A 16 for from $60 to $100 at most.

But he said he would have the two, come what might, and he got them. It will doubtless be long before the record is beaten—and Mr. Herrick's $280 paid for the first seat sold on Monday, and the first ever sold in the new hall, must now make him feel rather blue, for his glory was shortlived, although he did pay so much for a $20 seat.

All in all, the sale was very successful, and, as was the case with the sale of rehearsal seats, the bids showed a very even advance over last year.

The prices were not nearly so high as for the rehearsals, of course, premiums of from $20 to $30 drawing some of the best seats in the house. In the balcony some very good seats went for $10.

Today, the last day of the sale, the $7.50 seats for the concerts will be sold, the auction beginning at 10 o'clock.

Boston Daily Globe.
FRIDAY, SEPT. 28, 1900.

PREMIUM OF $1120 PAID.

Top Notch for Two Symphony Concert Seats.

Figures Attained at the Auction Sale After Spirited Bidding.

Procured by Ticket Agent Connelly, Whose Purchases Reach $15,000.

The sale of seats at auction for the symphony concerts yesterday broke the record as regards premiums paid for choice tickets. The sale was continued at Symphony hall, as on the previous day.

The premium received for two seats numbered 15 and 16 in the balcony was $1120. This was at the rate of $560 premium for each seat, and the successful bidder was Mr Connelly, the ticket agent. The bidding for these two seats was conducted amidst the greatest excitement. Many wealthy citizens were among the bidders and Mr Connelly finally came off the victor. He immediately paid for his purchase, which, it is understood, was for a prominent and wealthy man in this city, whose name was not divulged.

The seats which commanded such a high figure are for a series of 24 concerts, which are to mark the opening of the new Symphony hall. Mr Connelly's purchases for the concert up to last night aggregated nearly $15,000.

Taking it as a whole, the sale for the first series of Saturday evening concerts was a pronounced success, from the management's standpoint.

The record for the forenoon was made at $67, which amount of premium was bid for two center seats in row M. The premiums ranged from this sum down to a nominal figure for back, first and floor seats, several bids of $50, $40 and $35 being received.

The premiums for concert seats do not average as high as those received for rehearsal seats, but the management has every reason to be satisfied.

There was a large attendance of interested people in the hall—which, by the way, looks very cheerful in daytime—but, as usual, the more important bidders were represented by the local ticket agents.

The bidding did not become especially spirited until after the first four or five rows were auctioned off, and the center of the $12 section formed the principal battle ground.

Seats in row A brought from $3 to $17, compared with $2 to $10 last year, the center seats, as in the case of all the sales, bringing the higher premiums.

Premiums received in row B ranged between $4 and $18, with $10.50, $11.50, $15.50 and $17 between.

In row C sales started in at $10.50 premium, went as high as $16 for center seats, and wound up at $8 for the end seats.

The real interest began when row D was reached. The starter here got $3.50 for Nos. 1 and 2, and the premium here ran up to $31 for No. 20. Several seats commanded $14 and $15 premiums, and the end seats brought $8 and $8.50 premium.

In row E the range was $8 to $26, with some very spirited buying for some of the most desirable places and $9.50 for the last end seats.

Seats in row F commanded $10 to $26, and four were bought for $22 premium. Row G brought good prices all the way through, starting in at $11 premium, running up to $26, and closing at $12 for the last two.

When the center of row H was reached No. 18 brought $31 premium and No. 19 $41, both being bought by agents for customers. The minimum premiums were $8.50 for the first three seats and $10.50 for the last one.

Premiums in row I averaged high, the range being $7.50 and $27. Row J premiums started at $7.50 and worked up to $26, with several $20 premiums between.

The high point for row K was $31, with premiums of $23.50, $30, $22 and $24 also received. Row L seats commanded from $11.50 to $37, seat 16 bringing the latter figure, and 12, 13, 14 and 15 bringing $31.

In row M, where the highest premiums were received, the consecutive premiums were as follows: Nos. 1 and 2 $13, 3 and 4 $13.50, 5, 6, 7 and 8 $20; 9 $20, 10, 11, 12, 13 $17; 14, 15, 16 and 17 $36; 18 (on the aisle) $67, 19 $67, 20 $50, 21 $26, 22, 23, 24 and 25 $20.50; 28 and 29 $32, 30 $16.50, 31, 32 and 33 $13.50, 34, 35 and 36 $9.

The average was somewhat lower in the case of row N, although premiums ranged from $11 to $36. Individual premiums between included $25, $30 and $33.

Row O premiums worked up from $12.50 to $40, seat No. 19 bringing the latter. Other premiums received were $14, $25, $28, $31 and $32, the last one being $13.50.

The interest in the bidding extended to row P and beyond, premiums in the former being $8.50, $13.50, $23, $30, $25, $36, $40 and $44. Seats 19 and 20 brought the last mentioned premium, and the bidding for them started in at $30.

Today the auction sale of $7.50 concert seats will be held.

Boston Journal.
FRIDAY, SEPTEMBER 28, 1900.

SYMPHONY PRICES KEEP ON CLIMBING.

At the opening of the sale of $12 Symphony tickets for concerts Thursday about 300 persons were present, but this number was rapidly increased when the bidding began.

During the first hour and a half but five rows were auctioned off. The bidding was rather spirited, especially for the centre seats. The average premium paid for seats in the first five rows was $12, although scattered seats brought as high as $22.

Last year seats in the first row brought only from $2 to $10 premium; this year they were sold at from $4 to $17 premium.

Brokers have done little bidding, but have taken a large proportion of the seats.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
FRIDAY MORNING, SEPT. 28, 1900.

SEATS STILL AT PREMIUM.

At the opening of the sale of $12 symphony tickets for concerts, about 300 persons were present, but this number was rapidly increased as the choice seats were reached.

During the first hour and a half but five rows were auctioned off. The bidding was rather spirited, especially for the centre seats. The average premium paid for seats in the first five rows was $12, although scattered seats brought as high as $22.

Last year seats in the first row brought only from $2 to $10 premium; this year they were sold at from $4 to $17 premium.

Brokers took a large proportion of the seats.

Bidding for the $12 Saturday evening symphony concert seats began in Symphony Hall yesterday morning. The managers say that the premiums ran rather higher than last year.

Two seats, M 18 and 19, brought $67 premium each. There were several that were bid in for over $50 and under $65, and quite a number for between $30 and $40.

A still larger number went for sums between $20 and $30, and there were a great many sold for less than $20.

Bidding on lower floor seats had reached only half way down the hall by 1 p.m., a great many single seats being purchased.

The number of people present was fairly large, and the agents and speculators were quite conspicuous.

Mrs. Jack Gardner was present for a short time.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 91.

SATURDAY, SEPT. 29, 1900.

RECORD FOR THE SYMPHONY.

Sale of Tickets for This Season Has Surpassed Everything in the History of This City.

The sale of Symphony concert tickets came to an end yesterday afternoon in Symphony Hall shortly before 2 o'clock. It was probably the most remarkable sale in the history of music in this city, the average price of the seats being higher than ever before, and the record for a single bid being so utterly smashed by Mr. Connelly's $560 price as to make it problematical if ever the record will be broken again.

The $7.50 seats for the concerts were auctioned yesterday, a goodly throng being on hand to bid them in. The premiums were not startling, as they never are for these seats, but they certainly were discouraging to a great many music lovers to whom the outlay for seats means more than the big premiums paid by some of the people who sit on the floor.

In the upper balcony, which is reserved for the Saturday evening concerts, although not for the rehearsals, and where many of Boston's musicians are found during the season, seats went for from $3 to $5 higher, on the average, than they did last year. The last rows on the floor did not seem so much favored as the front and second row seats in the second balcony, where the highest premiums of the day were paid. These latter seats brought premiums of from $10 to $17. Some seats went for $4 or $5, but these were on the floor back under the first balcony, or behind the "dead line."

As the last four rows in the second balcony were sold, these being the last put up for either concert or rehearsal, all others having been sold, the bidding grew rather amusing. It was now a question of these or nothing, and as a result the last four rows averaged very well, the last row, for instance, actually bringing higher premiums than those third or fourth in front of it. And there were some badly disappointed people when the sale was over.

The first rehearsal will take place on Friday afternoon, Oct. 19, and the first concert on the Saturday evening afterward. In the mean time, the 5000 and odd tickets sold will rest in pocketbooks and safety vaults, while their owners are wondering how Mr. Gericke's big orchestra will sound in its fine new home.

The prodigal who pays $47.66 for the privilege of going to a Saturday night Symphony concert is entitled to join that gentleman who once paid Barnum $500 to hear Jenny Lind. It is a curious distinction, and I hope no dreadful 50-cent concertgoer will be permitted to occupy the sacred seats! Mr. Ellis must really order a red velvet rope to be placed across them, and a perpetual placard "engaged" fastened to their back.

The Symphony auction season is over, and let's hope the successful and unsuccessful bidders are all satisfied. It's their own fault if they feel otherwise.

Boston Journal.
SUNDAY, SEPTEMBER 30, 1900.

The opening of the new Symphony Hall with the sale of tickets for the Symphony concerts on Monday was largely attended and much interest was shown in the sale of the first seat to a well-known speculator for $280 premium. Among those present were Rev. A. A. Berle, Mrs. Charles Whitcomb, Mr. F. M. Stanwood, Mrs. Reed, Miss Belle Reed, Mr. and Mrs. H. Messinger Leland, ex-Mayor Cobb, Miss Lucy Cobb, Gen. Blackmar, Mrs. Samuel Aldrich, Mrs. A. L. Hathaway, Miss Fay, Mr. and Mrs. Harry Young, Mr. Norman McLeod, Mrs. Fred Carpenter, Mrs. Walter Jackson and many others.

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$572 FOR A SEAT.

Broker Connelly Pays Highest Price at Symphony Sale.

SEAT IS IN THE BALCONY.

He and Mr. Pratt, Also a Dealer Worked Hard for A 15 Right.

OTHER PRICES NOT SO HIGH.

Yesterday Auctioneer Jackson swung his baton, keeping tim[illegible] the liveliest measure of the daily vocal concert of bidders for seats in Symphony Hall that has yet taken place.

And by skilful and masterly conducting he led Soloist Connelly up to the highest note—price, that is to say—of the sale, which was $572 for seat No. A 15, right; which is in the balcony at that. What is particularly desirable in this seat, only Mr. Connelly or Mr. Pratt, who bid against him, can explain. Both are ticket agents.

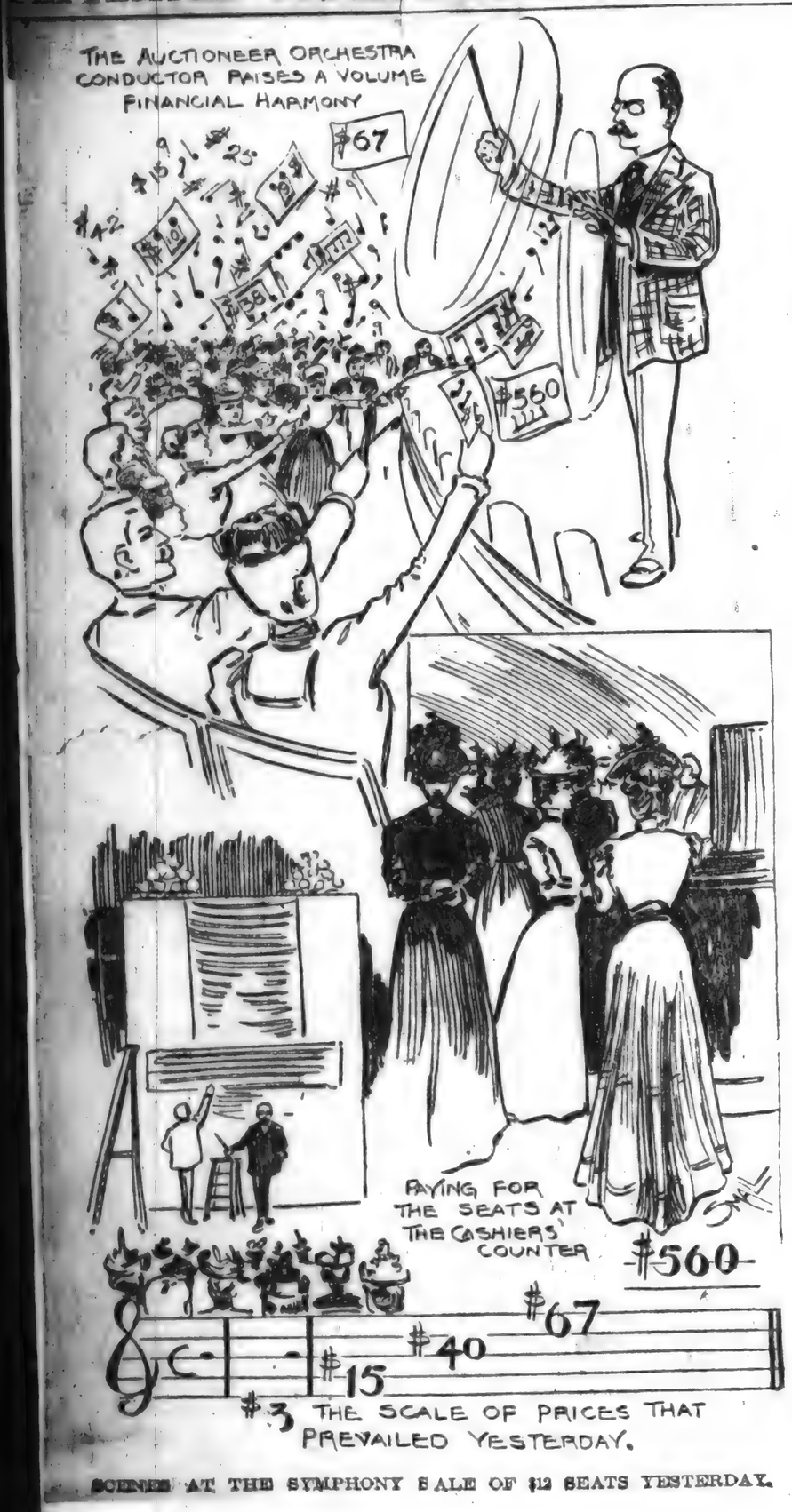
This seat was sold in the afternoon. The contest began at $15, offered by Mr. Connelly; then Mr. Pratt cut in and the solo became a duet, surging upwards to the tune of $2-$5-$7.50-$10-banknotes, which were evidently musical in their range and pitch. The duet went for a while at a presto pace, and gradually dwindled into an andante, Maestro Jackson skilfully managing nuance and measure, ending with Mr. Connelly's solo note of $572.

It was the sale of $12 seats for the Saturday evening concerts, and the attendance was large, and although no other bid came anywhere near the record one, the bidding was spirited and lively. The next highest bid was $67, given for two seats in the centre of Row M. The lowest bid was $3.

The speculators were out in force. The most interesting of these from a spectator's point of view was Miss Goring, a young and very business-like woman, who bid in many choice seats. The premiums for concert seats average less than those given for rehearsal seats.

Tomorrow the $7.50 concert seats will be offered.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SEPTEMBER 28, 19



SCENES AT THE SYMPHONY SALE OF $12 SEATS YESTERDAY.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SEPTEMBER 29, 19

MRS. "JACK'S" NEW RECORD.

She Pays $1120 for a $12 Symphony Concert Seat That She Wanted.

MRS. JOHN L. GARDNER,
Who has made a new record in the high premium paid for a Symphony Concert seat

Mrs. John L. Gardner is the reputed purchaser of the two $12 Symphony concert seats which sold at the record-breaking price of $1120 Thursday afternoon, and the incident is the talk of the day in Back Bay circles. The seats were bought by Mr. Connelly, the ticket agent, and at the time there was considerable speculation as to who the principal was.

The name of T. W. Lawson was at first connected with the transaction, but after it had been authentically learned that his seats were on the floor and had been bid in at a much more moderate price, it was pretty well understood that Mrs. "Jack" Gardner had established a new record for premiums.

This, it was thought, had some influence in the sale of the $7.50 seats for the Saturday evening Symphony concerts at yesterday's auction sale.

This sale opened promptly at 10 o'clock, and there was fully as large an attendance as at Thursday's $12 sale, a large number of ladies being present. Some of these made personal bids, but they usually started pretty low and were soon outclassed by their masculine competitors.

Initial bids of $1, $2 and $3, where they were entertained at all by the auctioneer, soon expanded to $7, $10 and even $15, and an unusually high average of premiums was received for every row sold.

One noticeable effect of the Gardner sale was that the second balcony seats located immediately above commanded a much higher premium than any other seats in that balcony, the premium in several cases amounting to $17.50.

The first seats to be offered yesterday morning were the nine rows at the rear of the $12 floor series. These brought a premium of from $4 to $12.50, the last four seats sold commanding $4.50 each above the regular price.

Next came the five $7.50 rows at the rear of the first balcony. In Row E the premiums ranged from $7 to $12.50; in Row F from $7 to $9.50; in Row G from $5.75 to $8.75; in Row H from $4.75 to $7.50, and in Row I from $4.50 to $4.75.

The second balcony side seats were next auctioned off, beginning with Row A on the right looking toward the platform. These seats brought excellent prices, the first selling at $11 premium, and the price subsequently running up to $16, with a later drop to $10.

Row B on the same side also brought comparatively high bids, premiums ranging from $7 to $11, the central seats bringing $9 to $10.

When Row A on the opposite side was reached there was an immediate increase in interest. This is the row above the Gardner seats, and it brought high premiums right down to the very end.

The first two seats brought $12 each, the next four $13.50, and Nos. 7 to 13 all commanded $17.50 premium. After this there was a drop to $15.50 for Seats 14 and 15, and subsequently bids ranged from that figure down to $11.50.

The first bid in Row B started at $3, but the seat was knocked down at $12 premium, the same as the first one in Row A, and $2 more than the first seat in the corresponding row on the opposite side of the balcony.

From $12 the premiums for Row B seats sagged to $11 and finally $10.75, but it was still to be considered a bull market.

The remaining seats, those in the rear of the second balcony, also brought excellent prices. Altogether the concert sales have brought several thousands of dollars in premiums.

SEATS FOR SYMPHONIES.

Sale Began Monday in the New Hall—Praise for the Fine Auditorium—Prices for Seats Unusually High.

The first sale of seats for the Symphony Concerts was held yesterday in the new Symphony Hall. It was a successful sale from every point of view. The hall was crowded all day. The seats sold for an unusually high average price, though no fancy prices were paid, except for the first seat in the hall, which Herrick bought for $280, after a sharp bid with Mr. Connelly, for the sake of the distinction of being the first purchaser. In the old hall this seat never brought over $12. Other premiums were paid of over a hundred dollars, but none ran up to the old-time figures of $200 or $300 that were paid for seats which two people desired at any cost. But the high average was kept up well to the rear of the hall, seats in Row X bringing in some cases $43 premium. Walter Jackson was the auctioneer, and Chief Usher Hartshorn was on his old perch on the stepladdder.

Everyone commented on the new hall, of course, and most of the comments were in praise. Everybody, too, had a try at the seats, which were found more comfortable than the old ones. One woman, however, hunting for "Her old seat under the clock," was much disconcerted because she could find no clock.

HALL IS BRIGHT AND LIGHT.

The new hall is lighter and brighter in every way, and has the added advantage of a rising floor and balconies. It contains, too, 170 more seats, making the seating capacity 2569. White paint and gilt are everywhere, but white paint on the shelf of a ticket office looks like a dangerous experiment. However, "The great unwashed" do not flock to the Symphonies. The only unattractive part of the hall is the lobby on the second floor at the rear of the first balcony. It is very bare, and cries out woefully for a fresco painter.

Comments were plentiful.

"Isn't it the loveliest—just think how Otto Roth will show up against that white organ front, under the gold pipes!" exclaimed one girl with golden hair and a fat pocketbook. She later paid $25 00 premium on a seat in the third row from the front, out of that same pocketbook.

"There are but two rows of seats in the upper balcony," commented a stout man, who had been searching over the plan of the seats, apparently for something with which to find fault.

"And the Apollo Belvidere has had a bath," snickered another girl. "No, it's a new Apollo," answered her friend.

And sure enough, the Apollo is pure white this time.

"Why, how do you do! What seats are you going to get?" was the stock greeting.

Looking for Their Old Seats.

"I don't know, but I mean to try for those we had last year," was the usual answer, completely ignoring the fact that there were no seats in the vacant lot last year where now the hall stands. And the women, trying to find where they should sit this year, actually went up and down the aisles, looking for the old familiar seats.

The corner block of seats, in front had been taken out to make room for a makeshift office, where Mr. Ellis and Mr. Comee received tribute. Mr. Mudgett roamed about the hall from place to place.

Jack Herrick, the ticket speculator, was pang in the middle of the front row, handy to the auctioneer's eye, and Mr. Connelly, another very well-known ticket agent, came and sat near Mr. Herrick after their first bout.

The elderly women, whose declining years have been cheered by the symphony, found the only discoverable flaw in the gem. All of a sudden one burst out with, "This place is draughty, as sure as the world!" and they both drew their wraps tighter and shivered; but no one else has found a word of fault.

The First Seat Offered.

Mr. Jackson offered "the first seat in the new Symphony Hall" with a smile. It was understood, apparently, that this was to be fought for, for the bidding started in at $15 premium from Mr. Herrick, and ran by fives to $30. Then Mr. Connelly appeared in the contest, and the auctioneer beat time, a dollar a beat, between the two until the people were laughing and rising in their seats to see who was doing the bidding. Then Mr. Jackson went up $5 at a leap again, and finally $10 at a time, until Mr. Connelly stopped at $280, at which figure Mr. Herrick took the seat. He said afterward that he merely bought it for himself, for a special use. Another ticket agent of Boston, who has offices in the large hotels, said that he had come setting a limit of $1000 on the seat. He did not appear in the bidding, however.

The seats in the first row went off well, though the prices ruled so low that there was some astonishment among the people at first. Mr. Herrick did some very clever buying, taking advantage of the "four seats on a bid" rule a number of times in cases where the first seat bid on was the last one of a row, his four thus giving him two end seats.

Some of the Premiums.

A8 brought $15 premium; the next two went at $18 50 each, and the average for the rest of the row was $18. The seats in the middle of the hall brought $20, and on the far end the price went down to $15. Rev. A. A. Berle bought his season's seats in this first row.

Mr. Francis M. Stanwood got a seat in the second row, paying $22 premium for it. Messrs. Herrick and Connelly had a duel about the aisle seats on each side of the centre aisle, each securing one set of seats. The highest price in this row was $30.

The bidding started at $10 offers in the third row. The average premium was $20 until the aisle was reached; then it went at once to $25. Before the centre aisle was reached the figure had reached $31 50, which Mr. Herrick paid for four seats on the aisle.

Three rows took an hour and a quarter in selling, and not yet had the choicest seats been reached. In Row D the price jumped absurdly up and down. Sixty-two dollars was paid for an aisle seat in the centre, the next one to it going for less than half that, and the third for $25 50.

These Were Higher Still.

The prices in E were higher still, and just as erratic. They averaged $36 premium a seat, but were all over the thermometer, some of them, near the side of the hall, selling for $21 50.

Prices ranged usually from $40 to $60 in row H, though No. 20 brought $90, and the bids started at all the way from $16 to $30. Row I saw a general increase, the first seat, far on the side, bringing $30 premium, and prices running into the 60s and 70s freely. Four seats on the middle aisle brought $76. Row J ran even better, a dealer paying $102 50 each for Nos. 16, 17 and 18, after starting the bidding at $25. Two seats across the aisle went for $72 each. The following row, while not running so well on the average, had two seats on the middle aisle for which a dealer paid $102. Fifty dollars was a fair premium to pay for the best grade of seats in this part of the hall.

Bids in row P began with $25, and ran up to $60 toward the middle sections, two seats in the centre bringing $70. In row Q $25 and $26 were paid for the seats under the balcony; $50 was the favorite price at which seats toward the middle were sold, while Nos. 15, 17 and 18 reached $107, although only one of these was an end seat. The adjoining seats brought $51. It was after 2 o'clock when the sale of this row was completed, and an intermission was then taken before continuing the auction. There were between 200 and 300 in the hall during the early afternoon.

It was well on toward evening before the last seat in the gallery before the dead-line was reached. Seats in row A in the gallery brought good prices—Nos. 22, 23 and 24 brought $80, and one seat brought $90. The back row brought $12 and $14. The management closed a very successful day well pleased with the results. Tomorrow the $7 50 seats for the Friday rehearsals will be sold at 10.30, and on Thursday and Friday will be sold the $12 and $7 50 seats for the Saturday concerts.

Boston ... Sept ...

MONDAY, SEPTEMBER 24, 1900

SALE IN THE NEW HALL

Admirers of the Symphony Orchestra

Flocked to the Auction for the Rehearsals

There Was a Flurry for the First Ticket

It Brought a Premium of $280 as a Curiosity

There was a lively little contest when the sale of Symphony tickets opened this morning as to who should buy the first seat in the new Symphony Hall. It brought $280 premium, and Herrick bought it for the distinction attached to the transaction. The seat is too far front to be very desirable, for any but sentimental reasons, and in the old hall has never brought more than $11 or $12. The desk people at the hall made a good deal out of the fact that the first seat to be sold there brought a total of $292.

After that first skyrocket, the prices were not at all of a pyrotechnic order. The rest of the first row ranged from $10 to $15, and the other seats in the front of the hall brought, at first, premiums of $18 and $20, then crept up, as the rows were bit by bit taken, to $30, $40 and even to $60.

There was an interested gathering in the new hall, but the interest was not so much in the bidding as it has been in other years. Scores of people dropped in to get a look at the place, rather than to bid. Both these and the regular Symphony patrons were more than a little pleased with the hall, too. Everybody was delighted with the seats. They are much more comfortable than those in the old hall. There are more of them, too—215 more on the floor than in the old hall, 82 less in the first balcony, and 39 more in the second balcony; a total of 170 more; the entire capacity being 2569. And yet the place looks smaller inside than the old home of the Symphonies.

All the morning there was an audience nearly as large as it will be on the opening night. The vast majority came in from out of town, and not a few brought traces of the country with them in the great bunches of autumn flowers like the asters and goldenrod, and here and there a branch of autumn foliage which had been brought to some city friend. A large contingent of musical and literary people from Worcester were present. Generally speaking, the smart set were not in evidence, for it is still too early to come to town, and their orders had been placed as of yore with the agents. But among the early comers noted were E. S. Grew, William Endicott, Jr., R. G. Shaw, E. Rollins Morse, Mrs. John L. Gardner, Mr. and Mrs. Franz Zerrahn, General and Mrs. Blackmar, General Lawrence, Miss Brewer, James Blake, C. P. Curtis, Dr. J. F. Bush, Mrs. N. H. Cotton, Miss Kimball, Miss Josephine Sherwood of Radcliffe fame, who has written several operettas; Mrs. Anna D. West, a prominent club woman, and Miss Saltonstall in the midst of a bevy of society girls. As to Symphony Hall itself—it had a dearly familiar look. Indeed, it seemed just like the old stand freshened up to the dazzling point. Two elderly women, whose declining years have been cheered by the symphony, found the only discoverable flaw in the gem. All of a sudden one burst out with, "This place is draughty, as sure as the world!" and they both drew their wraps tighter and shivered; but no one else has found a word of fault with the place.

Only the $12 floor seats for the Friday afternoon rehearsals were on sale this morning, and the bids were for the amounts which were to be paid over and above that price. After that first duet of bids between Herrick and Connolly, in which Herrick came out ahead, the prices went much as usual. The first four seats in row B went for $18 premium each, the next seats in order for $20, $22, $20.50, $20, $24.50, $30, and then dropped down to $22 and $19. Row C started off at $14, and ranged through $27, $22, $25.50, $26, $24 and so on. In row D the bids took a little better tone, seat No. 10 going for $35.50; Nos. 15 and 16 for $37; Nos. 17 and 18 for $41.50; and No. 29 for $62.50, which proved to be the best price in the first six rows barring that first sale. Herrick and Connolly bought freely, the former paying $36.50 for D 20, 21, 22 and 23, and $40 for D 28.

Bids in Row E began with $24, ran up to $34 and $35 toward the middle sections, with $42 and $51 for the seats next the aisle. Row F was even better. Seats on the side aisle brought $31 and $46, while Nos. 22 and 23, in the middle brought $59. Other prices in that row were $30, $45, $37. In Row G, seats on the aisle, Nos. 18, 19, 20 and 22 brought $65. Nos. 9 and 10 on the side aisle brought $48. From $29 to $39.50 was the range for most of the others in that row.

Prices ranged usually from $[illegible] to $[illegible] in row H, though No. 20 brought $90, and the bids started at all the way from $16 to $30. Row I saw a general increase, the first seat, far on the side, bringing $30 premium, and prices running into the sixties and seventies freely. Four seats on the middle aisle brought $76. Row J ran even better, a dealer paying $102.50 each for Nos. 16, 17 and 18 after starting the bidding at $25. Two seats across the aisle went for $72 each. The following row, while not running so well on the average, had two seats on the middle aisle, for which a dealer paid $102. Fifty dollars was a fair premium to pay for the best grade of seats in the [illegible] of the hall.

Bids in row P began with $25, and ran up to $60 toward the middle sections, two seats in the centre bringing $70. In row Q $25 and $26 were paid for the seats under the balcony; $50 was the favorite price at which seats toward the middle were sold, while Nos. 15, 17 and 18 reached $107, although only one of these was an end seat. The adjoining seats brought $51. It was after two o'clock when the sale of this row was completed, and an intermission was then taken before continuing the auction. There were between two and three hundred in the hall during the early afternoon.

In general, prices were running rather higher than last year. Yet it was noticeable that the very high bids for special places were lower than similar bids of two years ago. H 17, for example, which brought $820 premium in 1899, went for less than a hundred last year, and this year went to a dealer for $61; and G 18, which in 1898 brought $800, could command only $75 last year, and today brought $65. Somebody noticed this difference and called Manager Ellis's attention to it.

"Well," he said, "that's easy enough to explain. It merely means that in that particular year two different dealers had orders for the same seats, with no limit on the price, so that there was nothing for them to do but to bid against one another until one weakened. That only happens when someone wants special places."

The Auctioneer for this first sale was Walter Jackson, and Chief Usher Hartshorn, who has been a familiar figure at the sales in the old hall for many years, was, as usual, perched on the step-ladder this morning, marking off the seats as sold, on the big chart erected on the platform. It will be six or seven o'clock this evening before all the twelve-dollar seats are out of the way, and tomorrow morning at ten o'clock the $7.50 seats will be sold. The sale of $12 seats for the Saturday evening concerts begins on Thursday morning, and of the $7.50 seats on Friday morning.

BOSTON TIMES

SEPTEMBER 23, 1900.

The Boston Symphony Orchestra.

As the "Pops" have marked the finish of each musical year in Boston for many years, so the symphony concerts usher in the opening of a new season. For the past 19 years the old Music hall has been quite too small to hold the multitude of patrons who have thronged to as good instrumental concerts as can be heard either in America or Europe. In fact, no auditorium of reasonably practical dimensions could contain those who wish to attend these concerts. And this more than generous patronage is based not, as many would like to argue, upon a fad, for no fad or fashion can live but a few years, but rather upon the hard, substantial, incontrovertible fact that symphony patrons get what they pay for each year. It is not necessary to assure the public that the standard of the past 19 years will be bettered, for everybody is satisfied in the knowledge that the coming musical feast will equal its predecessors. As a matter of fact, the management does not deem it expedient to indulge in the enthusiastic comments on the orchestra and its work so freely made by the patrons, many of them having attended the concerts from the beginning. The world over, there does not exist another such an institution, founded and maintained by one man, and that man actuated solely by a desire to present good music in the best way. From the very first, these concerts have been given in old Music hall, famous more from the traditions inseparable from the home of good music for 46 years than for anything else, save, perhaps, the happy luck of good acoustics.

But at last, after years of patient resignation and a toleration made easier by the best orchestra in America, there comes the change longed and well-nigh prayed for, a new hall. Symphony hall, at the junction of Massachusetts avenues, bids fair to be a fitting and suitable home for the Boston Symphony orchestra. Thanks to the generous and widespread support of some 400 Symphony patrons, the 20th season of the orchestra will begin in new quarters as beautiful and complete in the details of convenience, comfort, safety and acoustics as eminent architects, men of science and skilled builders can make them. The glorious privilege of personal opinion is in no way to be forestalled, nor will the ever-present pessimist be denied the divine right to grumble, and still the opinion is hazarded that the delight of the majority will prevail and the general verdict be a favorable one.

Among other soloists who will appear at these concerts are Mme. Ternina, Mme. Schumann-Heink, Miss Aus Der Ohe, Messrs. Dohnanyi, Godowsky, Gebhardt, Goodrich, Kneisel, Loeffler, Adamowski, Roth, Becker and Schroeder.

Mr. Gericke, who begins his eighth season as conductor and the third of the present regime, during his three months' sojourn abroad has undoubtedly discovered attractive novelties with which to enrich his programmes.

Unless all signs fail, the sale of season tickets which opens at Symphony hall on Monday morning, Sept. 24, at 10 o'clock, will break all records. With a total seating capacity of 2569, there are exactly 172 more seats than in the old hall, and the sub-division of prices will leave about the same number of $12 and $7.50 seats as before.

The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 24; the $7.50 seats for the same series will be sold on Tuesday, Sept. 25, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 27 and 28 respectfully. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

[4]

Boston Journal.
TUESDAY, SEPTEMBER 25, 1900.

SEATS FOR SYMPHONIES.

Sale Began Monday in the New Hall—Praise for the Fine Auditorium—Prices for Seats Unusually High.

The first sale of seats for the Symphony Concerts was held yesterday in the new Symphony Hall. It was a successful sale from every point of view. The hall was crowded all day. The seats sold for an unusually high average price, though no fancy prices were paid, except for the first seat in the hall, which Herrick bought for $280, after a sharp bid with Mr. Connelly, for the sake of the distinction of being the first purchaser. In the old hall this seat never brought over $12. Other premiums were paid of over a hundred dollars, but none ran up to the old-time figures of $200 or $300 that were paid for seats which two people desired at any cost. But the high average was kept up well to the rear of the hall, seats in Row X bringing in some cases $43 premium. Walter Jackson was the auctioneer, and Chief Usher Hartshorn was on his old perch on the stepladdder.

Everyone commented on the new hall, of course, and most of the comments were in praise. Everybody, too, had a try at the seats, which were found more comfortable than the old ones. One woman, however, hunting for "Her old seat under the clock," was much disconcerted because she could find no clock.

HALL IS BRIGHT AND LIGHT.

The new hall is lighter and brighter in every way, and has the added advantage of a rising floor and balconies. It contains, too, 170 more seats, making the seating capacity 2569. White paint and gilt are everywhere, but white paint on the shelf of a ticket office looks like a dangerous experiment. However, "The great unwashed" do not flock to the Symphonies. The only unattractive part of the hall is the lobby on the second floor at the rear of the first balcony. It is very bare, and cries out woefully for a fresco painter.

Comments were plentiful.

"Isn't it the loveliest—just think how Otto Roth will show up against that white organ front, under the gold pipes!" exclaimed one girl with golden hair and a fat pocketbook. She later paid $35 50 premium on a seat in the third row from the front, out of that same pocketbook.

"There are but two rows of seats in the upper balcony," commented a stout man, who had been searching over the plan of the seats, apparently for something with which to find fault.

"And the Apollo Belvidere has had a bath," snickered another girl. "No, it's a new Apollo," answered her friend.

And sure enough, the Apollo is pure white this time.

"Why, how do you do! What seats are you going to get?" was the stock greeting.

Looking for Their Old Seats.

"I don't know, but I mean to try for those we had last year," was the usual answer, completely ignoring the fact that there were no seats in the vacant lot last year where now the hall stands. And the women, trying to find where they should sit this year, actually went up and down the aisles, looking for the old familiar seats.

The corner block of seats, in front had been taken out to make room for a makeshift office, where Mr. Ellis and Mr. Comee received tribute. Mr. Mudgett roamed about the hall from place to place.

Mr. Herrick, the ticket speculator, sat pang in the middle of the front row, handy to the auctioneer's eye, and Mr. Connelly, another very well-known ticket agent, came and sat near Mr. Herrick after their first bout.

The elderly women, whose declining years have been cheered by the symphony, found the only discoverable flaw in the gem. All of a sudden one burst out with, "This place is draughty, as sure as the world!" and they both drew their wraps tighter and shivered; but no one else has found a word of fault.

The First Seat Offered.

Mr. Jackson offered "the first seat in the new Symphony Hall" with a smile. It was understood, apparently, that this was to be fought for, for the bidding started in at $15 premium from Mr. Herrick, and ran by fives to $30. Then Mr. Connelly appeared in the contest, and the auctioneer beat time, a dollar a beat, between the two until the people were laughing and rising in their seats to see who was doing the bidding. Then Mr. Jackson went up $5 at a leap again, and finally $10 at a time, until Mr. Connelly stopped at $280, at which figure Mr. Herrick took the seat. He said afterward that he merely bought it for himself, for a special use. Another ticket agent of Boston, who has offices in the large hotels, said that he had come setting a limit of $1000 on the seat. He did not appear in the bidding, however.

The seats in the first row went off well, though the prices ruled so low that there was some astonishment among the people at first. Mr. Herrick did some very clever buying, taking advantage of the "four seats on a bid" rule a number of times in cases where the first seat bid on was the last one of a row, his four thus giving him two end seats.

Some of the Premiums.

A3 brought $15 premium; the next two went at $18 50 each, and the average for the rest of the row was $18. The seats in the middle of the hall brought $20, and on the far end the price went down to $15. Rev. A. A. Berle bought his season's seats in this first row.

Mr. Francis M. Stanwood got a seat in the second row, paying $22 premium for it. Messrs. Herrick and Connelly had a duel about the aisle seats on each side of the centre aisle, each securing one set of seats. The highest price in this row was $30.

The bidding started at $10 offers in the third row. The average premium was $20 until the aisle was reached; then it went at once to $25. Before the centre aisle was reached the figure had reached $31 50, which Mr. Herrick paid for four seats on the aisle.

Three rows took an hour and a quarter in selling, and not yet had the choicest seats been reached. In Row D the price jumped absurdly up and down. Sixty-two dollars was paid for an aisle seat in the centre, the next one to it going for less than half that, and the third for $25 50.

These Were Higher Still.

The prices in E were higher still, and just as erratic. They averaged $36 premium a seat, but were all over the thermometer, some of them, near the side of the hall, selling for $21 50.

Prices ranged usually from $40 to $60 in row H, though No. 20 brought $90, and the bids started at all the way from $16 to $30. Row I saw a general increase, the first seat, far on the side, bringing $30 premium, and prices running into the 60s and 70s freely. Four seats on the middle aisle brought $76. Row J ran even better, a dealer paying $102 50 each for Nos. 16, 17 and 18, after starting the bidding at $25. Two seats across the aisle went for $72 each. The following row, while not running so well on the average, had two seats on the middle aisle for which a dealer paid $102. Fifty dollars was a fair premium to pay for the best grade of seats in this part of the hall.

Bids in row P began with $25, and ran up to $60 toward the middle sections, two seats in the centre bringing $79. In row Q, $25 and $26 were paid for the seats under the balcony; $50 was the favorite price at which seats toward the middle were sold, while Nos. 15, 17 and 18 reached $107, although only one of these was an end seat. The adjoining seats brought $51. It was after 2 o'clock when the sale of this row was completed, and an intermission was then taken before continuing the auction. There were between 200 and 300 in the hall during the early afternoon.

It was well on toward evening before the last seat in the gallery before the dead-line was reached. Seats in row A in the gallery brought good prices—Nos. 22, 23 and 24 brought $80, and one seat brought $90. The back row brought $12 and $14. The management closed a very successful day well pleased with the results. Tomorrow the $7 50 seats for the Friday rehearsals will be sold at 10.30, and on Thursday and Friday will be sold the $12 and $7 50 seats for the Saturday concerts.

Boston Transcript
MONDAY, SEPTEMBER 24, 1900

SALE IN THE NEW HALL

Admirers of the Symphony Orchestra

Flocked to the Auction for the Rehearsals

There Was a Flurry for the First Ticket

It Brought a Premium of $280 as a Curiosity

There was a lively little contest when the sale of Symphony tickets opened this morning as to who should buy the first seat in the new Symphony Hall. It brought $280 premium, and Herrick bought it for the distinction attached to the transaction. The seat is too far front to be very desirable, for any but sentimental reasons, and in the old hall has never brought more than $11 or $12. The desk people at the hall made a good deal out of the fact that the first seat to be sold there brought a total of $292.

After that first skyrocket, the prices were not at all of a pyrotechnic order. The rest of the first row ranged from $10 to $15, and the other seats in the front of the hall brought, at first, premiums of $18 and $20, then crept up, as the rows were bit by bit taken, to $30, $40 and even to $60.

There was an interested gathering in the new hall, but the interest was not so much in the bidding as it has been in other years. Scores of people dropped in to get a look at the place, rather than to bid. Both these and the regular Symphony patrons were more than a little pleased with the hall, too. Everybody was delighted with the seats. They are much more comfortable than those in the old hall. There are more of them, too—215 more on the floor than in the old hall, 82 less in the first balcony, and 39 more in the second balcony; a total of 170 more; the entire capacity being 2569. And yet the place looks smaller inside than the old home of the Symphonies.

All the morning there was an audience nearly as large as it will be on the opening night. The vast majority came in from out of town, and not a few brought traces of the country with them in the great bunches of autumn flowers like the asters and goldenrod, and here and there a branch of autumn foliage which had been brought to some city friend. A large contingent of musical and literary people from Worcester were present. Generally speaking, the smart set were not in evidence, for it is still too early to come to town, and their orders had been placed as of yore with the agents. But among the early comers noted were E. S. Grew, William Endicott, Jr., R. G. Shaw, E. Rollins Morse, Mrs. John L. Gardner, Mr. and Mrs. Franz Zerrahn, General and Mrs. Blackmar, General Lawrence, Miss Brewer, James Blake, C. P. Curtis, Dr. J. F. Bush, Mrs. N. H. Cotton, Miss Kimball, Miss Josephine Sherwood of Radcliffe fame, who has written several operettas; Mrs. Anna D. West, a prominent club woman, and Miss Saltonstall in the midst of a bevy of society girls. As to Symphony Hall itself—it had a dearly familiar look. Indeed, it seemed just like the old stand freshened up to the dazzling point. Two elderly women, whose declining years have been cheered by the symphony, found the only discoverable flaw in the gem. All of a sudden one burst out with, "This place is draughty, as sure as the world!" and they both drew their wraps tighter and shivered; but no one else has found a word of fault with the place.

Only the $12 floor seats for the Friday afternoon rehearsals were on sale this morning, and the bids were for the amounts which were to be paid over and above that price. After that first duet of bids between Herrick and Connolly, in which Herrick came out ahead, the prices went much as usual. The first four seats in row B went for $18 premium each, the next seats in order for $20, $22, $20.50, $20, $24.50, $30, and then dropped down to $22 and $19. Row C started off at $14, and ranged through $27, $22, $25.50, $26, $24 and so on. In row D the bids took a little better tone, seat No. 10 going for $35.50; Nos. 15 and 16 for $37; Nos. 17 and 18 for $41.50; and No. 29 for $62.50, which proved to be the best price in the first six rows barring that first sale. Herrick and Connolly bought freely, the former paying $36.50 for D 20, 21, 22 and 23, and $40 for D 28.

Bids in Row E began with $24, ran up to $34 and $35 toward the middle sections, with $42 and $51 for the seats next the aisle. Row F was even better. Seats on the side aisle brought $31 and $46, while Nos. 22 and 23, in the middle brought $59. Other prices in that row were $50, $45, $37. In Row G, seats on the aisle, Nos. 18, 19, 20 and 22 brought $65. Nos. 9 and 10 on the side aisle brought $48. From $29 to $39.50 was the range for most of the others in that row.

Prices ranged usually from $40 to $60 in row H, though No. 20 brought $90, and the bids started at all the way from $16 to $30. Row I saw a general increase, the first seat, far on the side, bringing $30 premium, and prices running into the sixties and seventies freely. Four seats on the middle aisle brought $76. Row J ran even better, a dealer paying $102.50 each for Nos. 16, 17 and 18 after starting the bidding at $25. Two seats across the aisle went for $72 each. The following row, while not running so well on the average, had two seats on the middle aisle, for which a dealer paid $102. Fifty dollars was a fair premium to pay for the best grade of seats in the part of the hall.

Bids in row P began with $25, and ran up to $60 toward the middle sections, two seats in the centre bringing $79. In row Q $25 and $26 were paid for the seats under the balcony; $50 was the favorite price at which seats toward the middle were sold, while Nos. 15, 17 and 18 reached $107, although only one of these was an end seat. The adjoining seats brought $51. It was after two o'clock when the sale of this row was completed, and an intermission was then taken before continuing the auction. There were between two and three hundred in the hall during the early afternoon.

In general, prices were running rather higher than last year. Yet it was noticeable that the very high bids for special places were lower than similar bids of two years ago. H 17, for example, which brought $220 premium in 1898, went for less than a hundred last year, and this year went to a dealer for $61; and G 18, which in 1898 brought $300, could command only $75 last year, and today brought $65. Somebody noticed this difference and called Manager Ellis's attention to it.

"Well," he said, "that 's easy enough to explain. It merely means that in that particular year two different dealers had orders for the same seats, with no limit on the price, so that there was nothing for them to do but to bid against one another until one weakened. That only happens when someone wants special places."

The auctioneer for this first sale was Walter Jackson, and Chief Usher Hartshorn, who has been a familiar figure at the sales in the old hall for many years, was, as usual, perched on the step-ladder this morning, marking off the seats as sold, on the big chart erected on the platform. It will be six or seven o'clock this evening before all the twelve-dollar seats are out of the way, and tomorrow morning at ten o'clock the $7.50 seats will be sold. The sale of $12 seats for the Saturday evening concerts begins on Thursday morning, and of the $7.50 seats on Friday morning.

BOSTON TIMES
SEPTEMBER 23, 1900.

The Boston Symphony Orchestra.

As the "Pops" have marked the finish of each musical year in Boston for many years, so the symphony concerts usher in the opening of a new season. For the past 19 years the old Music hall has been quite too small to hold the multitude of patrons who have thronged to as good instrumental concerts as can be heard either in America or Europe. In fact, no auditorium of reasonably practical dimensions could contain those who wish to attend these concerts. And this more than generous patronage is based not, as many would like to argue, upon a fad, for no fad or fashion can live but a few years, but rather upon the hard, substantial, incontrovertible fact that symphony patrons get what they pay for each year. It is not necessary to assure the public that the standard of the past 19 years will be bettered, for everybody is satisfied in the knowledge that the coming musical feast will equal its predecessors. As a matter of fact, the management does not deem it expedient to indulge in the enthusiastic comments on the orchestra and its work so freely made by the patrons, many of them having attended the concerts from the beginning. The world over, there does not exist another such an institution, founded and maintained by one man, and that man actuated solely by a desire to present good music in the best way. From the very first, these concerts have been given in old Music hall, famous more from the traditions inseparable from the home of good music for 46 years than for anything else, save, perhaps, the happy luck of good acoustics.

But at last, after years of patient resignation and a toleration made easier by the best orchestra in America, there comes the change longed and well-nigh prayed for, a new hall. Symphony hall, at the junction of Massachusetts avenues, bids fair to be a fitting and suitable home for the Boston Symphony orchestra. Thanks to the generous and widespread support of some 400 Symphony patrons, the 20th season of the orchestra will begin in new quarters as beautiful and complete in the details of convenience, comfort, safety and acoustics as eminent architects, men of science and skilled builders can make them. The glorious privilege of personal opinion is in no way to be forestalled, nor will the ever-present pessimist be denied the divine right to grumble, and still the opinion is hazarded that the delight of the majority will prevail and the general verdict be a favorable one.

Among other soloists who will appear at these concerts are Mme. Ternina, Mme. Schumann-Heink, Miss Aus Der Ohe, Messrs. Dohnanyi, Godowsky, Gebhardt, Goodrich, Kneisel, Loeffler, Adamowski, Roth, Becker and Schroeder.

Mr. Gericke, who begins his eighth season as conductor and the third of the present regime, during his three months' sojourn abroad has undoubtedly discovered attractive novelties with which to enrich his programmes.

Unless all signs fail, the sale of season tickets which opens at Symphony hall on Monday morning, Sept. 24, at 10 o'clock, will break all records. With a total seating capacity of 2569, there are exactly 172 more seats than in the old hall, and the sub-division of prices will leave about the same number of $12 and $7.50 seats as before.

The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 24; the $7.50 seats for the same series will be sold on Tuesday, Sept. 25, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 27 and 28 respectfully. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

[4]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 87.
TUESDAY, SEPT. 25, 1900.

A SCRAMBLE FOR SEATS

Great Hustle Today at the Symphony Sale.

All of the $7.50 Positions Went in Two Hours.

And It Was Very Hard to Get One for Less Than $21.

Speculators Gobbled Many of the Choice Places.

Looks Now as if They Will Reap a Golden Harvest.

It took just two hours to auction off the $7.50 seats for the Symphony rehearsals at Symphony Hall this morning. This was not so much because of the rush with which they went—although goodness knows they went fast enough—as it was by reason of the scarcity of the $7.50 seats in the first place.

There were 8½ rows on the floor thus reserved, these being the last rows, of course, and similarly, the last 4½ rows in the first balcony were sold. The first seat sold on the floor, No. 1 in KK, brought $19.50. Two seats brought $21 and $21.50, respectively, in this row, but no others exceeded the start-off.

Row LL ran very evenly, the prices being from $20 to $22, the next being slightly lower. One seat in NN drew $21.50, but this was more the result of stubbornness than because of the virtue of the seat. The lowest premium for the $7.50 seats on the floor, and, for that matter, in the balcony, too, was $12.50, and just two seats were gotten at this rate. In general, it was not easy to get a seat for less than $21, including the "par value" of the seat.

There was a brisk demand for the rear balcony seats, the start-off price being $13. The highest price paid for the best seat left in the balcony was $30, and the lowest for row A $16, this, of course, merely accounting for the premium. Row F ran to from $16 to $19, G from $15 to $16.50, and H and I from $14 to $16, I being the last and a half row. Perhaps it would be well for those who go to the rehearsals year after year to file some of these figures for future reference.

All in all, the prices maintained a high average for the rehearsals, and, of course, every seat in the house was sold. The speculators bought seat after seat, and group after group, although they could not buy more than four seats on one bid. They uniformly showed the benefit of their experience, frequently getting aisle seats on inside prices, and it looks as if they will reap a golden harvest. Occasionally, a bit of the buying would be so ill judged as to cause a little to run through the big hall, but in general the seats maintained a pretty high average. At any rate, every one was treated alike, and if not suited with their choice, people have little but themselves and the universal love of the great orchestra to blame for it.

Auctioneer Jackson won some warm approval by his fairness to all, and this was one of the pleasantest features of the scramble.

There will be no sale tomorrow. The sale of the $12 seats for the Saturday evening concerts will be held at 10 A. M. Monday, and of the $7.50 seats for the concerts on Tuesday at 10 A. M.

BOSTON EVENING RECORD.
SEPTEMBER 25, 1

...new rule prohibiting persons from the floor (those without seats) will ...n profits not a little, at the sym... concerts, but it will be welcomed ... holders, who for so many years ... been obliged to worm their way ... such perspiring crowds.

* * * * *

There are few men in Boston with a more equable temperament than Samuel Eichhorn, the city assessor. For years he has been a great sufferer, but through all he has remained good natured, pleasant and genial. Many men would ... a fortune to learn the secret of his ... good nature.

Boston Daily Globe.
TUESDAY, SEPT. 25, 1900.

SYMPHONY PREMIUMS HIGH.

Those Waiting for a Small Margin Were Disappointed in the Bidding at Hall This Morning.

The public auction sale of seats for the Friday afternoon rehearsals of the Symphony orchestra was resumed this morning in Symphony hall, at the corner of Massachusetts and Huntington avs, and although the number of seats to be offered at auction was less than one-third as many as on the opening day, the attendance was fully as large.

The $7.50 seats were offered this morning, which comprised the last eight rows on the floor of the hall, and the last four rows at the end of the hall in the first balcony, about 40 in all.

The sale began promptly at 10 o'clock, Walter Jackson conducting it. Bidding was spirited throughout, and not once during the morning did the premium for any seat fall below $12.50. In fact, there were few sales at that figure, the average for the morning being about $15 premium, which is in addition to the regular price of the seats for the concert season.

The highest bid of the morning was $23, for a seat in row E in the balcony, immediately back of the $12 seats.

Most of the bidding at the beginning of the sale, for seats on the floor, was started at $15, and ran up as high as $22, while the lowest premium in the first row of $7.50 seats was $15.50.

Comparatively few of the seats sold this morning were secured by ticket agents, and an unusually large number were sold singly. From inquiries made at the bureau of information it was evident that not a few of those present were expecting the premium to fall as low as $5, and some questioned the gentleman in charge of the bureau as to the probable time of reaching the seats that might go at that premium, as in former years.

Bidding for the gallery seats started at $5, and quickly ran up to $19 for the first seat, and that was about the average maintained for the row. The other three rows brought premiums averaging about $17, $16 and $15 respectively. A dozen seats in the two rear corners of the first balcony brought premiums of $14 and $14.50.

The sale occupied just two hours.

Boston Courier.
ESTABLISHED 1795. SEPT. 22, 1900.

THE NEW SYMPHONY SEASON.

There will surely be a great gathering on Monday in the new building upon which excellent judgment has bestowed the befitting and significant name of Symphony Hall. Beside the intending purchasers of seats for the coming season, there will be the curious, who want to inspect the building so far as they may and those who are interested to hear the new organ—for this hall is to have a noble new instrument of its own!—which will be played for a half an hour before the sale begins. The formal opening and dedication, so to call it, of the hall to its high purposes will be a separate occasion, when Beethoven's great mass in D will be performed by the Cecilia and a fine solo quartette supported by the full orchestra. The season itself may be expected to reach the highest point of worth and delight, for Mr. Gericke, who has been abroad during the summer, will prepare a set of eminently strong and beautiful programmes, and the band itself will be practically the same, although two or three individual changes may possibly be made. The solo list, so far as it is announced, includes the names of the most prominent men in the orchestra as usual, together with a mention of some European artists of the best esteem as singers or instrumentalists. The customary system of auction sale, so long established in popular approval, will be followed and we shall be much surprised if the premiums do not exceed almost any which have been hitherto obtained, even though the hearers have to establish their close relationships and test their places by that tearing from them which is the proof of the musical pudding.

HOWARD MALCOM TICKNOR.

Boston Journal.
WEDNESDAY, SEPTEMBER 26, 1900.

SYMPHONY SALE.

The $7 50 Seats for Rehearsals Bring Good Prices—Applicants Turned Away.

The second sale of Symphony seats—the $7 50 seats for the rehearsals—was run off quickly Tuesday morning, and was over by noon. There was a much smaller crowd in the hall than on Monday, but those who were there came to buy, and sales were very good. The average of premiums ranged between $15 and $25, and naturally there were no fancy prices paid for these seats. Had there been fifty or a hundred more seats Tuesday morning they could have been disposed of, as many were left disappointed, and many more came too late for the sale.

It is remarkable that people will pay more for the seats in the first row of the $7 50 section than they do for the seats in the last row of the $12 section. For instance, the premium on the last row in the balcony sold Monday was from $12 to $14, which, with the seat price, makes a total of $24 or $26. But Tuesday the seats directly behind these sold at premiums of $20 and $23, which brought the total up to $27 50 or $30 50. This may be partly due to the fact that these seats are sold early, while bidding is fresh, instead of late in the day, as is the case with the last of the $12 seats; but it is due more, probably, to the tendency of human nature to exaggerate the difference between $7 50 and $12, and, being deluded thereby into paying an exaggerated premium.

Yesterday closed the sale of seats for the Friday rehearsals.

THE Republican Journal OF NEW ENGLAND.
SEPTEMBER 26.

SYMPHONY SEATS.

Second Day of Sale Brings High Prices.

EAGER BIDDING ALL DAY.

Friday's Rehearsal Tickets Sold Higher Than Ever Before—Lowest Bid of Morning Was $13—Who Will Attend Fridays.

It was with considerable surprise that the people who were gathered in Symphony Hall yesterday morning watched the sale of the seats under the balcony on the floor and those of the five rear rows opposite the stage in the first balcony.

The par value of all these seats was $7.50, and the average premium bid was about $17.50, making an unprecedented aggregate for this part of the house. So generally has it been understood that the premius here is usually about $7.50, that in some cases there were hurried borrowings of the necessary dollars, and in nearly every case there was surprise to think the competition was so lively.

The seats generally went one at a time, except when the agents spoke up, and these purchasers usually bought in four, that being the limit allowed one person at one time.

There are a great many reasons why seats went for such a high figure.

Added to all the advantages in the new building there is the element of novelty in hearing the Symphony artists in a new place, and many patrons who have sat in the same Symphony seats for years declared that the greater advantages of this hall over the other made them willing to pay more for their seats.

The lowest bid of the morning was $13, this being for seat 19 in Row PP under the balcony. The highest bid was $23.50 for 17 in Row E of the first balcony.

Friday rehearsals are the joy of the debutantes. Many were present yesterday morning, and some did their own bidding. Now and then a girl raised her own bid a dollar or so, and would have paid the money, proud of her achievement, had not the auctioneer reminded her of the etiquette of never bidding against one's self.

Among those who will attend the Friday afternoon concerts are Mrs. Frank Bartlett, Mrs. Edgar Anthony, Miss Gertrude Nickerson, Mrs. Oliver W. Mink of Manchester-by-the-Sea, Mrs. F. W. Chandler of Marlboro street, Caroline B. Balch, one of the social leaders of Newburyport; Miss J. W. Lincoln, Miss E. T. Thompson, Miss E. E. Coolidge and Mrs. L. W. Scudder. Others who bought were Dr. H. P. Mosher of Beacon street, E. W. Tyler, W. L. Lovell, T. F. Saxton, F. F. Cutter, E. R. Shippen, F. S. Sturgess and Winthrop Smith.

There was little interest in the sale of the rear seats of the $12 section on the floor, late Monday afternoon, but when the gallery seats were reached at 5:30 o'clock, even people who had been waiting since early morning were aroused to something like activity.

The first seat, right over the musicians at the proscenium arch, brought $55 premium. Then the prices increased until $30 was reached for two seats halfway back.

The best price on the other side was $90, and rear rows sold from $13 to $17.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 88.
WEDNESDAY, SEPT. 26, 1900.

A SCRAMBLE FOR SEATS.

Symphony Sale of $7.50 Places All Over in a Couple of Hours—No Sale Today.

It took just two hours to auction off the $7.50 seats for the Symphony rehearsals at Symphony Hall yesterday morning. This was not so much because of the rush with which they went—although goodness knows they went fast enough—as it was by reason of the scarcity of the $7.50 seats in the first place.

There were 8½ rows on the floor thus reserved, these being the last rows, of course, and similarly, the last 4½ rows in the first balcony were sold. The first seat sold on the floor, No. 1 in KK, brought $19.50. Two seats brought $21 and $21.50, respectively, in this row, but no others exceeded the start-off.

Row LL ran very evenly, the prices being from $20 to $22, the next being slightly lower. One seat in NN drew $21.50, but this was more the result of stubbornness than because of the virtue of the seat. The lowest premium for the $7.50 seats on the floor, and, for that matter, in the balcony, too, was $12.50, and just two seats were gotten at this rate. In general, it was not easy to get a seat for less than $21, including the "par value" of the seat.

There was a brisk demand for the rear balcony seats, the start-off price being $13. The highest price paid for the best seat left in the balcony was $30, and the lowest for row A $16, this, of course, merely accounting for the premium. Row F ran to from $16 to $19, G from $15 to $16.50, and H and I from $14 to $16, I being the last and a half row.

There will be no sale today. The sale of the $12 seats for the Saturday evening concerts will be held at 10 A. M. Monday, and of the $7.50 seats for the concerts on Tuesday at 10 A. M.

WEDNESDAY, SEPT. 26, 1900

SYMPHONY PREMIUMS HIGH.

More Seats for Friday Afternoon Rehearsals Disposed of, the Top Figure Being $23.

The public auction sale of seats for the Friday afternoon rehearsals of the Symphony orchestra was resumed yesterday morning in Symphony hall, at the corner of Massachusetts and Huntington avs, and although the number of seats to be offered at auction was less than one-third as many as on the opening day, the attendance was fully as large.

The $7.50 seats which were offered comprised the last eight rows on the floor of the hall, and the last four rows at the end of the hall in the first balcony, about 40 in all.

The sale began promptly at 10 o'clock, Walter Jackson conducting it. Bidding was spirited throughout, and not once during the morning did the premium for any seat fall below $12.50. In fact, there were few sales at that figure, the average being about $15 premium, which is in addition to the regular price of the seats for the concert season.

The highest bid was $22, for a seat in row E in the balcony, immediately back of the $12 seats.

Most of the bidding at the outset of the sale, for seats on the floor, was started at $15, and ran up as high as $22, while the lowest premium in the first row of $7.50 seats was $15.50.

Comparatively few of the seats disposed of were secured by ticket agents, and an unusually large number were sold singly. From inquiries made at the bureau of information it was evident that not a few of those present were expecting the premium to fall as low as $5, and there were questions as to the probable time of reaching the seats that might go at that premium, as in former years.

Bidding for the gallery seats started at $5, and quickly ran up to $19 for the first seat, and that was about the average maintained for the row. The other three rows brought premiums averaging about $17, $16 and $15 respectively. A dozen seats in the two rear corners of the first balcony brought premiums of $14 and $14.50.

The sale occupied just two hours.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
WEDNESDAY MORNING, SEPT. 26, 1900.

BOSTON SYMPHONY ORCHESTRA.

The ever growing curiosity of the public to see the inside of the new Symphony Hall was gratified on Monday and Tuesday of this week, when for the first time the fullest opportunity was given everybody to inspect the hall in every part. On the above days the season tickets for the 24 Friday afternoon public rehearsals were put on sale at auction. The fact that every seat in the house was sold, except, of course, the second balcony, which will be given, as usual, first come, first served, to the purchasers of 25 cent tickets, and notably that the prices realized were generally better than last year, is the best possible evidence that everybody is delighted with the new hall.

And what was true of the Friday afternoon tickets should apply as well to the sales of the season tickets for the 24 Saturday evening concerts, which are announced for the coming Thursday and Friday, Sept. 27 and 28. The $12 tickets will be sold on Thursday and the $7.50 tickets on Friday. The entire second balcony will be included, as usual, in the $7.50 tickets. The arrangement of the new hall is so admirable in every way that there are no poor seats anywhere.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SEPTEMBER 27, 1

BOSTON SYMPHONY ORCHESTRA.

The new Symphony Hall, at Huntington and Massachusetts avenues, was thrown open to the public for the first time on Monday and Tuesday of the present week, on which days the auction sales of seats for the Friday afternoon rehearsals were held. While there were no exaggerated nor abnormal prices realized, the general tendency throughout the sales was toward higher prices. Every seat in the house for the entire series of twenty-four Friday afternoons was sold at these auctions, with the exception of the second balcony, which, as has been the custom for many years past, will be given "first come first served," to the holders of 25-cent tickets.

These are offered for sale on Monday morning of each week in which there is to be a public rehearsal.

This morning at 10 o'clock the $12 seats for the twenty-four Saturday evening concerts will be offered for sale at auction, and on Friday morning, at the same hour, the $7.50 seats for the Saturday evening series.

Boston Journal.
THURSDAY, SEPTEMBER 27, 1900.

Curiosity to see the inside of Symphony Hall was gratified on Monday and Tuesday of this week, when the season tickets for the Friday afternoon public rehearsals were put on sale. The fact that every seat in the house was sold, except, of course, the second balcony, shows great interest in the concerts. Season tickets for the 24 Saturday evening concerts will be sold, the $12 tickets on Thursday and the $7 50 tickets on Friday. The entire second balcony will be included in the $7 50 tickets.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 87.

TUESDAY, SEPT. 25, 1900.

SCRAMBLE FOR SEATS

Great Hustle Today at the Symphony Sale.

All of the $7.50 Positions Went in Two Hours.

And It Was Very Hard to Get One for Less Than $21.

Speculators Gobbled Many of the Choice Places.

Looks Now as if They Will Reap a Golden Harvest.

It took just two hours to auction off the $7.50 seats for the Symphony rehearsals at Symphony Hall this morning. This was not so much because of the rush with which they went—although goodness knows they went fast enough—as it was by reason of the scarcity of the $7.50 seats in the first place.

There were 8½ rows on the floor thus reserved, these being the last rows, of course, and similarly, the last 4½ rows in the first balcony were sold. The first seat sold on the floor, No. 1 in KK, brought $19.50. Two seats brought $21 and $21.50, respectively, in this row, but no others exceeded the start-off.

Row LL ran very evenly, the prices being from $18 to $22, the next being slightly lower. One seat in NN drew $21.50, but this was more the result of stubbornness than because of the virtue of the seat. The lowest premium for the $7.50 seats on the floor, and, for that matter, in the balcony, too, was $12.50, and just two seats were gotten at this rate. In general, it was not easy to get a seat for less than $21, including the "par value" of the seat.

There was a brisk demand for the rear balcony seats, the start-off price being $19. The highest price paid for the best seat left in the balcony was $30, and the lowest for row A $16, this, of course, merely accounting for the premium. Row F ran to from $16 to $19, G from $15 to $16.50, and H and I from $14 to $16, I being the last and a half row. Perhaps it would be well for those who go to the rehearsals year after year to file some of these figures for future reference.

All in all, the prices maintained a high average for the rehearsals, and, of course, every seat in the house was sold. The speculators bought seat after seat, and group after group, although they could not buy more than four seats on one bid. They uniformly showed the benefit of their experience, frequently getting aisle seats on inside prices, and it looks as if they will reap a golden harvest. Occasionally, a bit of the buying would be so ill judged as to cause a smile to run through the big hall, but in general the seats maintained a pretty even average. At any rate, every one was treated alike, and if not suited with their choice, people have little but themselves and the universal love of the great orchestra to blame for it.

Auctioneer Jackson won some warm approval by his fairness to all, and this was one of the pleasantest features of the scramble.

There will be no sale tomorrow. The sale of the $12 seats for the Saturday evening concerts will be held at 10 A. M. Monday, and of the $7.50 seats for the concerts on Tuesday at 10 A. M.

BOSTON EVENING RECORD.

AY SEPTEMBER 25 1

This new rule prohibiting persons from the floor (those without seats) will diminish profits not a little, at the symphony concerts, but it will be welcomed by seat-holders, who for so many years have been obliged to worm their way through perspiring crowds.

* * * * *

There are few men in Boston with a more equable temperament than Samuel Hichborn, the city assessor. For years he has been a great sufferer, but through it all he has remained good natured, pleasant and genial. Many men would give a fortune to learn the secret of his uniform good nature.

* * * * *

Boston Daily Globe.

TUESDAY, SEPT. 25, 1900.

SYMPHONY PREMIUMS HIGH.

Those Waiting for a Small Margin Were Disappointed in the Bidding at Hall This Morning.

The public auction sale of seats for the Friday afternoon rehearsals of the Symphony orchestra was resumed this morning in Symphony hall, at the corner of Massachusetts and Huntington avs, and although the number of seats to be offered at auction was less than one-third as many as on the opening day, the attendance was fully as large.

The $7.50 seats were offered this morning, which comprised the last eight rows on the floor of the hall, and the last four rows at the end of the hall in the first balcony, about 40 in all.

The sale began promptly at 10 o'clock, Walter Jackson conducting it. Bidding was spirited throughout, and not once during the morning did the premium for any seat fall below $12.50. In fact, there were few sales at that figure, the average for the morning being about $15 premium, which is in addition to the regular price of the seats for the concert season.

The highest bid of the morning was $23, for a seat in row E in the balcony, immediately back of the $12 seats.

Most of the bidding at the beginning of the sale, for seats on the floor, was started at $15, and ran up as high as $22, while the lowest premium in the first row of $7.50 seats was $15.50.

Comparatively few of the seats sold this morning were secured by ticket agents, and an unusually large number were sold singly. From inquiries made at the bureau of information it was evident that not a few of those present were expecting the premium to fall as low as $5, and some questioned the gentleman in charge of the bureau as to the probable time of reaching the seats that might go at that premium, as in former years.

Bidding for the gallery seats started at $5, and quickly ran up to $19 for the first seat, and that was about the average maintained for the row. The other three rows brought premiums averaging about $17, $16 and $15 respectively. A dozen seats in the two rear corners of the first balcony brought premiums of $14 and $14.50.

The sale occupied just two hours.

Boston Courier.

ESTABLISHED 1795. SEPT. 22, 1900.

THE NEW SYMPHONY SEASON.

There will surely be a great gathering on Monday in the new building upon which excellent judgment has bestowed the befitting and significant name of Symphony Hall. Beside the intending purchasers of seats for the coming season, there will be the curious, who want to inspect the building so far as they may and those who are interested to hear the new organ—for this hall is to have a noble new instrument of its own'—which will be played for a half an hour before the sale begins. The formal opening and dedication, so to call it, of the hall to its high purposes will be a separate occasion, when Beethoven's great mass in D will be performed by the Cecilia and a fine solo quartette supported by the full orchestra. The se ason itself may be expected to reach the highest point of worth and delight, for Mr. Gericke, who has been abroad during the summer, will prepare a set of eminently strong and beautiful programmes, and the band itself will be practically the same, although two or three individual changes may possibly be made. The solo list, so far as it is announced, includes the names of the most prominent men in the orchestra as usual, together with a mention of some European artists of the best esteem as singers or instrumentalists. The customary system of auction sale, so long established in popular approval, will be followed and we shall be much surprised if the premiums do not exceed almost any which have been hitherto obtained, even though the hearers have to establish their new relationships and test their places by that hearing from them which is the proof of the musical pudding.

HOWARD MALCOM TICKNOR.

Boston Journal.

WEDNESDAY, SEPTEMBER 26, 1900.

SYMPHONY SALE.

The $7.50 Seats for Rehearsals Bring Good Prices—Applicants Turned Away.

The second sale of Symphony seats—the $7.50 seats for the rehearsals—was run off quickly Tuesday morning, and was over by noon. There was a much smaller crowd in the hall than on Monday, but those who were there came to buy, and sales were very good. The average of premiums ranged between $15 and $25, and naturally there were no fancy prices paid for these seats. Had there been fifty or a hundred more seats Tuesday morning they could have been disposed of, as many were left disappointed, and many more came too late for the sale.

It is remarkable that people will pay more for the seats in the first row of the $7.50 section than they do for the seats in the last row of the $12 section. For instance, the premium on the last row in the balcony sold Monday was from $12 to $14, which, with the seat price, makes a total of $24 or $26. But Tuesday the seats directly behind these sold at premiums of $20 and $23, which brought the total up to $27.50 or $30.50. This may be partly due to the fact that these seats are sold early, while bidding is fresh, instead of late in the day, as is the case with the last of the $12 seats; but it is due more, probably, to the tendency of human nature to exaggerate the difference between $7.50 and $12, and, being deluded thereby into paying an exaggerated premium.

Yesterday closed the sale of seats for the Friday rehearsals.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SEPTEMBER 26,

SYMPHONY SEATS.

Second Day of Sale Brings High Prices.

EAGER BIDDING ALL DAY.

Friday's Rehearsal Tickets Sold Higher Than Ever Before—Lowest Bid of Morning Was $13—Who Will Attend Fridays.

It was with considerable surprise that the people who were gathered in Symphony Hall yesterday morning watched the sale of the seats under the balcony on the floor and those of the five rear rows opposite the stage in the first balcony.

The par value of all these seats was $7.50, and the average premium bid was about $17.50, making an unprecedented aggregate for this part of the house. So generally has it been understood that the premius here is usually about $7.50, that in some cases there were hurried borrowings of the necessary dollars, and in nearly every case there was surprise to think the competition was so lively.

The seats generally went one at a time, except when the agents spoke up, and these purchasers usually bought in four, that being the limit allowed one person at one time.

There are a great many reasons why seats went for such a high figure.

Added to all the advantages in the new building there is the element of novelty in hearing the Symphony artists in a new place, and many patrons who have sat in the same Symphony seats for years declared that the greater advantages of this hall over the other made them willing to pay more for their seats.

The lowest bid of the morning was $13, this being for seat 19 in Row PP under the balcony. The highest bid was $23.50 for 17 in Row E of the first balcony.

Friday rehearsals are the joy of the debutantes. Many were present yesterday morning, and some did their own bidding. Now and then a girl raised her own bid a dollar or so, and would have paid the money, proud of her achievement, had not the auctioneer reminded her of the etiquette of never bidding against one's self.

Among those who will attend the Friday afternoon concerts are Mrs. Frank Bartlett, Mrs. Edgar Anthony, Miss Gertrude Nickerson, Mrs. Oliver W. Mink of Manchester-by-the-Sea, Mrs. F. W. Chandler of Marlboro street, Caroline B. Balch, one of the social leaders of Newburyport; Miss J. W. Lincoln, Miss E. T. Thompson, Miss E. E. Coolidge and Mrs. L. W. Scudder. Others who bought were Dr. H. P. Mosher of Beacon street, E. W. Tyler, W. L. Lovell, T. F. Saxton, F. F. Cutter, E. R. Shippen, F. S. Sturgess and Winthrop Smith.

There was little interest in the sale of the rear seats of the $12 section on the floor, late Monday afternoon, but when the gallery seats were reached at 5:30 o'clock, even people who had been waiting since early morning were aroused to something like activity.

The first seat, right over the musicians at the proscenium arch, brought $55 premium. Then the prices increased until $33 was reached for two seats halfway back.

The best price on the other side was $90, and rear rows sold from $13 to $18.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 88.

WEDNESDAY, SEPT. 26, 1900.

A SCRAMBLE FOR SEATS.

Symphony Sale of $7.50 Places All Over in a Couple of Hours—No Sale Today.

It took just two hours to auction off the $7.50 seats for the Symphony rehearsals at Symphony Hall yesterday morning. This was not so much because of the rush with which they went—although goodness knows they went fast enough—as it was by reason of the scarcity of the $7.50 seats in the first place.

There were 8½ rows on the floor thus reserved, these being the last rows, of course, and similarly, the last 4½ rows in the first balcony were sold. The first seat sold on the floor, No. 1 in KK, brought $19.50. Two seats brought $21 and $21.50, respectively, in this row, but no others exceeded the start-off.

Row LL ran very evenly, the prices being from $18 to $22, the next being slightly lower. One seat in NN drew $21.50, but this was more the result of stubbornness than because of the virtue of the seat. The lowest premium for the $7.50 seats on the floor, and, for that matter, in the balcony, too, was $12.50, and just two seats were gotten at this rate. In general, it was not easy to get a seat for less than $21, including the "par value" of the seat.

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There will be no sale today. The sale of the $12 seats for the Saturday evening concerts will be held at 10 A. M. Monday, and of the $7.50 seats for the concerts on Tuesday at 10 A. M.

Boston Daily Globe.

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More Seats for Friday Afternoon Rehearsals Disposed of, the Top Figure Being $23.

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The highest bid was $23, for a seat in row E in the balcony, immediately back of the $12 seats.

Most of the bidding at the outset of the sale, for seats on the floor, was started at $15, and ran up as high as $22, while the lowest premium in the first row of $7.50 seats was $15.50.

Comparatively few of the seats disposed of were secured by ticket agents, and an unusually large number were sold singly. From inquiries made at the bureau of information it was evident that not a few of those present were expecting the premium to fall as low as $5, and there were questions as to the probable time of reaching the seats that might go at that premium, as in former years.

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WEDNESDAY MORNING, SEPT. 26, 1900.

BOSTON SYMPHONY ORCHESTRA.

The ever growing curiosity of the public to see the inside of the new Symphony Hall was gratified on Monday and Tuesday of this week, when for the first time the fullest opportunity was given everybody to inspect the hall in every part. On the above days the season tickets for the 24 Friday afternoon public rehearsals were put on sale at auction. The fact that every seat in the house was sold, except, of course, the second balcony, which will be given, as usual, first come, first served, to the purchasers of 25 cent tickets, and notably that the prices realized were generally better than last year, is the best possible evidence that everybody is delighted with the new hall.

And what was true of the Friday afternoon tickets should apply as well to the sales of the season tickets for the 24 Saturday evening concerts, which are announced for the coming Thursday and Friday, Sept. 27 and 28. The $12 tickets will be sold on Thursday and the $7.50 tickets on Friday. The entire second balcony will be included, as usual, in the $7.50 tickets. The arrangement of the new hall is so admirable in every way that there are no poor seats anywhere.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SEPTEMBER 27, 1

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These are offered for sale on Monday morning of each week in which there is to be a public rehearsal.

This morning at 10 o'clock the $12 seats for the twenty-four Saturday evening concerts will be offered for sale at auction, and on Friday morning, at the same hour, the $7.50 seats for the Saturday evening series.

Boston Journal.

THURSDAY, SEPTEMBER 27, 1900.

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The Official Paper of the State.

The Official Paper of the City.

TUESDAY MORNING, OCT. 16, 1900.

TEMPLE OF MUSIC.

Formal Dedication of Boston's New Symphony Hall.

An Interesting Programme Opens the Season.

Oh Art Divine, behold thy new-made dwelling:
Within its walls a solemn chant we raise;
To Thee our heart-felt homages are welling,
While in thine own pure tones is proudly swelling
The Song of Praise.

Now for the first time are the echoes blending,
Where long hereafter they shall have their home,
From Past to Future Music's greeting sending;
May it ring on, in cadence never-ending,
Through years to come.

Here shall resound the clang of happy singing,
As thy disciples gather round thy throne;
And, while the chorus in its might is ringing,
The list'ning soul from Earth to Heaven is swinging
On wings of Tone.

And when the mighty symphonies are pealing
A lofty message shall be sent abroad,
That bids "Be Still" to every earthly feeling,
While the rapt heart finds every phrase revealing
A path to God.

Peace on these portals evermore shall hover;
Where Music dwells unrest can never be;
Oh Art! teach thou the seeker to discover
Here one sweet spot where pain and strife are over,—
Because of Thee!

The reviewer promises not to burst forth thus again until another Symphony Hall is built. It was an occasion to make one poetic; the great new hall, the brilliant audience, the combination (so long denied to Bostonians) of a good organ with our excellent orchestra, the return of our honored conductor, and the performance of a work that is undeniably Titanic, but is so difficult that it is rarely heard.

Amid all the advance in science, architectural acoustics has not progressed any since the days of Pythagoras—indeed it may possibly have retrogressed, for the old Athenians probably knew, what we do not, how a hall would act upon sound, before it was actually tested. The modern architect must needs stagger on in blind experiment in the matter of his acoustical building, and such beautiful halls as Sayles Memorial in Providence, or the Trocadero in Paris, are standing proofs of the inability of the modern architect to wrest the secrets of reverberation of sound from the treasure box of nature.

Berlioz has said that a hall must be in itself a musical instrument, a perfect sounding box; yet the humiliating truth must be confessed that no architect knows what his acoustical result is to be until he has his audience in his hall and the first performance has taken place; at the best he can but copy some hall that has proved itself properly resonant, and trust the rest to providence. It was therefore an anxious moment that supervened between the gathering of the audience and the performance of the first chorus.

At the close of the first number, however, all doubts seemed set at rest. Of course, the reviewer cannot speak with absolute authority on such a point; he can only speak of the result in the place where he sat. To give a detailed and reliable account, he would need to wander from place to place during the performance. But it may be emphatically stated that the accounts gathered from three sources, in different parts of the hall, agree in praising the acoustical qualities of the building in unmeasured terms. The new hall is a success.

The Bach Chorale, which began the programme, was clear in every part, and Mr. Higginson's voice in the speech, modestly called "a report" on the programme, was easily audible in every corner. So was the ode to instrumental music, written and read by Mr. Owen Wister, and then came the "piece de resistance," the great mass.

Beethoven's Mass in D is a stupendous work, and its vocal difficulties throw even the trials of the ninth symphony chorister into the shade. It is "musician's music," and almost every one who takes honest delight in it will be found to be a professional musician or at least a very earnest student; if ever a work was "Caviare to the general," it is this mass.

One may recall the fact that Beethoven, although nominally a Catholic, was in reality somewhat agnostic and by no means a worshipper as Haydn and Mozart were, among Catholics, and Bach was, in the Protestant fold. We may recall also that Beethoven always clothed his musical thoughts in an orchestral guise, and was never a master of practical vocal expression. Under these circumstances it may be imagined that the grand points of the work were somewhat veiled, as they are in almost every performance. In ancient Athens the singers used to take pride in executing a certain kind of song written entirely in the highest register (called "Orthian"); Beethoven has produced a modern "crux" of this kind. One cannot feel easy, even as auditor, while the singers are in such evident discomfort, and while the issue of each successive battle with superhuman difficulties is in doubt.

Beethoven called this his greatest and worthiest work (Milton said his "Paradise Regained" was much better than his "Paradise Lost") and every great conductor of the world re-echoes the opinion; it is by no means a comfortable grandeur, and the glory of the symphonies is a much more readily comprehended [illegible]

[illegible] the center of the "Sanctus perdius," the fugue began, which again and again stormed the vocal heights, but it were flattery to call the result always perfect singing or excellent ensemble.

The nub of all the difficulties is found in the great fugue which ends the Credo, with the words, "Et Vitam Venturi saeculi, Amen." Here the composer has attained his highest contrapuntal power, and this becomes the climax of the work, before the end is reached, as the "Hallelujah" chorus causes the "Messiah" to attain its moment of greatest grandeur before it reaches its third part.

Such a number requires a degree of technical study on the part of the auditor before anything like comprehension or appreciation can be reached, but it is well worth the study, and such abstruse music has the advantage over mere prettiness in the fact that an easily grasped (Homophonic) number tells all that it has to say, at a first hearing, while such a magnificent piece of polyphony may seem almost ugly at first, but grows more and more attractive as one becomes familiar with the intricate design, and increases in interest with each successive hearing.

The points of absolute beauty in the Mass, however, were the "Kyrie," the "Et Incarnatus," the "Benedictus" (in which Mr. Kneisel gave a most artistic violin obligato) and the tender "Agnus Dei."

The quartette of soloists consisted of Miss Clementine De Vere, Miss Gertrude May Stein, Mr. Evan Williams and Mr. Joseph S. Baernstein. All were adequate, and praise can even go beyond this tepid adjective. Mr. Baernstein, though rather light-toned for the ensemble work, was exquisite in his solo at the beginning of the "Agnus Dei," and Miss Stein equally effective in the duet with him in the "Benedictus." Mr. Evan Williams sang with much expression whenever this was possible, in spite of the fact of his having met with a slight accident just before the performance.

Miss Clementine De Vere had just the voice for the trying soprano part, and her high voice "told" well in passages that would have exhausted many another singer.

The orchestral support was altogether praiseworthy, and the finding of a good organ, placed properly for ensemble work, and a fine organist, (Mr. Wallace Goodrich), was something so unusual in a Boston classical concert of this generation that one might readily grow ecstatically enthusiastic over it.

The Boston musical public was evidently grateful in the whole matter; they applauded Mr. Gericke to the echo, they paid a hearty tribute to the performance (and to the Cecilia chorus) at the close; and, if they did not indulge in any hurrahing, they paid to Mr. Higginson, our greatest musical benefactor, the much more eloquent tribute of rising up, "en masse," when he first came upon the platform.

Louis C. Elson.

HIGGINSON'S ADDRESS.

H. L. Higginson said, in the course of his address:—

"The directors of this building have allowed me the honor and the pleasure of welcoming to your new music hall, and they ask you to call it henceforth Symphony Hall. As no detailed report of the directors' scheme and acts has ever been made to the public, you will, perhaps, be glad to hear a few words on the subject.

"The directors have tried to fulfil the trust imposed on them and to make the hall satisfactory to you.

"If it is a success, the credit and your thanks are due to four men—Mr. McKim, Mr. Norcross, Prof. Sabine of Harvard, and, last but not least, C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall might not have been ready tonight, and I rejoice for him that his task is fulfilled.

"Prof. Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem, and, I think, with success. Prof. Cross of the Institute of Technology has also given us the benefit of his counsel, and the help of these three gentleman has been a pure labor of love. You see the handiwork of Mr. Norcross and of his excellent sub-contractors and assistants, but you have not seen their energy and patience in our behalf.

"As for Mr. McKim, he is here, but will not speak for himself, his partners and his office. Abandoning his pet idea with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes and fancies, because the directors had no more money.

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Mrs. Oliver Ditson, E. S. Draper, L. S. Dabney, Rev. E. W. Donald, Allen Danforth, W. S. Dexter.

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Boston Journal.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 17, 1900.

Mrs. George W. Ellis.

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The proscenium arch is, perhaps, the most imposing feature of the hall. It is square and 62 feet by 45 feet in dimensions. A broad band of gold comprises the frame in which is worked a handsome design, consisting of acanthus leaves and fruits. On a wide golden scroll where the keystone of the arch would naturally be is the name of Beethoven.

A fine organ takes up the entire background of the stage. The decoration of this, as well as the walls of the stage, is in light gray, while the pipes are of gold. There are entrances to the stage at the right and left, through which the musicians can enter and retire.

The organ contains 58 stops, 21 combinations, 10 couplers, 3,485 pipes. The console is movable and is attached to the organ by a flexible cable 100 feet in length. The cable contains 372 wires. In the pedal organ there is an open diapason of 32 feet pitch, the longest pipe being large enough for a man to crawl through, turn around and come out again.

Like the proscenium arch, the balcony railings are of gold color and quite showy. The tops of the balcony rails are upholstered in crimson plush.

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The acoustic properties of the hall have not yet been thoroughly tested. Special attention has been given to the matter, however, and an expert on such matters, Prof. Wallace C. Sabine, of Harvard University, has been employed to make the hall as nearly perfect as possible in this respect.

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Throughout the building is fireproof, and there are 16 exits from each balcony and from the floor, while the corridors are large enough to hold the entire audience comfortably. On the second floor is a large foyer, or promenade, with an arched ceiling and a gem of an echo. This is on the Huntington avenue side, right over the main entrance.

There are four coat-rooms, two on the floor and two in the first balcony, with a capacity of nearly 2,000 boxes. There are also spacious toilet and dressing rooms for ladies and for gentlemen.

A feature of the new hall that will be appreciated is the almost perfect system of heating and ventilation. It is a system said to be in use nowhere else in the world. The cool, fresh air is drawn in from the top of the building, and by means of fans and suction is made to pass through pipes, by which it can be fixed at any temperature, hot or cold, and then is forced into the auditorium from perforations in the ceiling and out again through registers in the floor. In this way it is claimed that the air will be kept constantly cool and fresh.

The rise in the floor of the auditorium begins at the letter K, and extends to the back wall of the hall; rises, also, in both balconies, both in the center and on the sides.

There is a marquise over the Massachusetts avenue entrance, 65 feet in length, which is for the convenience of carriaged principally. There will also be ticket offices located at this entrance. The main entrance, however, is on Huntington avenue.

The exterior of the building suggests the architecture of the North Italian Renaissance. It is very plain, but substantial looking. Ground was broken June 12, 1899. The builders were the Norcross Bros.; the architects, McKim, Mead & White, and the heating and ventilating apparatus was put in under the direction of Alfred R. Wolff, heating expert, of New York.

At the recent auction of the seats for the concerts this season a premium of $1,120 was paid for two seats.

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BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
TUESDAY MORNING, OCT. 16, 1900.

TEMPLE OF MUSIC.

Formal Dedication of Boston's New Symphony Hall.

An Interesting Programme Opens the Season.

Oh Art Divine, behold thy new-made dwelling:
Within its walls a solemn chant we raise;
To Thee our heart-felt homages are welling,
While in thine own pure tones is proudly gwelling
The Song of Praise.

Now for the first time are the echoes blending,
Where long hereafter they shall have their home,
From Past to Future Music's greeting sending;
May it ring on, in cadence never-ending,
Through years to come.

Here shall resound the clang of happy singing,
As thy disciples gather round thy throne;
And, while the chorus in its might is ringing,
The list'ning soul from Earth to Heaven is swinging
On wings of Tone.

And when the mighty symphonies are pealing
A lofty message shall be sent abroad,
That bids "Be Still" to every earthly feeling,
While the rapt heart finds every phrase revealing
A path to God.

Peace on these portals evermore shall hover;
Where Music dwells unrest can never be;
Oh Art! teach thou the seeker to discover
Here one sweet spot where pain and strife are over,—
Because of Thee!

The reviewer promises not to burst forth thus again until another Symphony Hall is built. It was an occasion to make one poetic; the great new hall, the brilliant audience, the combination (so long denied to Bostonians) of a good organ with our excellent orchestra, the return of our honored conductor, and the performance of a work that is undeniably Titanic, but is so difficult that it is rarely heard.

Amid all the advance in science, architectural acoustics has not progressed any since the days of Pythagoras—indeed it may possibly have retrogressed, for the old Athenians probably knew, what we do not, how a hall would act upon sound, before it was actually tested. The modern architect must needs stagger on in blind experiment in the matter of his acoustical building, and such beautiful halls as Sayles Memorial in Providence, or the Trocadero in Paris, are standing proofs of the inability of the modern architect to wrest the secrets of reverberation of sound from the treasure box of nature.

Berlioz has said that a hall must be in itself a musical instrument, a perfect sounding box; yet the humiliating truth must be confessed that no architect knows what his acoustical result is to be until he has his audience in his hall and the first performance has taken place; at the best he can but copy some hall that has proved itself properly resonant, and trust the rest to providence. It was therefore an anxious moment that supervened between the gathering of the audience and the performance of the first chorus.

At the close of the first number, however, all doubts seemed set at rest. Of course, the reviewer cannot speak with absolute authority on such a point; he can only speak of the result in the place where he sat. To give a detailed and reliable account, he would need to wander from place to place during the performance. But it may be emphatically stated that the accounts gathered from three sources, in different parts of the hall, agree in praising the acoustical qualities of the building in unmeasured terms. The new hall is a success.

The Bach Chorale, which began the programme, was clear in every part, and Mr. Higginson's voice in the speech, modestly called "a report" on the programme, was easily audible in every corner. So was the ode to instrumental music, written and read by Mr. Owen Wister, and then came the "piece de resistance," the great mass.

Beethoven's Mass in D is a stupendous work, and its vocal difficulties throw even the trials of the ninth symphony chorister into the shade. It is "musician's music," and almost every one who takes honest delight in it will be found to be a professional musician or at least a very earnest student; if ever a work was "Caviare to the general," it is this mass.

One may recall the fact that Beethoven, although nominally a Catholic, was in reality somewhat agnostic and by no means a worshipper as Haydn and Mozart were, among Catholics, and Bach was, in the Protestant fold. We may recall also that Beethoven always clothed his musical thoughts in an orchestral guise, and was never a master of practical vocal expression. Under these circumstances it may be imagined that the grand points of the work were somewhat veiled, as they are in almost every performance. In ancient Athens the singers used to take pride in executing a certain kind of song written entirely in the highest register (called "Orthian"); Beethoven has produced a modern "crux" of this kind. One cannot feel easy, even as auditor, while the singers are in such evident discomfort, and while the issue of each successive battle with superhuman difficulties is in doubt.

Beethoven called this his greatest and worthiest work (Milton said his "Paradise Regained" was much better than his "Paradise Lost") and every great conductor of the world re-echoes the opinion; it is by no means a comfortable grandeur, and the glory of the symphonies is a much more readily comprehended greatness.

[illegible] was delicious to speak of the singing in anything but praise—because it is so near the boundary line of impossibility; one could admire the courage of the "enfans perdus," the forlorn hope, which again and again stormed the vocal heights, but it were flattery to call the result always perfect singing or excellent ensemble.

The nub of all the difficulties is found in the great fugue which ends the Credo, with the words, "Et Vitam Venturi saeculi, Amen." Here the composer has attained his highest contrapuntal power, and this becomes the climax of the work, before the end is reached, as the "Hallelujah" chorus causes the "Messiah" to attain its moment of greatest grandeur before it reaches its third part.

Such a number requires a degree of technical study on the part of the auditor before anything like comprehension or appreciation can be reached, but it is well worth the study, and such abstruse music has the advantage over mere prettiness in the fact that an easily grasped (Homophonic) number tells all that it has to say, at a first hearing, while such a magnificent piece of polyphony may seem almost ugly at first, but grows more and more attractive as one becomes familiar with the intricate design, and increases in interest with each successive hearing.

The points of absolute beauty in the Mass, however, were the "Kyrie," the "Et Incarnatus," the "Benedictus" (in which Mr. Kneisel gave a most artistic violin obligato) and the tender "Agnus Dei."

The quartette of soloists consisted of Miss Clementine De Vere, Miss Gertrude May Stein, Mr. Evan Williams and Mr. Joseph S. Baernstein. All were adequate, and praise can even go beyond this tepid adjective. Mr. Baernstein, though rather light-toned for the ensemble work, was exquisite in his solo at the beginning of the "Agnus Dei," and Miss Stein equally effective in the duet with him in the "Benedictus." Mr. Evan Williams sang with much expression whenever this was possible, in spite of the fact of his having met with a slight accident just before the performance.

Miss Clementine De Vere had just the voice for the trying soprano part, and her high voice "told" well in passages that would have exhausted many another singer.

The orchestral support was altogether praiseworthy, and the finding of a good organ, placed properly for ensemble work, and a fine organist, (Mr. Wallace Goodrich), was something so unusual in a Boston classical concert of this generation that one might readily grow ecstatically enthusiastic over it.

The Boston musical public was evidently grateful in the whole matter; they applauded Mr. Gericke to the echo, they paid a hearty tribute to the performance (and to the Cecilia chorus) at the close; and, if they did not indulge in any hurrahing, they paid to Mr. Higginson, our greatest musical benefactor, the much more eloquent tribute of rising up, "en masse," when he first came upon the platform. Louis C. Elson.

HIGGINSON'S ADDRESS.

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Throughout the building is fireproof, and there are 16 exits from each balcony and from the floor, while the corridors are large enough to hold the entire audience comfortably. On the second floor is a large foyer, or promenade, with an arched ceiling and a gem of an echo. This is on the Huntington avenue side, right over the main entrance.

There are four coat-rooms, two on the floor and two in the first balcony, with a capacity of nearly 2,000 boxes. There are also spacious toilet and dressing rooms for ladies and for gentlemen.

A feature of the new hall that will be appreciated is the almost perfect system of heating and ventilation. It is a system said to be in use nowhere else in the world. The cool, fresh air is drawn in from the top of the building, and by means of fans and suction is made to pass through pipes, by which it can be fixed at any temperature, hot or cold, and then is forced into the auditorium from perforations in the ceiling and out again through registers in the floor. In this way it is claimed that the air will be kept constantly cool and fresh.

The rise in the floor of the auditorium begins at the letter K, and extends to the back wall of the hall; rises, also, in both balconies, both in the center and on the sides.

There is a marquise over the Massachusetts avenue entrance, 65 feet in length, which is for the convenience of carriages principally. There will also be ticket offices located at this entrance. The main entrance, however, is on Huntington avenue.

The exterior of the building suggests the architecture of the North Italian Renaissance. It is very plain, but substantial looking. Ground was broken June 12, 1899. The builders were the Norcross Bros.; the architects, McKim, Mead & White, and the heating and ventilating apparatus was put in under the direction of Alfred R. Wolff, heating expert, of New York.

At the recent auction of the seats for the concerts this season a premium of $1,120 was paid for two seats.

[6]

INCOMPLETE

...TUESDAY, OCTOBER ..., 1900.

CITY'S NEW GLORY.

Symphony Hall Seen by the Public.

A MEMORABLE OCCASION.

Society and Talent Worship at Music's Shrine.

ACOUSTIC EXCELLENCE ACHIEVED.

A Solemn Mass of Beethoven Is Magnificently Rendered.

No more brilliant or important event has ever figured in the musical history of Boston, it is quite safe to say, than that which occurred in so eminently successful a manner last evening—the formal inauguration of Symphony Hall. For weeks the opening concert has been awaited. For years Boston's music lovers—and their name is legion—have patiently looked forward to and waited and hoped for a new home for its peerless orchestra, a new temple of music in music's highest forms.

Last night marked the culmination. The desire for the new building finally evolved into the accomplished fact when Conductor Wilhelm Gericke stepped between his musicians, re-enforced by a full chorus composed of over 250 members of the Cecilia Society, eminent soloists and a splendid organ on the one hand, and an audience which represented the best brains and culture of the commonwealth on the other.

The new hall has been so thoroughly described in The Herald that there is no necessity for dwelling upon it from that standpoint again. Suffice it to say that it made an indescribably charming appearance with its flood of electric light, its chaste and harmonious coloring, the modesty and yet effectiveness of its ornamentation and the excellent taste that has been maintained in the decorative aspect of the auditorium generally. Still more, it is gratifying to be able to state that the acoustic qualities of the hall are surprisingly near perfection. In this respect, particularly, it is a vast improvement on the old Music Hall, and congratulations are in order for the felicitious success that has been achieved in this highly important regard.

The broad aisles and that ease with which visitors could reach and leave their places in the auditorium met with instant appreciation. In fact, everybody was pleased, and it may be confidently stated that the splendid new temple of music is about all that could be possibly desired. Perhaps there were more draughts through the open doors than were quite to the comfort of those in the vicinity of them, but that will doubtless be remedied.

But there was nothing to carp at, and here were innumerable things to praise. Some of the latter were little and some were great. The uniforming of the ushers would seem a small matter—yet the neat, quiet and thoroughly tasteful uniforms which were seen on the employes of the hall last evening were a welcome change from the evening dress or gaudy trappings often seen in halls and theatres, and they were noted with approbation. The same taste appeared in other ways.

Palms and greens, placed in corridors and hallways, greatly softened the effect of bare walls and marble staircases. For last evening, owing to the size of the chorus, an addition was built to the stage. The organ console was placed directly before the conductor's desk.

After the splendid Bach chorale was rendered, Mr. H. L. Higginson stepped upon the stage and rendered what he was pleased to term a "report." He was given an inspiring greeting, the entire audience rising to do honor to the man who has done so much to make Symphony Hall possible. A well meant but poorly planned attempt to cheer him in no way detracted from the sincerity and meaning of the tribute which was paid. Said he:

"The directors of this building have ...ed me the honor and the pleasure ...ecoming to your new music hall, ... ask you to call it henceforth ...all. As no detailed report ...rs' scheme and acts has ...e to the public, you will, ... bear a few words on ...

...ied to fulfil the ... and to make the ... After a long ...te as the best in ...y bought it at ... foot paid ... ...ricultural Hall ...red lost ...

which you will presently hear the quality.

If it is a success, the credit and your thanks are due to four men—Mr. McKim, Mr. Norcross, Prof. Sabine of Harvard University, and, last but not least, Mr. C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall might not have been ready tonight, and I rejoice for him that his task is fulfilled. Prof. Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem, and, I think, with success. Prof. Cross of the Institute of Technology has also given us the benefit of his counsel, and the help of these three gentlemen has been a pure labor of love. You see the handiwork of Mr. Norcross and of his excellent subcontractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr. McKim, he is here, but will not speak for himself, his partners and his office. Abandoning his pet idea with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes and fancies, because the directors had no more money.

Our capital is $500,000, of which $410,-

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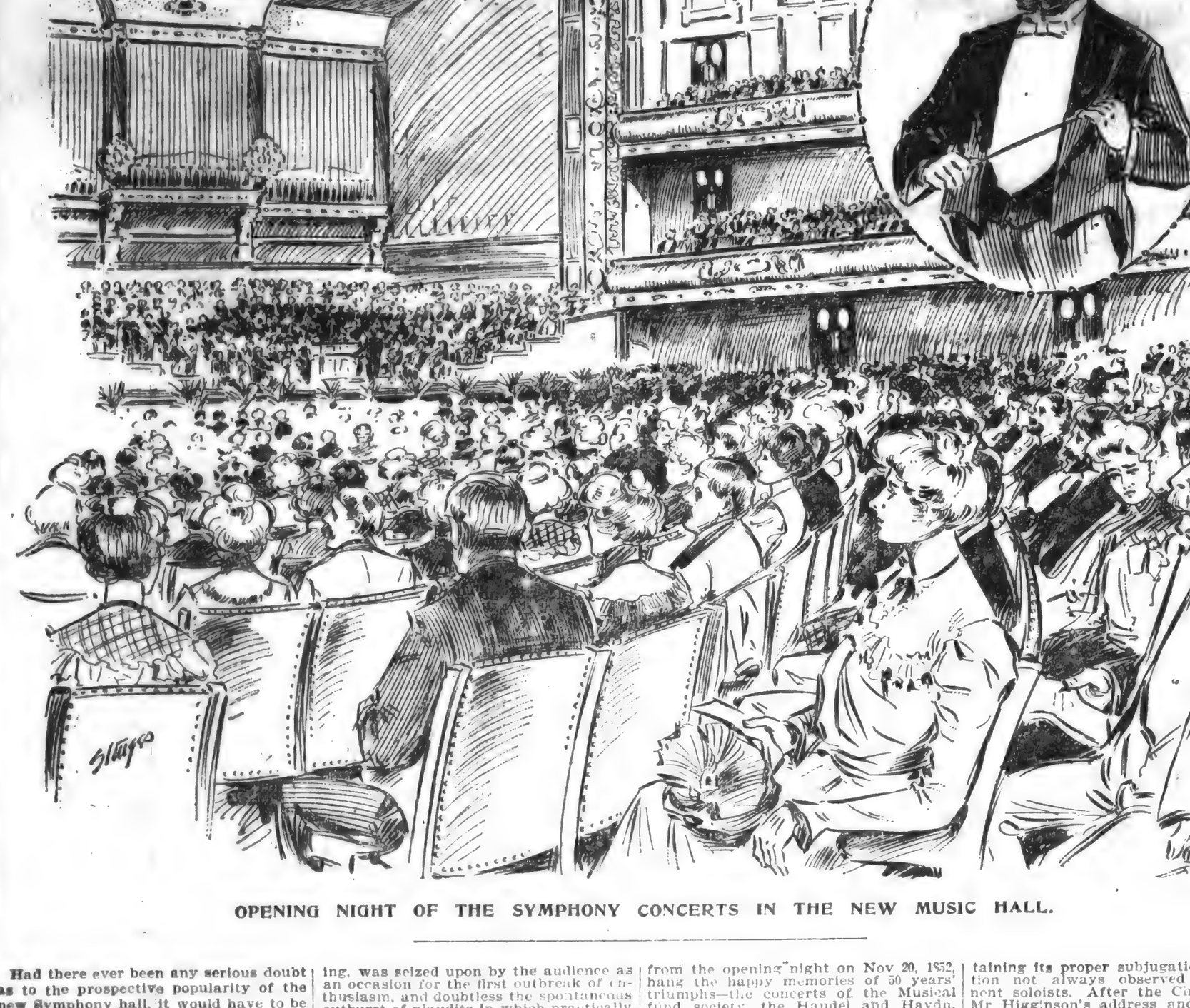
STON GLOBE—TUESDAY, OCTOBER 16, 1900.

OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.

Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.



OPENING NIGHT OF THE SYMPHONY CONCERTS IN THE NEW MUSIC HALL.

Had there ever been any serious doubt as to the prospective popularity of the new Symphony hall, it would have to be declared completely banished after the experiences incident to last evening's dedication.

For not only was the stately and beautiful temple, which is to be henceforth devoted to the worship of the goddess of music, filled by an audience representative of the wealth and cultured circles of Boston society, to a remarkable degree, but evidences of the complete satisfaction of everybody with the edifice and all its appointments were so apparent that even the most casual observer would not fail to see and understand them.

There was a bustling kind of subdued enthusiasm, and a sort of joyous murmer of general conversation to be heard, continually, both before the program chosen for the dedication of the hall began, and during the intermission, that probably never was known in like degree in old Music hall, and which testified as unmistakably as though in spoken phrase that everybody was happy in the new environment and felt justified in looking forward to many a happy hour in the future under like conditions.

The dedicatory program, conducted by Mr Wilhelm Gericke, was as follows:

Chorale ..... Bach
A report by H. L. Higginson.
The Bird of Passage, an ode to instrumental music ..... Owen Wister
Missa Solemnis ..... Beethoven

The joint participation of the symphony orchestra and the Cecilia society —the latter with augmented ranks—and of such noted artists as Mme Clementine de Vere, Miss Gertrude May Stein, Messrs Evan Williams, Joseph Baernstein and J. Wallace Goodrich and Franz Kneisel, certainly was calculated to give abundant promise of an evening of rare artistic enjoyment to lovers of the highest class music, and it is probably no exaggeration to say that so brilliant and picturesque an audience amid such chaste and harmonious surroundings has never before been seen in Boston.

A Symphony Audience.

It speaks volumes for the facilities of the new hall for receiving its patrons that during the half hour previous to the hour when the concert began there were probably no less than 250 carriages discharged their fashionable occupants at the eight or 10 entrances to the building, and that all were able to enter the hall as fast as they arrived without the slightest confusion or discomfort to anyone.

Under the "dress" gathering it was not extraordinarily so, for not a single decollete gown was seen save upon the platform, though the costumes worn by the female portion of the audience were prevailingly of rich fabrics and of rare and delicate shades and designs.

Possibly it may have been that this notable absence of display in feminine raiment was characteristic of the contrast between the taste of Boston society and that of New York, as shown upon similar occasions, rather than having been due to any general sentiment that last night's event did not call for an exhibition of the choicest product of the modiste's art.

Most of the familiar faces of substantial citizens known as faithful devotees of music were to be seen scattered about the auditorium, many professionals and teachers being seen in the balconies, more or less diligently following the score, which could be seen in great number.

Mrs John L. Gardner sat in the front row of the first balcony, at about the middle of the hall, accompanied by Mr George Proctor, the pianist, who held a score book which Mrs Gardner followed with the closest attention all the evening, frequently accentuating her interest by a marked swaying of her head and shoulders to the rhythm of the music.

The picture as the more marked as the famous little social leader was in deep mourning, the somberness of which was relieved only by a long string of diamonds that hung loosely about her neck.

The picture on the stage, framed by the beautiful golden proscenium arch, was even more attractive than that in the body of the hall.

The stage had been widened, temporarily, fully 15 feet, in order to accommodate the singers and musicians required, and the result was that half a dozen of the front rows of seats in the hall had to be dispensed with.

The women of the Cecilia society, who were massed on each side of the stage in ascending tiers, appeared like great banks of beautiful flowers, in their gowns of various delicate tints, for all were in evening dress and more in somber colors.

The men singers were massed at the back, against the organ, and the orchestra, what might be called the pit of the small amphitheater comprising the stage grouping, the soloists, the organist and his console and Mr Gericke, the director, being stationed in the center, and at the front of the platform.

Plaudits for Mr Gericke.

The entrance of Mr Gericke, preparatory to taking up his baton for the evening, was seized upon by the audience as an occasion for the first outbreak of enthusiasm, and doubtless the spontaneous outburst of plaudits in which practically the entire 3000 auditors appeared to take part, expressed not only their admiration for the great conductor and his past work, but also the concentrated satisfaction which they derived from their delightfully easy and homelike surroundings.

Bach's chorale, which was very brief, probably not lasting over five minutes, was no sooner concluded that the striking face and figure of Maj Henry L. Higginson was seen coming toward the front of the platform.

A sight of the man who has done so much for the cultivation and improvement of Boston's musical taste was enough to arouse a second outburst of applause, in which the spirit of genuine affection was conspicuously manifest.

A laughable episode immediately followed, when one enthusiastic Harvard graduate arose in the audience and called for a volley of Harvard cheers for the major.

Owing to the applause, just subsiding, and the unexpected nature of the request, and just possibly to the scarcity of Harvard men in the hall, the man who called for the cheers gave them very unaccompanied by any one else, but he did his self-appointed duty nobly, keeping up the true Harvard vociferousness to the end, and arousing a unified demonstration of genuine applause and merriment, Maj Higginson himself being unable to refrain from participating in the laughter at the faux pas of his zealous friend and admirer.

Maj Higginson's Speech.

Maj Higginson's speech, delivered in his always enjoyable conversational way, was as follows:

"The directors of this building have allowed me the honor and the pleasure of welcoming our new music hall, and they ask you to call it henceforth Symphony hall. As no detailed report of the directors' scheme and acts has ever been made to the public, you will perhaps be glad to hear a few words on the subject.

"The directors have tried to fulfil the trust imposed on them and to make the hall satisfactory to you. After a long search they chose this site as the best in Boston, and in 1893 they bought it at about the price per foot paid for the opposite lot, where the Horticultural hall is to stand. They pondered long over plans, and finally, laying aside with regret Mr McKim's beautiful design after the Greek theater, they adopted the shape of hall now in fashion and of late in vogue because successful. In this decision they have put aside the convictions and wishes of the architect—and they may have erred.

"It was no easy matter to achieve the absolute needs of the hall without injury to its beauty and without undue expense. They sought diligently to place a second and smaller room for chamber music or lectures within the space of the exterior walls, but found that such a plan would only result in a compromise, giving you two poorer halls. Therefore they have built this hall, of which you will presently hear the quality.

"If it is a success, the credit and your thanks are due to four men—Mr McKim, Mr Norcross, Prof Sabine of Harvard university, and, last but not least, Mr C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall might not have been ready tonight, and I rejoice for him that his task is fulfilled. Prof Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem, and, I think, with success. Prof Cross of the Institute of Technology has also given us the benefit of his counsel, and the help of these three gentlemen has been a pure labor of love. You see the handiwork of Mr Norcross and of his excellent subcontractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr McKim, he is here, but will not speak for himself, his partners and his office. Abandoning his pet idea with absolute cheerfulness, he gave himself to devise a plan entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes and fancies, because the directors had no more money.

"Our capital is $750,000, of which $610,700 has been subscribed, and, as this sum was far too small, the directors have borrowed the remaining sum, which is about $250,000, making the total cost rising $750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for 10 years to me, who am to meet costs of administration, taxes and all charges, and to pay to the stockholders the rest of the receipts.

"Let me add that the beauty of the hall has been won entirely by Mr McKim, and I hope that it pleases you. I think it very handsome and know that it is convenient and entirely safe. With the exception of the wooden floors laid directly on masonry and steel, the hall is built of brick, tile, steel and plaster, according to the foremen, Mr French, it cannot be burned, and thus the fear of fire which has hung over us for 29 years in the old hall is gone forever.

Memories of Other Days.

"It had long been clear that 'as home of music in Boston must be moved, for the old Music hall was faulty in safety, in ventilation, in convenience, in lack of a good organ, and, to a certain degree, in acoustics. Around the old hall, from the opening night on Nov 20, 1852, hang the happy memories of 20 years' triumphs—the concerts of the Musical fund society, the Handel and Haydn, the Germania, the Harvard musical society, the Apollo, the Cecilia—of Sontag, Alboni, Carl Eckert, Bergman, Thomas, Zerrahn, Thalberg, Rubinstein, Von Bulow, Wieniawski, Ole Bull, Sarasate, Porewski, Patti, Nilsson, Scmbrich, Lehmann, Fernina and countless artists—of great organ recitals, as well as echoes of noble sermons and church services, of lectures, of great public meetings—nor can any one forget the men who, from public spirit, built the old hall, with one gentleman at their head whose life and means without stint were devoted to art—Mr Charles C. Perkins.

"The old Music hall had become a sacred temple for our city, which had made many generations happy, and which it was said to leave; but the longest need of change quickened in 1859 by the supposed certainty of a street through the hall, moved you to offer your money freely during a period of financial distress and thus to give to the city this new home. To me it was of still moment, for without it the life of the orchestra would have ceased, and I have never said how deeply your sympathy and generosity touched me.

"It is all as it should be. Certain citizens of Boston build a hall, without regard to return in money, and by this act care for the happiness, the convenience, the education, of the inhabitants for 20 miles around this spot; and it is fitting in a republic that the citizens, and not the government in any form, should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and of art.

"As for the orchestra, it is always with us, and is always trying to improve itself—thus far with success. It is nearly of age, and is always glad to open for itself. Of its knowledge, its skill, its artistic qualities, its constant devotion to the best work year after year, of its consequent power to play its great repertory, I have no adequate words to speak—nor can I tell you how highly I prize our great string and wind-players, let alone our conductor, who has formed the orchestra and led it so long and who, I fear, even to save his men or me toil and trouble, lowered one jot his lofty standard of performance. I am very proud of them and of them; this band of artists, and I again thank them with all my heart, for they have done our city and our country signal and intelligent service, such as ennobles and educates a nation.

"Whether this hall can ever give so much joy to our people as the old Music hall no one can tell. Much depends on the public, which has always been loyal and stanch to the orchestra, and for the orchestra I can only promise in return that it will try to do its share.

"A gentleman rich in traditions and inheritances of art, poetry and music for several generations—himself a musician—has at my request written an ode which he will recite to you."

Mr Wister Presented.

At this point Maj Higginson presented Owen Wister, a young Philadelphian, who is a grandson of the late Fanny Kemble, the tragedienne, and great-grand nephew of the original Mrs Siddons and the famous John Philip and Charles Kemble. Mr Wister read quite a long ode to instrumental music, written by himself and entitled "The Bird of Passage."

An innovation that is to become permanent, and undoubtedly to prove a most popular one and which is a natural consequence of a hall constructed at the grand opera and "pop" concerts in it to years, was an intermission of 15 minutes about the middle of the program, during which the greater part of the audience promenaded about the spacious and cheerful lobbies, which are commodious enough to accommodate a crowd greater than the hall itself is capable of holding.

The avidity with which the opportunity was taken advantage of, last night, leaves no occasion to question that the promenade is destined to become a most attractive and enjoyable feature of the coming season's symphony concerts.

Both conductor Gericke and Mme de Vere, in speaking to a Globe representative, after the concert, had nothing but unqualified praise for the new hall, both from the standpoint of artistic taste and for its acoustic properties. Both declared that in the latter respect nothing more could be asked for.

Bach and Beethoven.

Bach's Chorale served as an introduction to the evening's program, the simplicity of form and brevity of the composition allowing the two musical contingents to become acquainted, as it were, before attempting the more serious work, Beethoven's mass. The singers acquitted themselves admirably as a rule, although in a few instances anticipating the beat of the director and making the attack a little uneven in volume and lacking in promptness. The orchestra played faultlessly, and the quality of the organ, or rather such portions of the register as was shown by Mr Goodrich, indicated that the instrument was all, and even more, than had been claimed for it.

The quartet singing by Miss de Vere, Miss Stein, Mr Williams and Mr Baernstein was most praiseworthy, their voices blending well and each maintaining its proper subjugation, a condition not always observed by prominent soloists. After the Chorale came Mr Higginson's address and the original ode by Mr Owen Wister, and following these the principal musical feature of the evening, Beethoven's mass in D for chorus, solo quartet, orchestra and organ, a composition which was last given in full by the Cecilia society in March, 1897, under Mr Lang's direction.

The enormous difficulties of the work render even an acceptable interpretation one hard to accomplish except by a choral body of exceptional ability. The organ is an important adjunct in the score, there is nothing that can strictly be called a solo for either organ or voice, and the chorus work is almost continuous. The quartets are frequently introduced, and the scoring for brasses is notably intricate. All in all, it is generally considered to be the most difficult work ever written for orchestra and chorus, so one may judge of the enormous amount of labor involved in interpreting Beethoven's "Missa Solemnis."

The music is divided, according to ecclesiastical form, into "Kyrie," "Gloria," "Credo," "Sanctus" and "Agnus Dei," each one elaborately extended. The Cecilia sang beautifully and enthusiastically, and observed all the lights and shades of the work, just as Mr Gericke signaled. The reiterated "Amens" were generally very smooth in exclamation, and the harmonious ensemble was preserved throughout in the most artistic manner. The changing tempo in the "Kyrie," usually a rough performance, went very well indeed, and the whole performance was highly to be commended.

The orchestra played as "one man" and showed that the grand organization was, as ever, one of the foremost in the world. Mr Kneisel's violin part in the "Sanctus" was beautifully given and throughout the evening chorus and orchestra vanished but little from a perfect unison in performance.

Mme de Vere's pure and high soprano voice was heard to great advantage and Miss Stein's contralto was very effective, although a trifle light in the fortissimo passages.

Mr Williams sang charmingly, although he was suffering greatly all the evening by reason of a severe accident which injured his right leg and almost compelled him to retire from the platform. Mr Baernstein was as satisfactory as ever. Mr Goodrich's organ work was all that could be desired, a fine performance on a magnificent instrument. The performance was a notable one in the musical annals of Boston and one long to be remembered by every one in the audience.

Who Were There.

The following list embraces the subscribers and others present. Many of the former were, of course, accompanied by several members of their families or by friends:

Mr Wm Endicott Jr
Mrs James T Fields
Mr & Mrs Hunnewell Jr
Mrs A Hemenway Jr
Mr F Pierson Beebe
Mr & Mrs T A Beebe
Mr & Mrs A A Carey
Mr & Mrs S Carr
Mr E S Converse
Mr F G Blake
Mr W F Blackmar
Mr F L Ames
Prof & Mrs B J Lang
Mrs F B Greene
Mr John K Paine
Mr Jas J Putnam
Mr Thomas W Lawson
Mrs Richard Olney
Mr Henry Lee Morse
Mr Grant Walker
Mr Henry Woods
Mr J W Wheelwright
Mrs Mary E Lowell
Mr & Mrs T J Coolidge Jr
Mrs Alice F Cary
Mr Francis V Balch
Mr Elliot Hubbard
Mr & Mrs Charles Head
Mr W D Hunt
Mr C E Guild Jr
Mr George B Fabyan
Mr R D Evans
Miss Mary Sanford
Mr Dana Estes
Miss Charles W Eliot
Mrs Oliver Ditson
Mr Louis Cabot
Col Henry Walker
Mr E C Codman
Mr E W Codman
Hon Eben S Draper
Dr W D Bradford
Mrs Susan L Aspinwall
Mr James Howe
Mr & Mrs W Donald
Mrs E W Fairchild
Mr Frederick P Fish
Gen W W Blackmar
Mrs Charles Faulkner
Mrs Arthur Foote
Prof Elliot W Norton
Mrs W G Deering
Miss Lyman
Mr Matthew Luce Jr
Mr & Mrs Bayard Tuckerman
Mr & Mrs J Burnham
Mr C O Baker
Mr Mason A Pevear
Mr Oliver W Mink
Mr Lawrence Minot
Mr William Minot
Mr Henry Saltonstall
Mr S L Thorndike
Mr David P Kimball
Mr & Mrs Eben D Jordan
Dr & Mrs Richardson
Mr Arthur Reed
Mr & Mrs W A Russell
Mr Frederic C Shattuck
Mrs G H Shaw
Mr & Mrs F E Peabody
Miss E Peabody
Mr & Mrs E D Jordan
Miss Sarah O Jewett
Mr & Mrs H Parkman
Mr W C Lovering
Mr & Mrs F E Sears Jr
Mr & Mrs G L Peabody
Mr & Mrs C H Cotting
Miss Bigelow
Mr & Mrs G Shattuck
Mr & Mrs J Abbott
Mrs R S Fay
Mr F F Hamlin
Mr & Mrs F H Peabody
Mr & Mrs P E Sears
Mr & Mrs Wm Hooper
Mr Henry S Grew
Mr John C Gray
Mr & Mrs N W Rice
Miss Rice
Mr James Howe
Mr & Mrs E F Stone
Mr Edward Atkinson
Mr Henry Rogers
Bishop & Mrs Lawrence
Mr & Mrs H H Clement
Mr Geo F Babbitt
Mr Geo L Osgood
Mrs F E Zerrahn
Mr George D Law
Mr & Mrs Henry K Bradley
Mr L M Stockton
Miss Madeline C Mixter
Miss Florence F Engle
Miss Gertrude Coleman
Mr Albert E Taylor
Miss Teresa Engle
Mr Quincy A Shaw
Mr & Mrs Alex Steinert
Mr Chas E Sampson
Mr Chas H Stearns
Mrs Eben H Weld
Mr & Mrs H M Whitney
Mr Samuel D Warren
Mr A Shuman
Mr & Mrs W F Thomas
Mr George C Lee
Mr T Deane Boardman
Col & Mrs Albert A Pope
Mrs S E Morse
Mr & Mrs Bacon Sumner
Mr & Mrs W H Sands
Miss Sands
Mr & Mrs W Bodman
Mr E Bodman
Mr & Mrs R P Blake
Mrs H L Higginson
Mrs A M Stovell
Mr & Mrs J Coolidge Jr
Mr & Mrs J Means
Mr & Mrs H Means
Prof & Mrs Michael Mrs F W Fay
Mr & Mrs J M Sears
Mr & Mrs R M Saltonstall
Mr W L Greene
Mr P B Harris
Mr & Mrs F K Castle
Mr J G Deshon
Mr & Mrs J Bradlee
Mr & Mrs F K Lothrop
Mr & Mrs W H Lothrop
Mrs F Spargo
Miss Nathan Matthews
Mr & Mrs Gaston E Boit
Charles and friend
Mr Geo C W Wilder
Mr & Mrs Wm Gaston
Mr & Mrs Wm Endicott
Mr & Mrs Wm Endicott Jr
Mr & Mrs Wm Endicott 3d
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Mr & Mrs Wm Endicott 100th

America's Superb New Home of Symphony

Boston Will Formally Open and Dedicate Its Great Hall To-Morrow Night with an Elaborate Program, and All the Leaders of New World Music Will Be Present.

Miss Mary Moss Writes of the Event for "The Press."

Boston dedicates its new Symphony Hall to-morrow and none are better able to tell what this means than Miss Mary Moss, who stands for all that is best in musical life of Philadelphia. She has written exclusively for "The Sunday Press" the following description of the new hall which will enshrine the great orchestra so well-known to Philadelphians.

A MUSICAL event of unusual real and also sentimental interest will take place in Boston to-morrow night, the formal opening of the new Symphony Hall.

This building will replace the famous old Music Hall, which dated from 1852, when the need for it was brought to a climax by the lack of a suitable place where Jenny Lind could be heard to advantage.

In sixty days a committee raised the required sum of $100,000, and on November 20, 1852, 2500 people attended the opening concert.

The program consisted of the overtures to the "Zauberflote" and Oberon, and the Andante of Beethoven's C minor symphony, played by the Musical Fund Orchestra. The Handel and Hadyn Society and the Musical Education Society sang choruses. There were part songs by the Liederkrantz, solos by Madame Alboni and a "Greeting to the Fatherland" by the Germania Serenade Band. A pleasingly varied selection, contrasting oddly with the concert given last Spring, when the old Music Hall was formally closed, with ceremonies suited to the obsequies of a long cherished friend. The Symphony Orchestra, under Gericke, played a carefully selected program. The choice of a symphony, Beethoven's Mirth, sufficiently indicates the serious and emotional character of the occasion. The inadequacy of the building, its wretched acoustics, level floor, utter lack of protection from fire, and absence of all conveniences could no longer be endured, but, lovingly mindful of years of faithful service, the citizens publicly bade the old house a dignified farewell.

Those walls, bare enough to the eye, were rich in varied memories. They had witnessed stirring scenes, when Wendell Phillips gave his famous Sunday night lectures while a picked band of enthusiastic young men guarded the doors against expected attacks of a mob fanatically opposed to Abolitionists. Concerts of all kinds have been given there by artists big and small, by the Handel & Haydn Choral Society, and, above all, by that great orchestra which is so integral a part of Boston's musical life.

For a decade or more a movement has been afoot to raise money for a new hall. Finally a company was formed and stock issued to the amount of $500,000, a large part of which was subscribed for by Mr. Henry Higginson, who, with public-spirited generosity, has been most instrumental in helping his orchestra to a fitting habitation. The only privilege accorded to the stockholders is the right to buy their tickets in advance of the general public.

There is a legend that when the funds had been secured a serious obstacle cropped up, in the shape of the statue of Beethoven. Many years ago, two brothers, young men of moderate means, but princely generosity, commissioned Crawford, the sculptor (father of Marion Crawford) to make a statue of Beethoven, which they gave to the Handel & Haydn Society, to be used as an ornament for the Music Hall. The trouble was that no one could exactly remember whether this gift was intended to adorn that particular edifice, or whatever building should shelter the city's musical life. The donors could no longer be consulted, and in so conscientious a community as Boston this doubt naturally produced a deadlock, until the matter was compromised by putting the statute, at least for the time being, in the Public Library, and then the way was clear for the building of the new Symphony Hall.

It was designed by Messrs. McKim, Mead and White, of New York, in the severest style of North Italian Renaissance architecture. The walls are of "natural" colored brick, with facade and pillared portico of grayish white granite. The plainness of the exterior has called forth a certain note of unspoken apology in the many eulogiums that have been bestowed upon the building in Boston; but this very simplicity, with its justness of proportion, and absolute fitness for the purpose for which it is designed, cannot fail to satisfy any intelligent critics, and the internal arrangements are extraordinary in their completeness.

The hall is oblong, with a main floor and two balconies. The rows of seats, straight in the middle, at the ends curve slightly toward the stage. The incline of the floor is adjusted that every seat has a good view of the stage, all seats are the same size, and all are comfortable; moreover, they are covered with substantial green leather, which is both sightly and free from the burr-like adhesiveness of velvet. The seating capacity is 2569, against 2387 of the old hall.

The color scheme of the interior is gray, lightened with gold, but the gray is so softened, and the gold so judiciously applied, that the effect is rather quietly harmonious than striking. The bareness of the walls is relieved by pilasters, and a series of sixteen niches, which will ultimately contain statues. At the back of the stage the gold pipes of a great

REDUCTION

RATIO

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PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

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A4

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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Huntington and Massachusetts Aves.

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Boston Symphony Orchestra

TWENTIETH SEASON.

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Boston Symphony Orchestra

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SYMPHONY HALL
(Huntington and Massachusetts Aves.)
MONDAY EVE'G, Oct. 15, at 8.
INAUGURAL CONCERT
Boston Symphony Orchestra.
MME. DE VERE
MISS STEIN
MR. WILLIAMS
MR. BAERNSTEIN
—AND—
The Cecilia Society
Mr. GERICKE, Conductor.
Mr. KNEISEL, Solo Violin.
Mr. GOODRICH, Organist.
PROGRAMME
CHORALE.....Bach
PROLOGUE
Mr. Wister.
Mass in D, for Chorus, Solo Quartet, Orchestra and Organ.....Beethoven
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ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

(87 Performers.)

Mr. WILHELM GERICKE, Conductor.

Twentieth Season, 1900-'01. Sixteenth Season in Philadelphia.

Two Series of Five Concerts Each.

FIRST SERIES.	SECOND SERIES.
Monday Ev'g, Nov. 5.	Wednesday Ev'g, Nov. 7.
Monday Ev'g, Dec. 10.	Wednesday Ev'g, Dec. 12.
Monday Ev'g, Jan. 14.	Wednesday Ev'g, Jan. 16.
Friday Ev'g, Feb. 22.	Wednesday Ev'g, Feb. 20.
Monday Ev'g, Mar. 18.	Wednesday Ev'g, Mar. 20.

SOLO ARTISTS ANNOUNCED LATER.

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at $75, $63, and $42 respectively, for the series of five concerts.

Season Tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

Season Ticket holders of last season will be allowed to retain THE SAME seats for both series, payment for the same to be made on or before SATURDAY, October 20, by cash, money order, or check, made payable to MISS H. HARRIS, to whom all renewals of seats should be sent, at Heppe's, 1115 CHESTNUT Street.

The public sale of season tickets to the first series will open at Heppe's MONDAY MORNING, October 15, at 8.30, and for the second series on the following Monday morning, October 22, at the same hour.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

SYMPHONY HALL.

(Huntington and Massachusetts Avenues.)

TOMORROW EVE'G, Oct. 15, at 8.

INAUGURAL CONCERT

Boston Symphony Orchestra.

MME. DE VERE,
MISS STEIN,
MR. WILLIAMS,
MR. BAERNSTEIN,
—AND—

The Cecilia Society.

Mr. GERICKE, Conductor.
Mr. KNEISEL, Solo Violin.
Mr. GOODRICH, Organist.

PROGRAMME:

CHORALE .....Bach

PROLOGUE:
Mr. Winter.

Mass in D for Chorus, Solo Quartet, Orchestra and Organ.....Beethoven

Tickets with reserved seats, $5, $3 and $2, according to location, now on sale.

SANDERS THEATRE, CAMBRIDGE.

Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor.

TEN CONCERTS

ON THURSDAY EVENINGS—Nov. 1, Nov. 22, Dec. 6, Dec. 27, Jan. 10, Jan. 31, Feb. 14, March 14, April 11, May 2.

SOLOISTS:

Mrs. Georg Henschel, Mr. T. Adamowski,
Miss Gertrude May Stein, Mr. C. M. Loeffler,
Miss Freda Siemens, Mr. Otto Roth,
Mr. Alwin Schroeder

And Others to be Announced.

Season Tickets FOR THE TEN CONCERTS $7.50

On sale at the UNIVERSITY BOOKSTORE, Harvard Square, Saturday morning, October 27, at 8 o'clock. A limited number of seats have been reserved for College officers and invited guests.

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1797th to 1802d CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 4, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 5, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, November 6, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.
Arrive Baltimore, at 12.45, P. M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, November 7, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, November 8, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, Nov. 8, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, November 9, at 8.15. P. M.
Matinée at Carnegie Hall, Saturday afternoon, November 10, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, November 10, at 11 P. M.

Instruments must be ready and marked to-night (Sunday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, November 3, 1900. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1819th to 1820th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 9, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 10. at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, December 11, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.
Arrive Baltimore, at 12.45, P. M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, December 12, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, December 13, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, Dec. 13, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, December 14, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, December 15, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, December 15, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 8, 1900. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1832d to 1837th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 13, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 14, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, January 15, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.
Arrive Baltimore, at 12.45, P. M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, January 16, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, January 17, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, January 17, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, January 18, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, January 19, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, January 19, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 12, 1901. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1850th to 1855th CONCERT.

FEBRUARY ITINERARY.

Leave Boston Monday, February 18, at 10.03, A. M. South Terminal Station, Track 16.
Arrive New York 4.30 P. M.
Concert at Academy of Music, Brooklyn, Monday, February 18, at 8.15. P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Tuesday, February 19, at 10 A. M.
Arrive Baltimore, at 2.30, P. M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 20, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, February 21, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, February 21, at 8.15, P. M.
Leave New York, C. R. R. of N. J., foot Liberty St., Friday, February 22, at 1 P. M.
Arrive Philadelphia 3.30 P. M.
Concert at Academy of Music at 8 P. M.
Leave Philadelphia by special train from Reading terminal, 12th and Market Sts., at 10.40 P. M.
Matinee at Carnegie Hall, Saturday afternoon, February 23, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, February 23, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 16, 1901. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1797th to 1802d CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 4, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 5, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, November 6, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.
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CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, November 8, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, Nov. 8, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, November 9, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, November 10, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, November 3, 1900. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1815th to 1820th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 9, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 10, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
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Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
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Concert at Academy of Music, Brooklyn, Friday, December 14, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, December 15, at 2.30.
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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 8, 1900. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1832d to 1837th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 13, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 14, at 7, A.M.
CONTINENTAL HOTEL.
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Concert at Academy of Music, Brooklyn, Friday, January 18, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, January 19, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, January 19, at 11 P. M.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 12, 1901. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1850th to 1855th CONCERT.

FEBRUARY ITINERARY.

Leave Boston Monday, February 18, at 10.03, A. M. South Terminal Station, Track 16.
Arrive New York 4.30 P. M.
Concert at Academy of Music, Brooklyn, Monday, February 18, at 8.15. P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Tuesday, February 19, at 10 A. M.
Arrive Baltimore, at 2.30, P. M.
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Concert at Carnegie Hall, Thursday, February 21, at 8.15, P. M.
Leave New York, C. R. R. of N. J., foot Liberty St., Friday, February 22, at 1 P. M.
Arrive Philadelphia 3.30 P. M.
Concert at Academy of Music at 8 P. M.
Leave Philadephia by special train from Reading terminal, 12th and Market Sts., at 10.40 P. M.
Matinee at Carnegie Hall, Saturday afternoon, February 23, at 2.30.
Leave New York, Grand Central Station, at 5, P. M.
Arrive Boston, South Terminal Station, Saturday, February 23, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 16, 1901. [OVER.]

[12]

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

MONDAY EVENING, NOVEMBER 5, AT 8.15.

WEBER.	OVERTURE to "Euryanthe."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

MUSIC HALL, ... BALTIMORE,

TUESDAY EVENING, NOVEMBER 6, AT 8.15.

MOZART.	OVERTURE, "Magic Flute."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT.	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
BEETHOVEN.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

ACADEMY OF MUSIC, ... PHILADELPHIA,

WEDNESDAY EVENING, NOVEMBER 7, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
RAFF.	ARIA, "Traum Konig."
MASSENET.	SUITE, "Esclarmonde."
WAGNER.	ARIA, from "Rienzi."
SCHUMANN.	SYMPHONY No. 2.

Soloist: Miss GERTRUDE MAY STEIN.

CARNEGIE HALL, ... NEW YORK,

THURSDAY EVENING, NOVEMBER 8, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
DOHNANYI	CONCETO, for Pianoforte.
CARL GOLDMARK.	SCHERZO. in A major.
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

ACADEMY OF MUSIC, ... BROOKLYN,

FRIDAY EVENING, NOVEMBRR 9, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT.	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

CARNEGIE HALL, ... NEW YORK,

SATURDAY AFTERNOON, NOVEMBER 10, AT 2.30.

WEBER.	OVERTURE to "Euryanthe."
RAFF.	ARIA, "Traum Konig."
MASSENET.	SUITE, "Esclarmonde."
WAGNER.	ARIA from "Rienzi."
BEETHOVEN.	SYMPHONY No. 5.

Soloist: Miss GERTRUDE MAY STEIN. [OVER.]

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

MONDAY EVENING, JANUARY 14, AT 8.15.

WEBER.	OVERTURE, "Jubel."
HAYDN.	CONCERTO for Violoncello.
WAGNER.	WALDWEBEN from "Siegfried."
RICHARD STRAUSS.	SYMPHONIC FANTASIE, "In Italy."

Soloist: Mr. HUGO BECKER.

MUSIC HALL, ... BALTIMORE,

TUESDAY EVENING, JANUARY 15, AT 8.15.

SCHUMANN.	OVERTURE, Scherzo, and Finale.
HAYDN.	CONCERTO for Violoncello.
TCHAIKOVSKY.	SYMPHONY No. 5.

Soloist: Mr. HUGO BECKER.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

WEDNESDAY EVENING, JANUARY 16, AT 8.15.

MOZART.	SYMPHONY in G minor, No. 40.
CESAR FRANCK.	SYMPHONIC Variations for Piano and Orchestra.
SCHUBERT.	FUNERAL MARCH.
LISZT.	SYMPHONIC Poem No. 3, "The Preludes."

Soloist: Mr. COURTLANDT PALMER.

CARNEGIE HALL, ... NEW YORK,

THURSDAY EVENING, JANUARY 17, AT 8.15.

SCHUMANN.	OVERTURE, Scherzo and Finale.
HAYDN.	CONCERTO for Violoncello.
RICHARD STRAUSS.	SYMPHONIC Fantasie, "In Italy."

Soloist: Mr, HUGO BECKER.

ACADEMY OF MUSIC, ... BROOKLYN,

FRIDAY EVENING, JANUARY 18, AT 8.15.

MOZART.	SYMPHONY in G minor, No. 40.
HAYDN.	CONCERTO for Violoncello.
WAGNER.	WALDWEBEN from "Siegfried."
LISZT.	SYMPHONIC Poem No. 3, "The Preludes."

Soloist: Mr. HUGO BECKER.

CARNEGIE HALL, ... NEW YORK,

SATURDAY AFTERNOON, JANUARY 19, AT 2.30.

TCHAIKOVSKY.	SYMPHONY No. 5, in E minor.
CESAR FRANCK.	SYMPHONIC Variations for Piano and Orchestra.
LISZT.	SYMPHONIC Poem No 3, "The Preludes."

Soloist: Mr. COURTLANDT PALMER. [OVER.]

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

MONDAY EVENING, NOVEMBER 5, AT 8.15.

WEBER.	OVERTURE to "Euryanthe."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

MUSIC HALL, ... BALTIMORE,

TUESDAY EVENING, NOVEMBER 6, AT 8.15.

MOZART.	OVERTURE, "Magic Flute."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT.	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
BEETHOVEN.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

ACADEMY OF MUSIC, ... PHILADELPHIA,

WEDNESDAY EVENING, NOVEMBER 7, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
RAFF.	ARIA, "Traum Konig."
MASSENET.	SUITE, "Esclarmonde."
WAGNER.	ARIA, from "Rienzi."
SCHUMANN.	SYMPHONY No. 2.

Soloist: Miss GERTRUDE MAY STEIN.

CARNEGIE HALL, ... NEW YORK,

THURSDAY EVENING, NOVEMBER 8, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
DOHNANYI	CONCETO, for Pianoforte.
CARL GOLDMARK.	SCHERZO, in A major.
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

ACADEMY OF MUSIC, ... BROOKLYN,

FRIDAY EVENING, NOVEMBRR 9, AT 8.15.

BERLIOZ.	OVERTURE, "The Roman Carnival."
DOHNANYI.	CONCERTO, for Pianoforte.
SCHUBERT.	BALLET-MOVEMENT, and Entr'acte from "Rosamunde."
DVORAK.	SYMPHONY No. 5.

Soloist: Mr. ERNST DOHNANYI.

CARNEGIE HALL, ... NEW YORK,

SATURDAY AFTERNOON, NOVEMBER 10, AT 2.30.

WEBER.	OVERTURE to "Euryanthe."
RAFF.	ARIA, "Traum Konig."
MASSENET.	SUITE, "Esclarmonde."
WAGNER.	ARIA from "Rienzi."
BEETHOVEN.	SYMPHONY No. 5.

Soloist: Miss GERTRUDE MAY STEIN. [OVER.]

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

MONDAY EVENING, JANUARY 14, AT 8.15.

WEBER.	OVERTURE, "Jubel."
HAYDN.	CONCERTO for Violoncello.
WAGNER.	WALDWEBEN from "Siegfried."
RICHARD STRAUSS	SYMPHONIC FANTASIE, "In Italy."

Soloist: Mr. HUGO BECKER.

MUSIC HALL, ... BALTIMORE,

TUESDAY EVENING, JANUARY 15, AT 8.15.

SCHUMANN.	OVERTURE, Scherzo, and Finale.
HAYDN.	CONCERTO for Violoncello.
TCHAIKOVSKY.	SYMPHONY No. 5.

Soloist: Mr. HUGO BECKER.

ACADEMY OF MUSIC, ... PHILADELPHIA,

WEDNESDAY EVENING, JANUARY 16, AT 8.15.

MOZART.	SYMPHONY in G minor, No. 40.
CESAR FRANCK.	SYMPHONIC Variations for Piano and Orchestra.
SCHUBERT.	FUNERAL MARCH.
LISZT.	SYMPHONIC Poem No. 3, "The Preludes."

Soloist: Mr. COURTLANDT PALMER.

CARNEGIE HALL, ... NEW YORK.

THURSDAY EVENING, JANUARY 17, AT 8.15.

SCHUMANN.	OVERTURE, Scherzo and Finale.
HAYDN.	CONCERTO for Violoncello.
RICHARD STRAUSS.	SYMPHONIC Fantasie, "In Italy."

Soloist: Mr. HUGO BECKER.

ACADEMY OF MUSIC, ... BROOKLYN.

FRIDAY EVENING, JANUARY 18, AT 8.15.

MOZART.	SYMPHONY in G minor, No. 40.
HAYDN.	CONCERTO for Violoncello.
WAGNER.	WALDWEBEN from "Siegfried."
LISZT.	SYMPHONIC Poem No. 3, "The Preludes."

Soloist: Mr. HUGO BECKER.

CARNEGIE HALL, ... NEW YORK.

SATURDAY AFTERNOON, JANUARY 19, AT 2.30.

TCHAIKOVSKY.	SYMPHONY No. 5, in E minor.
CESAR FRANCK.	SYMPHONIC Variations for Piano and Orchestra.
LISZT.	SYMPHONIC Poem No 3, "The Preludes."

Soloist: Mr. COURTLANDT PALMER. [OVER.]

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SYMPHONY HALL
BOSTON, SA

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,
MONDAY EVENING, DECEMBER 10, AT 8.15.

MENDELSSOHN.	OVERTURE, "Sea-calm and Prosperous Voyage."
LACHNER.	ARIA from "Katarina Cornaro."
SMETANA.	"From Bohemia's Groves and Meadows."
WAGNER.	PRELUDE and "Isolde's Love-Death," from "Tristan and Isolde."
GOLDMARK.	SYMPHONY No. 2.

Soloist: Miss TERNINA.

MUSIC HALL, ... BALTIMORE,
TUESDAY EVENING, DECEMBER 11, AT 8.15.

WEBER.	OVERTURE to "Euryanthe."
LACHNER.	ARIA from "Katarina Cornaro."
SMETANA.	"From Bohemia's Groves and Meadows."
WAGNER.	PRELUDE and "Isolde's Love-Death."
BRAHMS	SYMPHONY No. 1, in C minor.

Soloist: Miss TERNINA.

ACADEMY OF MUSIC, . . . PHILADELPHIA,
WEDNESDAY EVENING, DECEMBER 12, AT 8.15.

BEETHOVEN.	SYMPHONY No. 5.
TCHAIKOVSKY.	CONCERTO for Pianoforte, No. 1.
BIZET.	LITTLE SUITE, "Children's Games."
WAGNER.	OVERTURE to "Tannhauser."

Soloist: Mr. GEORGE W. PROCTOR.

CARNEGIE HALL, ... NEW YORK,
THURSDAY EVENING, DECEMBER 13, AT 8.15.

BRAHMS.	SYMPHONY No. 1.
SCHUMANN.	CONCERTO for Pianoforte.
SMETANA.	"From Bohemia's Groves and Meadows."
WAGNER.	OVERTURE to "Tannhauser."

Soloist: Mr. OSSIP GABRILOWITSCH.

ACADEMY OF MUSIC, ... BROOKLYN,
FRIDAY EVENING, DECEMBRR 14, AT 8.15.

MENDELSSOHN.	OVERTURE "Sea-calm and Prosperous Voyage."
BRAHMS.	CONCERTO for Violin.
BIZET.	LITTLE SUITE "Children's Games."
BEETHOVEN.	SYMPHONY No. 1.

Soloist: Mr. FRANZ KNEISEL.

CARNEGIE HALL, ... NEW YORK,
SATURDAY AFTERNOON, DECEMBER 15, AT 2.30.

GOLDMARK.	SYMPHONY No. 2.
BRAHMS.	CONCERTO for Violin.
TANEYEFF.	OVERTURE to "The Oresteia" of Æschylus.
LISZT.	Hungarian Rhapsody No. 2.

Soloist: Mr. FRANZ KNEISEL. [OVER.]

PROGRAMMES.

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ACADEMY OF MUSIC, ... BROOKLYN,
MONDAY EVENING, FEBRUARY 18, AT 8.15.

BEETHOVEN.	OVERTURE to "Fidelio."
SCHUMANN.	CONCERTO for Pianoforte.
DVORAK.	RHAPSODY No. 3.
BRAHMS.	SYMPHONY No. 1.

Soloist: Miss ADELE AUS DER OHE.

MUSIC HALL, ... BALTIMORE,
TUESDAY EVENING, FEBRUARY 19, AT 8.15.

BRAHMS.	ACADEMIC FESTIVAL OVERTURE.
LISZT.	CONCERTO for Pianoforte, No. 1.
BERLIOZ.	FANTASTIC SYMPHONY.

Soloist: Miss AUS DER OHE.

ACADEMY OF MUSIC, . . . PHILADELPHIA,
WEDNESDAY EVENING, FEBRUARY 20, AT 8.15.

BEETHOVEN.	OVERTURE to "Fidelio."
SCHUMANN.	CONCERTO for Pianoforte.
LOEFFLER.	"THE DEATH OF TINTAGILES."
BRAHMS.	SYMPHONY No. 1.

Soloist: Miss AUS DER OHE.

CARNEGIE HALL, ... NEW YORK,
THURSDAY EVENING, FEBRUARY 21, AT 8.15.

BEETHOVEN.	OVERTURE to "Fidelio."
LISZT.	CONCERTO for Pianoforte, No. 1.
LOEFFLER.	"THE DEATH OF TINTAGILES."
BERLIOZ.	FANTASTIC SYMPHONY.

Soloist: Miss AUS DER OHE.

ACADEMY OF MUSIC, . . . PHILADELPHIA,
FRIDAY EVENING, FEBRUARY 22, AT 8.15.

BRAHMS.	ACADEMIC FESTIVAL OVERTURE.
MENDELSSOHN.	CONCERTO for Violin.
DVORAK.	RHAPSODY No. 3.
BEETHOVEN.	SYMPHONY No. 3.

Soloist: Mr. FRITZ KREISLER.

CARNEGIE HALL, ... NEW YORK,
SATURDAY AFTERNOON, FEBRUARY 23, AT 2.30.

BRAHMS.	ACADEMIC FESTIVAL OVERTURE.
BEETHOVEN.	CONCERTO for Violin.
SAINT-SAENS.	SYMPHONY No. 3.

Soloist: Mr. FRITZ KREISLER. [OVER.]

TWENTIETH SEASON, 1900-1901.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1865th to 1870th CONCERT.

MARCH ITINERARY.

Leave Boston Sunday, March 17, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 18, at 7, A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, March 19, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P.M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, March 20, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.

Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.

CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, March 21, at 10.30 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, March 21, at 8.15, P. M.

Concert at Academy of Music, Brooklyn, Friday, March 22, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, March 23, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, March 23, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, March 16, 1901.

[OVER.]

PROGRAMMES.

ACADEMY OF MUSIC, ... PHILADELPHIA,
MONDAY EVENING, MARCH 18, AT 8.15.

SCHUMANN. SYMPHONY No. 3.
LISZT. CONCERTO for PIANOFORTE.
CÆSAR FRANCK. SYMPHONIC POEM, "The Accursed Huntsman."
BERLIOZ. OVERTURE to "Benvenuto Cellini."
Soloist: Mr. LEOPOLD GODOWSKY.

MUSIC HALL, ... BALTIMORE,
TUESDAY EVENING, MARCH 19, AT 8.15.

SCHUMANN. SYMPHONY No. 3.
D'ALBERT. CONCERTO for VIOLONCELLO.
BRAHMS. VARIATIONS on a THEME by Haydn.
WAGNER. OVERTURE to "Tannhauser."
Soloist: Mr. ALWIN SCHROEDER.

ACADEMY OF MUSIC, ... PHILADELPHIA,
WEDNESDAY EVENING, MARCH 20, AT 8.15.

DVORAK. OVERTURE to "Othello."
D'ALBERT. CONCERTO for VIOLONCELLO.
SCHUBERT. SYMPHONY No. 9.
Soloist: ALWIN SCHROEDER.

CARNEGIE HALL, ... NEW YORK,
THURSDAY EVENING, MARCH 21, AT 8.15.

DVORAK. OVERTURE to "Othello."
BRAHMS. VARIATIONS on a THEME by Haydn.
SCHUBERT. SYMPHONY No. 9.

ACADEMY OF MUSIC, ... BROOKLYN,
FRIDAY EVENING, MARCH 22, AT 8.15.

SCHUMANN. SYMPHONY No. 3.
LISZT. CONCERTO for PIANOFORTE.
CÆSAR FRANCK. SYMPHONIC POEM, "The Accursed Huntsman."
WAGNER. OVERTURE to "Tannhauser."
Soloist: Mr. LEOPOLD GODOWSKY.

CARNEGIE HALL, ... NEW YORK,
SATURDAY AFTERNOON, MARCH 23, AT 2.30.

SCHUMANN. SYMPHONY No. 3.
LISZT. CONCERTO for PIANOFORTE.
CÆSAR FRANCK. SYMPHONIC POEM, "The Accursed Huntsman."
BERLIOZ. OVERTURE to "Benvenuto Cellini."
Soloist: Mr. LEOPOLD GODOWSKY. [OVER.]

NS CHRISTENED SYMPHONY HALL.

Name Given to Boston's New Temple of Music.

Sale of Tickets for Symphony Orchestra Concerts Opens There Monday Morning, Sept. 24—Conductor Gericke's Eighth Season—Notable Soloists.

NOTHING could possibly exemplify the intense significance of the annual announcement of the Boston Symphony Orchestra so much as to omit these concerts for a single season. Let the patrons of these concerts for the past 19 years look elsewhere for their orchestral music, and such a demand for the return of the old standard performance would go forth as would brook no refusal. Thanks to one individual who cherishes as an ideal the best in music, no such dire dilemma is possible, and, thanks to some 400 generous and public-spirited patrons, at last, after many years of patient waiting made tolerable only by the exquisite finish of the orchestral work, Boston is to have a hall worthy of its public and its organization.

Of this same body of musicians there is required no proclamation of greater perfection, only the simple assurance already accepted, that the record of the past will be equalled.

Symphony Hall, as the new edifice at the corner of Huntington and Massachusetts avenues is to be styled, should satisfy every genuine admirer of a healthful combination of the artistic, the useful and the beautiful. To satisfy everybody would indeed be the eighth wonder of the world, but the opinion is ventured that the great majority will be pleased.

Among the soloists who will appear at these concerts this season are Mme. Ternina, Mme. Schumann-Heink, Miss Aus Der Ohe, Messrs. Dohnanyi, Godowsky, Gebhardt, Goodrich, Kneisel, Loeffler, Adamowski, Roth, Becker and Schroeder.

Mr. Gericke, who begins his eighth season as conductor and the third of his present regime, during his three months' sojourn abroad, has discovered attractive novelties with which to enrich his programmes.

Unless all signs fail, the sale of season tickets, which opens at Symphony Hall on Monday morning, Sept. 24, at 10 o'clock, will break all records. With a total seating capacity of 2569, there are exactly 172 more seats than in the old Music Hall, and the subdivision of prices will leave about the same number of $12 and $7.50 seats as before.

The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 24; the $7.50 seats for the same series will be sold on Tuesday, Sept. 25, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 27 and 28, respectively. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

When I heard last week that it was to be christened "Symphony Hall" I wouldn't believe my ears, and refrained from mentioning the chosen name even as a possibility. But it seems it is too true. Musical Boston has lost its real music hall forever, and "Symphony Hall," is its la da da substitute! But why not "Nocturne Hall," or "Kappelmeister Hall," or "Sostenuto Hall," or, in fact, why not "Oratorio Hall"? These titles are no sillier than Symphony, and quite as appropriate for a hall which is to be devoted to all forms of musical entertainment. The prettiest thing to have done, if a distinctive name must be given, was to call this longed-for building Higginson Hall. That is a compliment to Boston's greatest music patron, to which every lover of the Symphony orchestra would subscribe many times over. I do wonder who spoiled a dignified "temple of art" by saddling it with that mountain resort barge sort of a name!

T T T T

The cat is out of the bag.

The dear Symphony girls have been puzzling their dizzy heads to know how they were to distinguish between the old Music Hall and the new Music Hall without going into an explanatory conversation as to which they mean.

The new temple of music, at the corner of Massachusetts and Huntington avenues, will be called Symphony Hall.

The announcement in tomorrow's papers of the sale of season tickets for the symphonies this winter in the new place will proclaim the name decided upon.

It is a very appropriate name and one which the music loving patrons of Boston will take to.

✣ ✣ ✣ ✣

How finely Symphony Hall sounds! Well named is our beautiful new hall of music. Every one of the many who have looked in at the big building during these weeks and been so courteously shown about, is delighted with the arrangements, the coloring, the light and the air of elegance and luxurious comfort everywhere. Mr. Ellis, Mr. Comee and others of the Symphony orchestra staff have commodious and finely fitted up offices. The symphony ticket auction will be at the hall on Monday, Tuesday, Thursday and Friday of next week, beginning at 10 o'clock. Half an hour before the sale on each day the splendid new organ will be played.

DOFF THE HATS.

City Regulation Strikes the Eye of Patrons of the New Symphony Hall as They Glance at the Concert Programs.

Some feminine eyes opened wide in surprise when, glancing over the concert program in the new Symphony Hall, they read the very last paragraph on the very last page. Within a red-bordered box were these words

> CITY OF BOSTON, REVISED REGULATION OF AUG. 5, 1898, CHAPTER 8, RELATING TO THE COVERING OF THE HEAD IN PLACES OF PUBLIC AMUSEMENT.
>
> Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering, without projection, which does not obstruct such view, may be worn. Attest:
> J. M. GALVIN, City Clerk.

Here, seemingly, was an innovation, for the Symphony patrons did not remember seeing anything more than a simple request for the removal of hats on the programs last year in the old hall of music. This latest announcement appeared to be mandatory.

Some of the women who attend rehearsals in the afternoon said they did not think it was necessary to disarrange their hair and hide from sight beautiful creations of the milliner's art; others had become so accustomed to laying aside their hats at the theatres of the town that they did so mechanically, without a thought. A majority of those who go to the concerts in the evening ride in private carriages, and leave home unadorned, as to heads, by what might obstruct a view of the orchestra stage, consequently such did not fall to discussing the words in the red-bordered box.

There were individuals who argued that the law had been changed since Aug. 5, 1898, but they were wrong, because it is stated at the office of the City Clerk that neither repeal nor amendment has been recorded since that date.

Maj. Higginson said yesterday that the ordinance being in existence, it was placed on the program for the information of the patrons. Personally, he thought that the ladies should be fair and be willing to give everybody a free view of the stage.

Another gentleman declared that the Symphony management wouldn't play policeman, but the City Government had passed the ordinance and made it possible for any aggrieved person, with his line of vision obstructed, to enter complaint against a flaring hat. He remembered that last year at least one man was vexed because he had paid a large sum for his tickets and yet could not get a peek at the orchestra and the soloists. In conclusion, he remarked that excellent facilities for checking clothing of all kinds had been provided in the new Smphony Hall.

What seemed at first blush to be an innovation will probably turn out to be no innovation at all. The gracious women with musical tastes can be depended upon to wear hats, if they wear any, against which the meanest man on earth couldn't find an indictment.

Poor Mr. Owen Wister! Why did he find it necessary to tell the audience in Symphony Hall what he had thought of doing, what he might have done, and what he did not do? The audience was not interested in Mr. Wister's mental operations, doubts, hopes, perturbations; the peculiar introduction, which smacked of undue self-appreciation, prejudiced the audience against the poem; and the length of the poem and the halting delivery of the Bard from Philadelphia proved the sweet reasonableness of this prejudice. We heard one of the audience ask why Mr. Wister alluded so feelingly to Romona, and we felt like answering, "Because it is a good apple year;" but what Mr. Wister said was "Cremona."

G. F. M. writes: "Is it true that the Cecilia received over $800 for its services Monday night at Symphony Hall?" We do not know. Why do you not write to the Secretary of the honorable body? He would be charmed, especially if you should inclose a two-cent stamp.

Mr. Wyatt Subscribes To Concerts.

Mr. J. B. Noel Wyatt, the well-known Baltimore architect, has subscribed $200 to seats for the Boston Symphony concerts to be given in Baltimore. Mr. Wyatt will distribute the seats to members of the Maryland School for the Blind and others.

During a recent visit to Boston Mr. Wyatt was struck with the opportunity given students and others in that city to hear the concerts for 25 cents. On his return he wrote to Mr. Fred R. Comee, of the Boston Symphony organization, making the subscription, so that the plan could be put in practice in Baltimore.

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The sale of season tickets for the Boston Symphony Orchestra series of concerts has progressed so far as to indicate that the present season will be the largest in its history. The single-ticket sale will begin in a few days. The programme for the first concert is one of exceptional beauty. It begins with Mozart's beautiful overture to the "Magic Flute," and closes with Beethoven's grand Fifth Symphony, which many proclaim to be his best. Between these numbers will appear Schubert's "Ballet Music" and "Entr'acte" from "Rosamunde" and the Dohnanyi piano concerto in E minor, played by the composer. This will be the first performance of this concerto in Baltimore.

Boston Symphony Orchestra.

The sale of season tickets for the Boston Symphony Orchestra series of concerts has now progressed so far as to indicate that the present season will be the largest in the history of these concerts. The single ticket sale will begin in a few days, and then those who do not wish to subscribe for all concerts will have an opportunity to secure seats for the first concert. The program for the first concert is one of exceptional beauty. It begins with Mozart's beautiful overture to the "Magic Flute," and closes with Beethoven's grand Fifth Symphony, which many proclaim to be his best. Between these numbers will appear Schubert's "Ballet Music" and "Entr'acte" from "Rosamunde," and the Dohnanyi piano concerto in E Minor, played by the composer. This will be the first performance of this concerto in Baltimore. Mr. Gericke, the director of the orchestra, relates an interesting story in connection with the Dohnanyi concerto. It seems that a certain piano manufacturer in Vienna offered three prizes for the best pianoforte concerto, 2,000 florins to the first winner, 1,000 to the second and 500 to the third. Mr. Gericke himself was selected as one of the judges, and associated with him were Professors Leschetizky and Epstein. Compositions were received from Germany, England, Bohemia and Holland. Mr. Gericke himself examined over seventy-two works, but was obliged to leave for America before completing the entire list. At the time when the competitors sent in their compositions Mr. Dohnanyi had not finished his concerto, and so submitted only the first movement. This work was so pre-eminently superior to all the others that Mr. Gericke left a letter on his departure, addressed to the other judges, stating that in his opinion Mr. Dohnanyi's composition was far ahead of all the others, in which decision his associates concurred.

BOSTON SYMPHONY CONCERTS.

Sale Of Seats Promises A Very Successful Season.

The sale of season tickets for the Boston Symphony series of concerts is progressing favorably, and the indications are that the present season will be the largest in the history of these concerts. The programme for the first concert is particularly attractive. It begins with Mozart's beautiful overture to the "Magic Flute" and closes with Beethoven's grand fifth symphony, which many proclaim to be his best. Between these numbers will appear Schubert's "Ballet Music" and "Entr'acte" from "Rosamunde" and the Dohnanyi piano concerto in E minor, played by the composer. This will be the first performance of this concerto in Baltimore, and it will no doubt have a special attractiveness for musicians. The story connected with it is interesting. A certain piano manufacturer in Vienna offered three prizes for the best pianoforte concerto. Mr. Gericke was selected as one of the judges, and associated with him were Professors Leschetizky and Epstein. Compositions were received from Germany, England, Bohemia and Holland. Mr. Gericke himself examined over 72 works, but was obliged to leave for America before completing the entire list. At the time when the competitors sent in their compositions Mr. Dohnanyi had not finished his concerto and so submitted only the first movement. This work was so pre-eminently superior to all the others that Mr. Gericke left a letter on his departure, addressed to the other judges, stating that in his opinion Mr. Dohnanyi's composition was far ahead of all the others, in which decision his associates concurred. The sale of single seats will begin in a few days.

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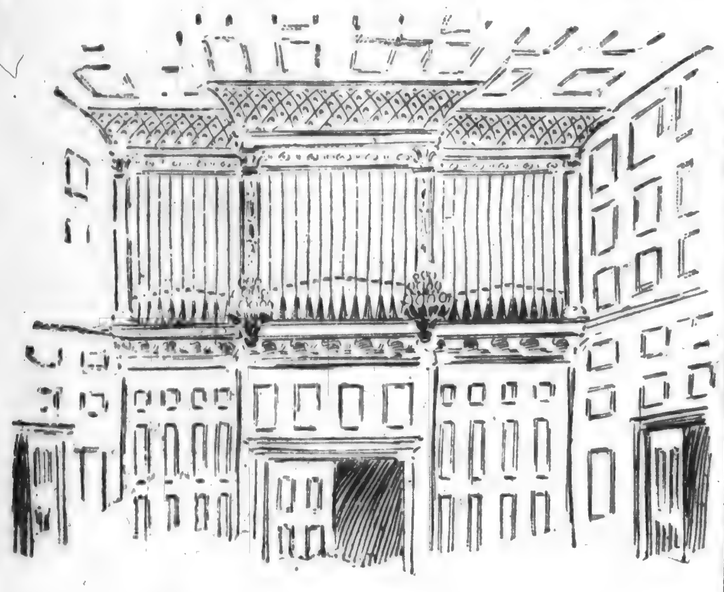
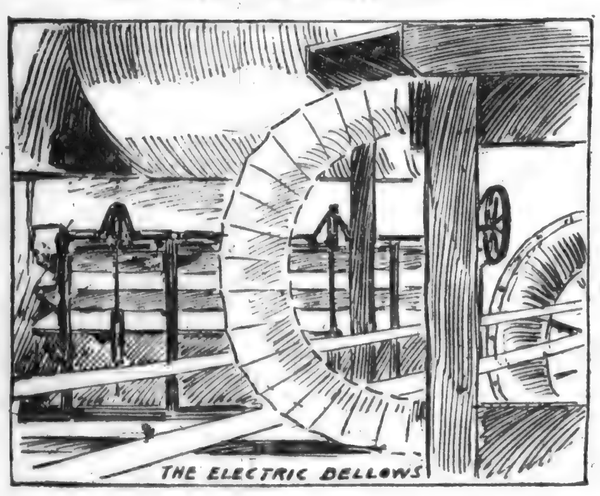
IT'S A WONDERFUL INSTRUMENT.

Organ in New Symphony Hall Proves to be Unexcelled by Any in the World.

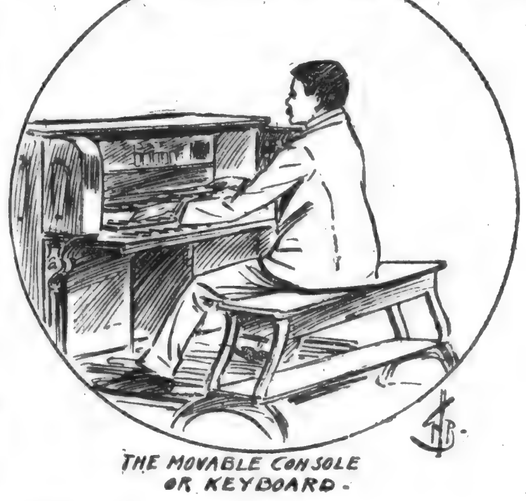


THE FAÇADE OF THE ORGAN.

A GLIMPSE INSIDE THE ORGAN.



THE ELECTRIC BELLOWS.



THE MOVABLE CONSOLE OR KEYBOARD.

THE NEW ORGAN IN SYMPHONY HALL.

The organ in new Symphony hall is a wonderful instrument, for several reasons, and its makers, George S. Hutchings & Co, claim that in all essential particulars there is not another in this country to match it, and not one in the world to excel it.

Those who know all about organs say that the Symphony hall one combines all the dignity and majesty necessary for religious music, with an admirable flexibility and brilliancy for rendering the lightest class of melodies, if desired.

A partial demonstration of its possibilities, both mechanically and musically, was given yesterday afternoon, for the benefit of representatives of the local newspapers, by J. Wallace Goodrich, organist, and Everett M. Skinner, the inventor of several of the attachments that make the organ a notable one, and who superintended its erection.

Mr Goodrich played the instrument by means of a portable keyboard, which might easily be mistaken for a small oak roll-top desk, and which, for the occasion, was located in the middle and at the front of the stage, the organist sitting back to the organ and facing the audience.

The secret of the organist's control of the instrument is a simple cable of about 1½ inches in diameter, composed of 300 and some odd separate wires, which, by a system of switches, or something of that sort, are made to govern the passage of the wind into the more than 3000 pipes which the organ contains.

The cable is carried through a hole in the stage down into the basement, where over 100 feet of it are coiled up for an emergency, and, should occasion ever require, the keyboard may be carried out into the auditorium—even up to the rear of the gallery if desired, and the organ played with as much facility as though the organist were sitting with his nose almost in contact with the pipes.

Two entire new features in this country contained in the new organ are what are known as "the great flute" and "celestial voice," and both need to be heard to be appreciated.

Both names are admirably descriptive of the tones they are applied to—the first being of a particularly full, round and powerful flutelike quality; the second probably being as near the human ideal of angel voices in celestial harmoney as any one can reasonably expect to be permitted to hear in this mundane sphere.

The smallest of the more than 3000 pipes is, of course, of the variety known as a reed, and is just about the size and shape of the stub of a lead pencil, such as one would abandon as of no further use. Its sound is a soft, shrill whistle, finer and higher than the highest note that the average small boy could reach in whistling.

The biggest pipe is the largest and most powerful in tone ever constructed. It is 32 feet long, more than two feet wide and weighs half a ton, and when it is sounded the result is quite remarkable.

The sound is such an extremely low bass that to the musical hearer it would not seem to be a musical tone at all. It is more like the whirr of a powerful dynamo, causing a buzzing in the ears and a perceptible trembling of the entire hall and everything in it. The tone has its value, however, and is known as C C C C to organ experts, but it is chiefly used to reinforce and give body and richness to higher tones, with which it will be used simultaneously.

As the aperture through which the wind passes into this monster pipe is only a half-inch crack, one may imagine from that what power there must be behind the air to produce such a result through so small an inlet.

The wind without the assistance of which all the genius of the organist would avail nothing, comes up through big zinc pipes resembling those that usually carry the hot air from a furnace up through the house.

The "wind room," if such a term may be used, is in the cellar, and is about 15 feet square, and is what the average person would probably call an airtight apartment, for notwithstanding the immense volume of air which the blower carries upstairs—2000 cubic feet a minute—the only visible means for the admission of air to the room is a crevice of less than two inches under the door.

The organ builder says much of the air gets in through the walls, which are of cement and tile, and are constructed with the special object of being sound proof, in order that the buzzing of the electric motor that runs the blower may not be heard in the hall above.

But the blower is only designed for ordinary playing. When the organist wants to "raise the roof" with his half-ton pipes he touches a button that connects the motor to a series of huge bellows, which add a wind pressure just double that of the blower.

After everything visible on the outside of the organ had been explained yesterday afternoon, Mr Skinner took The Globe reporter on a tour of investigation inside of it.

Entrance through a door at the side, on a level with the first balcony, revealed a sort of an alleyway, extending 50 feet or so, right through the organ to the opposite side of the stage, and 60 or 70 feet upward to the ceiling of the hall.

Climbing ladders and straddling across chasms, which to have missed one's footing would probably have meant a broken neck, the investigators found themselves in the very middle of the vast complexity of pipes of every conceivable size.

Against the back wall were the great 16 to 32 footers, and immediately around the visitors, and stretching away in every direction, was what looked like a most wonderful bric-a-brac display, the thousands of metallic reeds, resembling an endless collection of those attenuated vases in which a cluster of three or four long-stemmed roses are usually displayed.

When the organist turned on the music, letting loose the full power of all the "wind-jammers" and the half-ton pipes, the sensation experienced of being in the midst of it all was calculated to give one an idea of what it was like to be on the bridge of the Olympia with Dewey at the battle of Manila.

Boston Daily Globe.

SATURDAY, OCT. 13, 1900.

The inaugural concert in Symphony hall next Monday evening will be a notable event. Eminent soloists, the Boston symphony orchestra and the Cecilia society will participate, with Mr Gericke as conductor.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. LVIII., NO. 106.

SUNDAY, OCT. 14, 1900.

IN THE WORLD OF MUSIC.

Tomorrow Night's Big Event in Symphony Hall.

Beethoven's Masterpiece by Symphony Orchestra, Cecilia Chorus and Fine Soloists—Organ Opening—"Elijah" by Handel and Haydn Society—Notes.

TOMORROW evening, at the new Symphony Hall, corner of Huntington and Massachusetts avenues, there will be an audience as memorable as the event it will have gathered to celebrate. After 19 years, in which the Boston Symphony orchestra has made a large part of the musical history of America, this organization, unique both in its founding, its maintenance and its personnel, will at last occupy a home worthy of its reputation. In addition to this, a work which a leading musical writer of the day has aptly styled "the masterpiece of Beethoven's masterpieces," the solemn mass in D, will be performed for the first time in this country in its entirety by an augmented chorus of the Cecilia, the Boston Symphony orchestra, Mr. Franz Kneisel, solo violin, and Mr. Wallace Goodrich presiding at the organ, the entire performance to be under the direction of Conductor Wilhelm Gericke. The vocal solos in the mass will be sung by Mme. De Vere-Sapio, Miss Gertrude May Stein, Mr. Evan Williams and Mr. Joseph Baernstein. The programme will open with a chorale by Bach for chorus, organ and orchestra, which will be followed by an address by Mr. Owen Wister. Not only everybody of note in the musical world of Boston will be present, but a large number of visitors from New York, Philadelphia, Baltimore, and even more distant cities, will be in attendance. Recalling the fact that since the dedication of the old Music Hall, 46 years ago, there has been no building erected in Boston of this magnitude and devoted almost entirely to music, it is easy to realize the importance of Monday evening's concert. There has been a very spirited demand for tickets, and, while there is every indication of a full house, a few good locations are still available, for there is really not an undesirable seat in the house.

SYMPHONY HALL ORGAN OPENING.

In including a well equipped organ as one of the features of the new Symphony Hall the new auditorium has been given an attraction which will be fully appreciated by the musical public. There is every reason to anticipate that the new organ will meet the severest demands that may be made upon it. The first recital on this instrument is fixed for the evening of Thursday, the 25th inst., when Mr. J. Wallace Goodrich will exhibit the possibilities of the new organ in a programme having for its selections the following compositions:

Toccata and Fugue in D minor, Pastorale. J. S. Bach
Chorale in B minor.....Cesar Franck
Symphonie Romane (new).....Ch.-M. Widor

Two Choralvorspiele, "Komm' Gott, Schopfer, Heiliger Geist," "An Wasserflussen Babylon".....J. S. Bach
Fantasie in D-flat major, op. 101.....Camille Saint-Saens
"In Paradisum".....Th. Dubois

Tickets for this opening organ recital will go on sale at the Symphony Hall box office tomorrow morning.

Mr. and Mrs. Frederick R. Comee left yesterday for New York. Mrs. Comee goes on to Baltimore this week for a visit with friends. Mr. Comee returns tomorrow for the opening of Symphony Hall and later on will join Mrs. Comee in Baltimore.

The rehearsals for the great mass with which Symphony Hall will be opened tomorrow night have been the most interesting events in the music world the past week. By courtesy of the management, special tickets were issued, whereby the singers could invite one guest each, and as the Cecilia chorus and their assisting friends are drawn from the best musical and social sets, this specially privileged private audience was a representative one. The white and gold of the balcony railings was carefully swathed in crash, but the beautiful chandeliers were fully in evidence, and the hall presented quite a gala appearance. Mr. Wallace H. Goodrich is to be at the organ.

The Symphony Hall organ, of which great things are expected, will be heard for the first time tomorrow night, when there will be, doubtless, one of the finest audiences ever gathered in Boston for the dedication of our beautiful new place of music. It is understood that Mr. Higginson will make an address. The first regular organ recital will be on the 25th, when Mr. Wallace Goodrich will play.

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Boston Sunday Globe.

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BOSTON HOME JOURNAL

A PAPER OF TO-DAY

Vol. 56. SATURDAY, OCTOBER 13, 1900. No. 41.

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[17]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 100.

WEDNESDAY, OCT. 17, 1900.

MR. HIGGINSON'S WORK.

The address with which Mr. Henry L. Higginson opened Symphony Hall to the public was characteristic of the man in the modest exemption of himself from the responsibility of both making possible and giving to the people in and around Boston a fitting place in which to hear vocal and instrumental musical entertainments, and of supplying them with these of best possible quality. No doubt, the architects, the builders, and professional men of one kind or another have done good service, but the originator, both of the Symphony orchestra and Symphony Hall, without whom nothing would have been accomplished, but by whose direction everything has been made possible, is Mr. Higginson himself. Public-spirited men can find in a community such as ours a number of ways for the exercise of their inclinations; but it is rare, indeed, for an illustration to be given, such as has been presented in the experience of Mr. Higginson, of a private citizen not only succeeding through his efforts in giving to his city a world-wide reputation as a musical centre—a place in which music can best be studied and heard—but also in taking a foremost place in a variety of efforts looking toward public improvement and good citizenship. There are Bostonians whose financial resources far surpass those which Mr. Higginson has had at his command; there are many whose vocations or want of vocations have accorded to them far more time for the consideration of matters outside of their business; and yet there is no one in this city who can be compared with him when the test applied is unqualified devotion to the public wellbeing. The orchestra which, through Mr. Higginson's foresight and energy, has been firmly established, is to find in the Symphony Hall which he has created a centre which it can doubtless have as its abiding place for the next half-century. It has become a Boston institution, made so by the fact that, through the efforts of its founder, it is a feature in our civic life of which we are deservedly proud, and which, by the interest and desire it has created in the various great centres of population in this country, must influence others to endeavor to follow in Mr. Higginson's footsteps. Having established his orchestra, having secured for it a fitting building, Mr. Higginson's work in this direction has so far been completed *that* every loyal citizen of Boston has the right to congratulate him on his success, and should add to their congratulations warm thanks for his generous enterprise.

Symphony Hall's acoustic properties are all right. Hear, hear!

Mr. Henry L. Higginson seems to be entitled to the laurel wreath for graceful and inspiring reports.

The New York music critics all allow that Boston now has the most beautiful and altogether admirable music hall in the United States, and we suppose that settles it.

It was a field night Monday, but, in spite of all the attractions drawing out Boston patrons of music and drama, many well-known society people must be reckoned as not of the crowds. The country is yet too attractive for their return to the city, with its demands upon their time and tastes for pleasures. I was not present at the inaugural of Symphony Hall, but I understand that the fine flower of Boston preserved its reputation for inconspicuousness of attire, as there was only one society woman in the audience who ventured to wear evening dress. We have heard of one good man once saving a city, and the fame of this Boston dame, with her bare shoulders, may go down to posterity in like fashion. It is urged, however, that anything decollete will be simply impossible in the draughts of this symphonic temple. What is the affinity, think you, between currents of chill air and melodious sounds? There must be one; for old Music Hall was in more senses than one a death trap, and now here we have a $75,000 ventilation blowing the very hair off one's head! Heigho! It is wondered if Bostonians really are so peculiar as people who are not Bostonese say.

The tide of humanity flowed up Huntington avenue, instead of down, on this premiere, and it didn't seem natural to see the string of electric cars going in an opposite direction at the theatre hour. Extra car service from Park street station to Symphony Hall was all very fine, but there is a crying need of accommodation from the east as well as the north and west. Some cars should run up Tremont street round to the corner of Huntington and Massachusetts avenues, if it takes brand-new tracks to get them there. But, doubtless, the agreeable elevated railway company will now have the new music hall under its protecting wing, and on all concert and rehearsal nights and days swing an electric or two into line from all points of the compass. Our music loving public is not confined to Back Bay districts.

Boston Transcript

TUESDAY, OCTOBER 16, 1900

Opening of Symphony Hall

The new Symphony Hall was formally opened last evening, the programme of exercises being as follows:

Choral, "Grant us to do with zeal".....Bach
A report by H. L. Higginson.
"The Bird of Passage," an Ode to Instrumental Music, by Owen Wister.
Missa Solennis in D major, opus 123...Beethoven

A most difficult occasion to write about! So much interest centred in the hall itself that one could not give undivided attention to the music nor the performance. For the hall itself means much; we Bostonians are wedded to it, for better or for worse, till death do us part; it will surely outlast most of those who listened to music in it last evening, and it is one of the prime fixed conditions of our hearing the larger forms of orchestral and choral music for the rest of our lives. The first set-to of chorus, orchestra and organ on the Bach choral was a nervous moment for all concerned; the choral itself, Bach's harmonizing of the melody "O Gott, du frommer Gott" (from the cantata "Es ist dir gesagt, Mensch, was gut ist"), was plainly chosen for the sake of its text in the cantata, significant as it is of the solemnity of the occasion. There could have been no fitter dedication of the hall to its high purpose.

Mr. Higginson's business report and Mr. Wister's ode were probably inevitable; a baptism, wedding, dedication, call it what you will, is, after all, a ceremony, and what is a ceremony without the due conventional forms? Such forms may not be the most delectable in the world, but few men, or associate bodies of men, have the originality to dispense with them. Enough for Mr. Higginson's share in the business that he talked sense and cut it short. Of Mr. Wister's ode I could form little definite idea. His charming, ingratiating personality was all in his favor; but, as Mr. Sabine says in his pamphlet on "Reverberation," a hall that is good for music is, propter hoc, not the best in the world for speaking; and it was exceedingly difficult to catch what Mr. Wister read. His introductory speech, in prose, was, like Mr. Higginson's, clear enough; but, when it came to the poetry, his clear, downright delivery changed, and it took a painful stress of the attention to understand him enough to form any idea of his poem. Moreover, with the Missa solennis in prospect, one is in no mood for anything else; it takes an exaggeration of good will to look upon it in any other light than as an interruption. But, as has been said, forms are forms, and must be gone through with; yet the most that can be reasonably asked of the passive participant is respectful toleration; no man need be required to smack his lips over them.

Then came the main dish of the feast: Beethoven's Missa solennis. But no, I am wrong; it was, for once, not the main dish; the Missa solennis may come, and the Missa solennis may go, but the hall is there forever. What Beethoven, Mr. Gericke, the solo singers, chorus, orchestra and organ might be doing or might have done for the great mass was for the nonce of less moment than what the hall was doing for us, the audience. And, difficult as all other items of the evening are to write about with sanity, this one chief item is the most difficult of all. It is not the untrustworthiness of first impressions that makes it a problem; for, in three hours' time, one got many, often conflicting, impressions. The chief difficulty is that, at this first public trial, the hall was put to not quite the use it was especially designed for. If anything could resign one to the name of Symphony Hall, it would be the singleness of purpose with which every item in the architecture of the place had been made to impinge upon this one point: making it as perfect a hall for symphony concerts as possible. This is worth thinking of.

Most of us remember how, when the project for building a new hall was first mooted, a strong desire was expressed in some quarters to have it a sort of combination of music hall and opera house. With what wisdom the promoters of the undertaking refused to comply with this desire need hardly be said; the combination is like that of oil with water, you spoil a good music hall to make a bad opera house, or vice versa. But, as Mr. Higginson told us last evening, the combination idea was not abandoned at once; it was thought of having a large orchestral hall and a smaller hall for chamber music under the same roof. But this, too, was given up, for lack of sufficient space. Soon everybody at all interested in the matter knew that the place was to be a music hall pure and simple, uncombined with anything else. But Messrs. McKim, Meade & White and Mr. Sabine carried their singleness of purpose still further than this; it can be seen now that their calculations kept but one object constantly in view: to adapting the hall to the use of the Symphony Orchestra, and to nothing else. This is shown by the stage and its encompassing sounding-board, being just large enough to contain the Symphony Orchestra, with hardly a square foot of space wasted. In its normal condition the orchestra will occupy the whole stage, up to the proscenium arch; that is, up to the line vertically under the eaves of the roof of the sounding-board. With a chorus, as last evening, five rows of seats have to be taken away, so that nearly all the strings and wood-wind are out in the hall, not on the stage proper; and this state of things was not the one contemplated in the fashioning of the architectural acoustics of the place. If the concert last evening was a test, it was not a crucial one.

Then, there was one wholly new item that had to be taken into account. It was the first time that we in Boston had heard a chorus and orchestra supported by a thoroughly fine organ. The old Great Organ was a poor machine to put to musical uses; the little box of whistles that succeeded it, worse than nothing at all. The organ in Symphony Hall seems about as perfect as an instrument of its sort can be; firm as a rock in tone, sufficiently brilliant without a touch of stridency, strong and upbuoying, but never overwhelming. And [illegible] was quite enough to heard before exceedingly difficult. The chorus and orchestra we knew, but how much of the effect was due to the organ, and how much to the hall?

I can give only my own experience. At times the effect was very brilliant indeed; at others, dead, dull, unsatisfying. After long, careful listening, it seemed to me that the dividing line between good and bad came somewhere between fortissimo and pianissimo, that the hall responded willingly, so to speak, to tones above a certain degree of dynamic force, but less willingly to softer ones; it seemed to take a certain force of sound to wake the hall up. But, when things sounded well, they sounded supremely well. I await the first symphony concert with impatience, for that will be the only real test.

The solo singers in the mass were Mme. Clementine De Vere, Miss Gertrude May Stein, Mr. Evan Williams, and Mr. Joseph S. Baernstein. Mr. Williams had a sad accident just before the concert began; he sprained his ankle, and it was true heroism on his part to sing at all.

The performance of the Missa solennis made a curious impression upon me. Countless beautiful effects that I had never suspected before stood out with delightful clearness; but, on the other hand, I missed nearly all the old, familiar ones. Surely never in this city has a choral performance been heard, in which such minute attention was paid to matters of light and shade, matters of delicate nuance. For this, all praise. But the music was not sung with the same security, with the same authoritativeness, as when the Mass was last given here by the Cecilia and the composer's expression-marks were more disregarded. One could not help suspecting that both chorus and solo singers had been drilled up to just the point of doing what Mr. Gericke asked of them without coming to grief, but not up to the point of doing it freely, fearlessly and securely. Nobody did come to grief, but the whole atmosphere of the performance was exceedingly nervous, almost timid. It was like listening to the quintet in the Meistersinger years ago, before singers had thoroughly mastered it, and the music seemed continually on the verge of going to pieces. The horizon seemed full of coal-heavers; and, though no storm came, you were all the time dreading one. Especially the "Crucifixus," that great wail and shriek of mortal anguish, passed by almost unnoticed. Ah, but there were things also that were wonderfully, beautifully done. When one considers the all but impossibility of the music, quartet and chorus covered themselves with glory. Still the general atmosphere of nervousness and insecurity is not to be denied. Call it a very ambitious transitional performance, a performance well on the road to the greatest things, but not yet quite at the goal. Rome was not built in a day, and the Missa solennis has probably not been given for the last time here; some years henge, when Mr. Gericke's teaching shall have had time to soak in, it may be given by the same forces with far more authority.

What shall I say of the work itself? In one sense the time is past for saying much about it; in another sense, the time has not yet come. To speak as much of my mind as I care to now, Beethoven's Missa solennis—like his later quartets and sonatas, like almost all of Sebastian Bach—is still Music of the Future. Few of us are "modern" enough for it yet; it stands ahead of us, not behind us; in a very real and important sense, it is nearer the goal toward which Wagner and Richard Strauss himself have been striving than anything they have written. And this ultra-modernness, this being ahead of the age, is complicated with a style that is in many respects already old. Robert Franz said of Bach that "he had a future before him, like Shakspeare;" it has also been said that no one can fully understand Bach who has not come to the recognition of his being intrinsically more modern than Richard Strauss. It seems to me that the same is true of Beethoven's great Missa solennis.

W. F. A.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 116.

WEDNESDAY, OCT. 24, 1900.

Overheard at Symphony Hall: Doesn't the stage, with the orchestra men ranged on it, make you think of the children's play theatre? I don't think it is a bit like a hall stage." "Hush! Irreverent creature!"

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[18]

BOSTON SYMPHONY HALL.

Chorale by Bach and Beethoven Mass Performed at the Inaugural Concert.

BOSTON, October 15, 1900.

WITH the formal dedication of the new Symphony Hall, Boston has added another advance to its musical life, for years the pride of art in America.

The opening concert to-night attracted the leaders in the musical, social and educational circles of the Hub and everything connected with the affair was as perfect as generosity and good taste could make it. The Boston Symphony Orchestra, with the Cecilia Society augmented by other singers, and the following soloists: Mme. Clementine De Vere, Gertrude May Stein, Evan Williams and Joseph S. Baernstein, presented the musical program. This included the great Beethoven Mass in D, for chorus, solo quartet, orchestra and organ, and a Bach chorale.

The Mass was probably never better sung in America. The conductor was, of course, Wilhelm Gericke, conductor of the Boston Symphony Orchestra. The organ was played by J. Wallace Goodrich, and Franz Kneisel played the incidental violin solos.

A report by Colonel Higginson, the original supporter of the Boston Symphony Orchestra, and one of the trustees of the new hall, was read by the author. When Colonel Higginson arose to address the audience he received an ovation. Colonel Higginson said in part:

"If it is a success, the credit and your thanks are due to four men—Mr. McKim, Mr. Norcross, Professor Sabine of Harvard University, and last, but not least, C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall would not have been ready to-night, and I rejoice for him that his task is fulfilled. Professor Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem and I think with success. Professor Cross of the Institute of Technology has given us the benefit of his counsel, and the help of these three gentlemen has been a pure labor of love.

"You see the handiwork of Mr. Norcross and of his excellent sub-contractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr. McKim, he is here, but will not speak for himself, his partners and his office. Abandoning his pet ideas with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes and fancies because the directors had no more money.

"Our capital is $500,000, of which $410,700 has been subscribed, and as this sum was far too small the directors have borrowed the remaining cost, which is about $340,000, making the total cost rising $750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for ten years to me, and I am to meet the costs of administration, taxes and all charges, and to pay to the stockholders the rest of the receipts.

"It is all as it should be. Certain citizen of Boston build a hall, without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for twenty miles around this spot, and it is fitting in a republic that the citizens and not the Government in any form should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and art."

After Colonel Higginson delivered his address, Owen Wister read "The Bird of Passage," an ode to instrumental music.

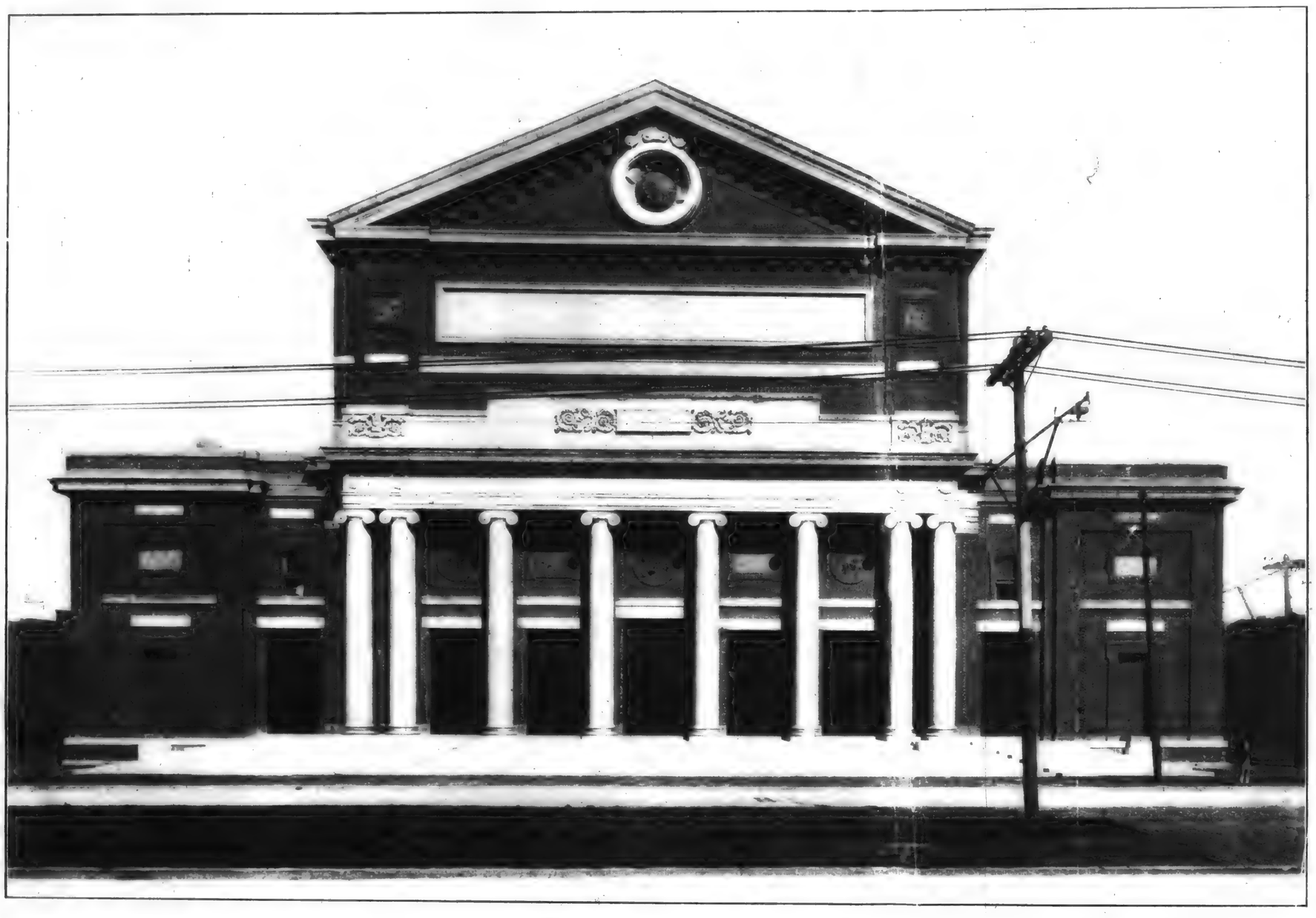
The following description of the hall is reprinted from THE MUSICAL COURIER of September 26 this year:

Friday evening the interior of the new Symphony Hall was lighted up and thrown open for inspection by the members of the press. The interest of the auditorium depends almost entirely upon its inherent architectural qualities, and not on its painted ornaments.

Its proportions differ only slightly from those of the old Music Hall. The scheme of color for the interio calculated wisely for artificial lighting, and it is compos of several tones of gray, running from cold to warm, wit much gilding, and, for the lower part of the wall, under th first balcony, a brilliant, solid red, in effect a crimson, with crimson plush tops for the balcony railings. The ceiling is heavily coffered, and its appearance is enriched by the perforations in many of the panels. The organ case is designed in harmony with and as an organic part of the architectural ensemble. The organ pipes are solidly gilded, and above them a gracefully designed grill connects them with the upper wall. In general arrangement the auditorium is distinctly planned for the Symphony Orchestra's use, and every detail is calculated for that purpose. The acoustics have been made the subject of very careful study by an expert, and there is no question as to the success attained. It is the first large auditorium in the country in which the problem of acoustics has been treated in a purely scientific way. It is also the first large building of this type made absolutely fireproof.

An interesting feature of the hall is the arrangement by which the auditorium is protected from outside noises by being completely surrounded by a system of wide corridors and foyers. The lighting is very successful and agreeable, the lamps being so placed as to provide plenty of light without shining in the eyes of the audience. The grouping of the incandescent lamps could not be improved upon, being as simple as possible. The seats are upholstered in sage green leather. Most of the gold is concentrated in the proscenium arch, the organ case, and the balustrades. The large surfaces of the upper walls, above the second balcony, are broken up by pilasters and panels, and seventeen niches are provided for statues. It is the intention to fill these niches with casts from the most appropriate and beautiful antique statues, such as the Belvedere Apollo. The heating and ventilation have been given the most careful attention, and a very unusual proportion of the expense of the building has been devoted to these purposes, with results which are confidently believed to be commensurate with the extraordinary cost and pains spent upon these important details. The system is thought to be as perfect as modern scientific resources can attain to.

The impression of one who enters the auditorium when



SYMPHONY HALL, BOSTON.

The New Home of the Boston Symphony Orchestra.

[19]

lighted is greatly at variance with the sensations of observer who surveys the exterior. The history of the ilding, and of the original plans, would without doubt o far to explain some of the architectural peculiarities of the exterior. It is a matter of common knowledge that the architect's first plans were materially modified in conformity to the requirements of the budget.

At the same time, it is to be supposed that in a European capital some latitude might be conceded to a semi-public building in the matter of the regulations as to the setback, and if such a policy had obtained here, with reference to the Huntington avenue façade and portico, at the same time protecting the due rights of sidewalk traffic, a compromise might have been made, to the distinct advantage of the architecture. The aspect of the exterior, however, will be much influenced in a favorable sense by the completion of the new Horticultural Hall, across the street. That building has been designed by Mr. Wheelwright with special reference to the mutual relations between it and its neighbor, and in height, scale, style and material (red brick and limestone) it will harmonize with the Symphony Hall—perhaps the first conspicuous example of this kind of artistic co-operation that the history of the city affords.

The spacious corridors and foyers of the new Symphony Hall are convenient, capacious and generous, providing room enough to hold all the 2,569 people who can be seated in the auditorium. The facilities for getting in and out of the building are beyond reproach. All desirable modern conveniences in the way of parlors and waiting rooms for men and women, and ample space for promenading are provided. There is a really grand foyer on the second story, with a very lofty barrel vault ceiling, which will some day afford a superb opportunity for mural decoration.

When the auditorium is full of people and the members of the orchestra take their places on the stage the picture will be complete. No hall is meant to appear in the relative nudity of emptiness; it needs the warmth of life, the vibration, the color of humanity, to give the last touch. In decorative value, fancy the difference made by the massing of a hundred men in black costumes on the stage, with their white shirt fronts and their rows of mahogany hued string instruments.—Boston Transcript.

Has a Movable Keyboard.

Twenty-seven miles of electric wire and 3,492 pipes are used in the make up of the great organ in Symphony Hall, and the instrument is played from a movable console or keyboard. This console looks a little like an upright piano, and by its use the organist may sit directly under the conductor at the side of the platform, or if he chooses, down on the floor in the midst of the audience; for the console is connected with the organ itself by a hundred feet of flexible cable containing 372 wires.

Fixty-six stops sound the changes of the great and dignified instrument, and the pipes range in size from a big thing of 32 feet, weighing half a ton, down to a tiny reed three-quarters of an inch long and as thick as a lead pencil. The sound of the big pipe is such an extremely low bass that to the hearer it would not seem to be a musical tone at all. It is more like the whirr of a powerful dynamo, causing a buzzing in the ears and a perceptible trembling of the entire hall and everything in it. The tone has its value, however, and is known as C C C C to organ experts, but it is chiefly used to reinforce and give body and richness to higher tones, with which it will be used simultaneously. As the aperture through which the wind passes into this monster pipe is only a half inch crack, one may imagine what power there must be behind the air to produce such a result through so small an inlet.

The wind, without the assistance of which all the genius of the organist would avail nothing, comes up through big zinc pipes resembling those that usually carry the hot air from a furnace up through the house. The "wind room" is in the cellar, is about 15 feet square, and is an air-tight apartment, for notwithstanding the immense volume of air which the blower carries upstairs—2,000 cubic feet a minute—the only visible means for the admission of air to the room is a crevice of less than 2 inches under the door. The organ builder says that much of the air gets in through the walls, which are of cement and tile, and are constructed with the special object of being sound proof, in order that the buzzing of the electric motor that runs the blower may not be heard in the hall above. But the blower is only designed for ordinary playing. When the organist wants to "raise the roof" with his half ton pipes he touches a button that connects the motor to a series of huge bellows, which add a wind pressure just double that of the blower.

A number of newspaper men were given a chance to see and hear the organ Friday, impromptu recitals being given by J. Wallace Goodrich, the organist, and Everett M. Skinner, inventor of several of the attachments that make the instrument notable. Those who know all about organs say that the one in Symphony Hall combines all the dignity and majesty necessary for religious music, with an admirable flexibility and brilliancy for giving the lightest class of melodies.

Earl Gulick.

EARL GULICK starts his winter season with his voice sweeter and increased in volume, notwithstanding the unequaled record of success of last year ever achieved by this boy of twelve years. Earl Gulick has without doubt to-day an enviable record and a national reputation. He is booked with the best artists, having been only vocalist with the Kneisel Quartet in Toronto, with Clementine De Vere at an Albany drawing room, and festival appearances with Evan Williams, Van Yorx, Julian Walker, &c. He had to receive the musical criticism of censure or praise equally with such artists.

With what success he has done this his numerous books of press tributes and letters from famous people and musicians bespeak for him. He is now just twelve years of age, with a magnificent voice. He has a range of three octaves, from G below middle C to G above high C. He holds an

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EARL GULICK.

immense repertory of German, Scotch, Italian, French and English songs from our best composers, as well as arias from many of the operas, but is at his best in his favorite work, oratorio. Physically or vocally Earl is never known to tire, he has such normally good health, physically and mentally, weighing 115 pounds, and a chest expansion of 3½ inches, 31 in repose and 34½ in expansion from his fine daily gymnasium training probably in great part as well as his voice cultivation.

Earl is a student at Trinity School on West Ninety-first street, where he is a universal favorite and pride with rector, teachers and pupils. He has never missed a promotion in his school life, the professors studying with him on his return from trips on which he has private tutoring.

Nietzsche's Hymn.

The Berlin Wagner Society will produce this season Nietzsche's "Hymnus an das Leben." In one of his letters, dated January 2, 1875, to Malida von Meysenbug, he wrote: "I have just passed ten days' holiday with my mother and sister and feel myself quite refreshed. I left all thinking and musing behind me and made music. Many thousand notes have been put down and I am now quite ready with a work. The 'Hymnus to Friendship' is now to be arranged for two or four hands. Its form is: Prelude, March of Friends to the Temple of Friendship. Hymn, First Strophe, Intermezzo, as in sadly sweet recollection. Hymn, Second Strophe, Intermezzo, a prophecy of the future, a glance into the farthest distance. Departure, Song of Friends, Third Strophe, and conclusion. I am very content with it. The length of the whole music is fifteen minutes."

He adds: "Moreover, I have set in order and revised my youthful compositions. It seems to me very curious that immutability of character displays itself so in music. What a boy expresses thereby is so clearly the language of the fundamental character of all his being that the man wishes to make no change, except, of course, technical mistakes. If, according to Schopenhauer, will is a heritage from the father, intelligence from the mother, music as an expression of the will must also, according to my ideas, be a heritage from the father."

Six weeks later he writes to the same lady: "Since New Year's Day I have finished a new composition of some extent, a 'Hymn to Solitude,' in which I have glorified the terrible beauty of my whole grateful heart. I have already spoken to you of the 'Hymn to Friendship.'"

Where are all these "youthful compositions," and his symphonic work, "Meditation on Manfred," which he submitted to Von Bülow?

Nietzsche attributes his musical attempts to his will power; a proof that he was still under the influence of Schopenhauer and that he had no genius for music.

The Man's Alto in English Music

MOST of the facts about the "man's alto" voice are common property and generally known, but it may prove useful if I here bring them together in one paper. I must say, to begin with, that Hullah's remarks on the subject in his article, "Alto," in Grove's Dictionary of Music are to my view not particularly happy. The greater part of the article consists in the following statements: That in the sixteenth and in the early part of the seventeenth centuries the compass of this voice as written for was limited by the top and bottom lines of the five-line stave, with C on the middle line, which would give G for the highest used note; that Charles II., who came to the throne in 1660, desired to reproduce approximately in England the voices of *evirati* to which he had been accustomed abroad; that consequently the "third register" or falsetto part of the voice was brought into use, so that in the time of Pelham Humfrey and his successors the voice was written for at least a third higher than in the time of Tallis.

It is surprising that a musician who, like Hullah, had taken an active part in the pitch question, and had proposed a pitch of his own in the sixties, should have overlooked the historical fact that it was the church pitch and not the mode of writings for a voice which had changed by a third in the century between Tallis and the successors of Pelham Humfrey; the top line of the above mentioned stave meant in Tallis' time about the same note in pitch as the first leger line above did in Purcell's time. It is also surprising that Hullah, who was a practical vocalist, should gravely imagine generations of man-altos singing in only the two lower and makeshift registers of their voice, and omitting their falsetto or head register, which forms their distinguishing characteristic if not their sole raison d'être. It seems to be an admitted scientific fact that the compass of the human voice is in the same country quite uniform from generation to generation, and altogether the idea of the men alti suddenly developing and using a new register in order to please King Charles II. can hardly be entertained with any seriousness. The man's alto voice is also frequently called counter-tenor in this country.

The initial idea of counterpoint was that of a part laid above rather than below a canto fermo; and so a counter-tenor was the part laid over a tenor, between it and the discant or soprano, on the development of four-part harmony. The "Contra-tenore" of the Continent means another thing, or a low tenor, using the word "contra" in a different sense. The French call the alto part Haute-contre which terminology follows the same idea as the English name for the man's alto. Scientific writers appear to regard the whole voice as an artificial one, and in that sense a "falsetto." It is certain that even in the lowest register the chest notes are modified or veiled, in other words that some operation occurs in the throat by which the vocal cords giving chest notes are not allowed to vibrate to their full extent. The highest register is caused by some more decided limitation, or as it were pinching, of the vocal cords, so as to give an entirely new quality. The middle register, covering the "break," is caused by a compromise between the two modes of emission, and is, as everyone knows, difficult to manage. The distinction between a full and a falsetto voice seems to be common to men and animals. The man's alto voice is formed upon what is naturally a bass. The ordinary compass of a man's alto voice in this country is from middle G to C in the middle of the treble clef. The best notes are from B flat to B flat. The break is between middle C and the E above. This may be compared with the normal compass of the

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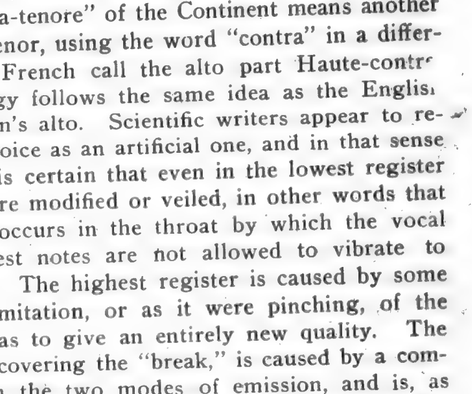
MISS AVIS H. BLEWETT.
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Office Hour, September and October, 2 P. M.
Organist and Conductor Baptist Temple Choir, Brooklyn.

New-York Daily Tribune.

TUESDAY, OCTOBER 16, 1900.

THE NEW SYMPHONY HALL IN BOSTON.

DEDICATORY EXERCISES LAST NIGHT—AN INTERESTING EXPERIMENT—BEETHOVEN'S MASS IN D PERFORMED.

[BY TELEGRAPH TO THE TRIBUNE.]

Boston, Oct. 15.—Symphony Hall, the new house of high class music in Boston, was opened to-night under circumstances that were most auspicious. Boston has shown high appreciation of the enterprise of Mr. Henry L. Higginson and his associates. It became joyous over the new hall when first it saw it. It applauded Mr. Higginson when he arose to make a few informal remarks, and almost broke into cheers at the suggestion of one individual whose enthusiasm made him forget Boston decorum. It listened with patience to a too long poem read as a prologue by Mr. Owen Wister, which was not so hard to do, considering the number of excellent thoughts, excellently expressed in it, despite the disadvantages under which it was delivered, as it was to forgive the unnecessary remarks which prefaced it, remarks that were not only unnecessary, but prosy.

And then Boston heard with evident enjoyment what was in many respects the most successful performance of Beethoven's solemn Mass in D that has ever been given in America. I am almost able to speak on the point with absolute certainty, for I have heard at least half of the performances. The work is one which offers such stupendous difficulties to the performing forces that it has remained a sealed book to the overwhelming mass of music lovers the world over.

Berlin heard it first in 1857, after Professor Stern had studied it four years with his famous Gesangverein. The records show that it was given by the Church Music Association in Steinway Hall, New-York, on May 2, 1872, but I do not like to dwell in speculation on what that performance may have been, knowing something of the accomplishments of the old society. Still, as history is made, this must be put down as the first American performance of the immortal work. In May, 1880, it had two performances at the fourth Cincinnati festival; in May, 1882, it was given also, under the direction of Theodore Thomas, as the Cincinnati performances had been, at the festival in the 7th Regiment Armory, New-York. In 1897 the Cecilia of Boston, the choir which, with some additions, sang to-night, sang the mass under the direction of Mr. B. J. Lang, and in 1898 it was again given at a Cincinnati festival. This is the Cis-Atlantic record of the work, and brief as it is, it is not without its memorable tribute to the seriousness of American musical culture.

To-night's performance was highly creditable to the Cecelia singers, who strove valiantly against its cruel difficulties and were buoyed up by an orchestral accompaniment that was genuinely brilliant. Especially was this the case in the "Benedictus," in which the composer's marvellous ascription of praise soared close to the gates of heaven on the wings of the violin solo played by Mr. Kneisel. The solo parts were in the hands of Mme. Clementine De Vere, Miss Gertrude May Stein, Evan Williams and Joseph Baernstein. A more capable quartet for the trying task could not have been brought together. Unhappily Mr. Williams wrenched his ankle dismounting from a streetcar in front of the hall and suffered a pain that showed itself in drawn and pallid features. Under the circumstances his work was creditable, but not the equal of that done by his colleagues. Mme. De Vere's work was as fine an exhibition of singing in the exalted style demanded by this music as I have ever heard. The exercises which preceded the mass would have been brief had not Mr. Wister's ode occupied so much time as to try the patience of the audience. Choir, orchestra and organ performed a choral by Bach and Mr. Henry L. Higginson made an address, at the end of which he introduced Mr. Wister, the poet of the occasion.

Mr. Higginson's report was a modest, matter of fact sort of statement, without any attempt at oratorical adornment. "The directors of this building have allowed me the honor and pleasure of welcoming you to your new music hall," he said, "and they ask you to call it henceforth Symphony Hall."

He then outlined the history of the movement of building the hall, deplored the fact that it had been found impracticable to include a smaller hall for chamber concerts, lectures, etc., within the walls; complimented the architect, builder and others concerned in the construction and made this statement touching the financial affairs of the Music Hall Association:

Our capital is $500,000, of which $410,700 has been subscribed, and as this sum was far too small the directors have borrowed the remaining cost, which is about $350,000, making the total cost $750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for ten years to me, who am to meet costs of administration, taxes and all charges and to pay to the stockholders the rest of the receipts.

Among other things he also said:

It had long been clear that our home of music in Boston must be moved, for the old Music Hall was faulty in ventilation, in convenience, in lack of a good organ, and to a certain degree in acoustics. Around the old hall, from the opening night on November 20, 1852, hang the happy memories of fifty years' triumphs—the concerts of the Musical Fund Society, the Handel and Haydn, the Harvard Musical Society, the Apollo, the Cecilia—of Sontag, Alboni, Carl Eckert, Bergman, Thomas, Zerrahn, Thalberg, Rubinstein, Von Bülow, Wieniawski, Ole Bull, Sarasate, Paderewski, Patti, Nilsson, Sembrich, Lehmann, Tertina and countless artists—of great organ recitals, as well as echoes of noble sermons and church services, of lectures, of great public meetings. Nor can any one forget the men who from public spirit built the old hall, with one gentleman at their head, whose life and means without stint were devoted to art—Mr. Charles C. Perkins. The old Music Hall had become a great temple for our city, which had made many generations happy and which it was sad to leave, but the long felt need of change, quickened in 1893 by the supposed certainty of a street through the hall, moved you to offer your money freely during a period of financial distress and thus to give to the city this new home. To me it was a vital moment, for without it the life of the orchestra would have ceased, and I have never said how deeply your sympathy and generosity touched me. It is all as it should be. Certain citizens of Boston build a hall without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for twenty miles around this spot, and it is fitting in a republic that the citizens and not the Government in any form should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and of art.

For the musical students in the audience the question of greatest permanent interest involved by the exercises of the evening was that of the acoustical properties of the new hall. Performances of Beethoven's "Missa Solennis" are not of frequent occurrence anywhere in the world, but given the determination, the devotion, the money and the forces and they can be had. At the worst a poor performance can be atoned for by another and better one. But a music hall once built which proves to be unfit for music is seldom remedied and never made really fit. Hundreds of ears were therefore alert this evening to learn whether the greatest of the problems that the construction of a music hall involves had been solved in this instance. In a description of the hall published in The Tribune a fortnight ago I mentioned the fact that responsibility for the concert room's acoustics had been assumed by Mr. Wallace C. Sabine, assistant professor of physics at Harvard University. Ever since Mr. Sabine laid his formulas of proportions and materials before the architects of the hall (Messrs. McKim, Mead & White, of New-York) he has maintained that there was as little question about the desired outcome as there was in the minds of the architects about the appearance of the structure. In view of certain memorable failures, recently discussed in a letter to The Tribune from Paris, this attitude seemed very daring. M. Garnier, after studying all that he was able to study about the laws of sound, and examining in person scores of concert rooms and theatres famous for good acoustical properties, confessed his inability to formulate any law, and built the Paris Grand Opéra on chance so far as acoustics were concerned. He thought the results good, but they are far from satisfactory. The builders of the Trocadéro took not a step without scientific sanction, obtained from a long and painstaking series of experiments, and failed much more dismally than M. Garnier, though from experiments made last summer I should say that there are interesting lessons still to be learned from observation of phenomena in the hall of the Trocadéro. At the performance of M. Saint-Saëns's Exposition ode, "Le Feu Céleste," for instance, every syllable of the actor who read portions of Armand Sylvestre's poem could be heard with distinctness in the furthermost row of gallery seats, while the music of the voices and instruments was confused. These French examples of mystery surrounding the laws of sound made Mr. Sabine's claim that his determinations concerning architectural acoustics left remaining no element of doubt touching the excellence of the music hall yet to be built seem very venturesome, to say the least. His confidence, it may be said now, has been justified and rewarded, but in the absence of scientific investigation after the fact, pursued with the same care and thoroughness that marked the experiments from which he drew the laws which he laid down for architects and builders, the sceptic may not yet feel confounded.

Mr. Sabine's experiments were made in the true spirit of science. He seems to have the imperturbable patience and perseverance of the German scientific investigator. He worked three years at the instigation of the Corporation of Harvard University to learn that the lecture room of the Fogg Art Museum could be made serviceable, though not excellent, by placing felt on certain of its walls. If he can accomplish as good results in Sayles Hall of Brown University, or the hall of the Women's Musical Club in Grand Rapids, which are the most impossible music rooms that I have ever tested, he ought to do so at once; and if his formulas are as accurate as the new Symphony Hall seem to indicate that they are, they ought to be adopted by every builder of a public edifice designed for speech or song immediately. Mr. Sabine began by establishing the duration of audibility of what he calls residual sound, but which is popularly spoken of as reverberation, by means of an organ pipe, the action of which he could control electrically, and a chronograph. Then he determined the relative absorbing power of various substances—cushions, draperies, plaster on lath, plaster on tiles and brick, wood, open windows, men and women. He began with all the cushions of the Sanders Theatre in Cambridge, and noted scientifically all the steps by which he reduced a reverberation which originally endured 5.62 seconds to one of only 1.14 seconds' durability. He made experiments in Cambridge, Boston and New-York, in a dozen or more rooms of various proportions, shapes and materials, having established bases by investigations in the Constant Temperature Room of the Jefferson Physical Laboratory in Cambridge, which was built for investigations in heat, and is underground, in the middle of a large building, on separate foundations, with thick double walls of brick laid in cement, and having no windows and only a single door. By taking up the subject of reverberations he determined the coefficient of absorption and reflection of various kinds of wall surface, of furniture, draperies and an audience. He can tell you now, as the result of five years of work, the relative powers of absorption (of sound, of course) of a fiddler on the stage in Symphony Hall, and ten square metres of Sanders Theatre cushions, a cushioned chair or an open window. When he came to lay down the laws for Symphony Hall he took two famous music rooms for comparison and calculated that the duration of the residual sound, in seconds, was 2.30 in the Leipsic Gewandhaus, 2.44 in the old Boston Music Hall, and would be 2.31, just between the other two, in the new Symphony Hall.

It is use that tells of the fitness of a music hall for its purposes. It would have been interesting to make the proper experiment to learn whether or not Mr. Sabine's predictions have been fulfilled, but even had he tried the conditions would not all have been present. The hall was designed for the symphony concerts. To-night's concert was choral, and five rows of seats in the audience down were sacrified to the extended stage. But the effects were most gratifying, and it can safely be said that for its purposes Boston has the most beautiful, appropriate and admirable hall in the United States.

H. E. K.

SOCIAL ASPECT OF THE OPENING.

CHARACTER OF THE AUDIENCE—PEOPLE WHO WERE PRESENT.

[BY TELEGRAPH TO THE TRIBUNE.]

Boston, Oct. 15.—If one wished to tell who were present at the opening of the new music hall this evening he would have to transcribe a large portion of Boston's society blue book. The representatives of art, learning, business and society were out in force. Had it been a New-York affair it would doubtless have looked more brilliant, for the people of New-York take to gay raiment more generally and more quickly than the people of Boston. Nevertheless, it was a most brilliant audience for Boston. A larger number of dress coats is seldom seen, but the women preserved the general Jenny Wren kind of sobriety in color. During the symphony season evening gowns and clawhammer dress coats are seldom seen here, whereas they are the rule at the Philharmonic concerts and similar entertainments in New-York. But the list of patrons of the symphony concerts runs much deeper into the social list here than do the corresponding lists in New-York. Here the symphony concerts stand not only for themselves in the department of artistic entertainment, they also fill the place that opera does in New-York. But Boston has learned to affect a disregard for gala dress which would sadly interfere with New-York's enjoyment of anything which brings a few hundred people together. Boston begins hurrying out of its concert rooms ten minutes or so before the end of the programme is reached in order to catch suburban trains and streetcars. The unattractive appearance of the old music hall was calculated to encourage this unsocial behavior. It is among the dreams of some young social philosophers that the order of things may bring about changes in the attitude of Boston's people toward life. After they have come to admire their own appearance in the cheery surroundings in the cheery environment which Symphony Hall offers them, it is thought that they will have less desire to hurry from each other's presence. Then they may gradually learn to don festive attire and eventually offer restaurants inducements to keep their lights burning and doors open later than 11 o'clock at night. But perhaps these young people are merely dreamers whose experiences in New-York have made them forget the seriousness and solemnity of artistic enjoyment.

The audience which attended the opening exercises this evening was variously made up. Mr. H. L. Higginson, who is at once the lessee of the hall and the manager of the Symphony Orchestra, seems to have taken a peculiarly characteristic view of the occasion. Fuss and feathers are not to his taste, and he did not look upon the occasion as one for money making. Such a view, indeed, would be far away from any conceit that he has ever indulged in connection with his labors to advance music in Boston. He has leased the new hall from the corporate association that built it, assuming the burden of its maintenance free of cost to the stockholders for ten years. There could be no better guarantee that for a decade, at least, the hall will be preserved against ignoble uses. Mr. Higginson to-night showed his fellow stockholders in what spirit he conceived his trusteeship. All of them—and they number four hundred—were his guests. They formed one distinctive element in the audience, although they were not grouped together. Then there were his private guests, the guests of the architects, builders and others concerned with the construction and equipment of the hall, who were, again, indirectly his guests, since to him fell the cost of the elaborate function, and the general public whose members paid the usual price of admission. There was a fair representation from New-York. Mr. McKim, the designer of the hall, was on hand; so were Messrs. Kendall and De Gersdorff, from among his associates, also Stanford White and Mrs. White. Among the musicians were John K. Paine, Walter Damrosch, Frank Damrosch, George W. Chadwick, Arthur Foote, B. J. Lang and Harold Randolph, the last director of the Peabody Conservatory, in Baltimore. Among educators were Professors Charles W. Eliot, Wallace C. Sabine and E. W. Hooper, of Harvard, and Professor Cross, of the Massachusetts Institute of Technology. Here and there scattered through the listeners were J. Montgomery Sears, Mrs. J. L. Gardner, Albert A. Pope, N. W. Blackman, C. A. Coffin, Robert Treat Paine, Frank L. Higginson, John C. Bancroft, W. C. Cabot, George L. Peabody, Elliot Hubbard, Jonathan Beebe, Mrs. S. L. Aspinwall, F. Gordon Dexter, Mrs. Lucy B. Lowell, Mr. and Mrs. Augustus Heminway, Mrs John C. Gray, Henry W. Swift, E. H. Baker, E. Pierson Beebe, Dr. and Mrs. E. F. Shattuck, Dr. E. H. Bradford, Dr. E. G. Cutter, Mrs. J. J. Storrow, Mr. and Mrs. H. M. Whitney, J. K. Lothrop, J. J. Putnam, Charles E. Cotting, Mrs. G. H. Shaw, T. Russel Sullivan, Dr. Mixter, R. W. Emmons, G. M. Low, Gordon M. Lane, Jefferson R. Coolidge, Mrs. F. L. Ames, the Misses Ames, Mrs. R. R. Perkins, E. B. Hagar, Channing Lilly, Henry T. Gidder, Miss Ethel Stockton, Mrs. L. C. Fenno, T. W. Lawson, Charles E. Sampson, W. P. Blake, George Maxwell, of New-York; Mrs. G. Putnam, Mrs. Owen J. Wister, of Philadelphia; Miss Cary, Mrs. Agassiz, Charles T. Head, C. S. Stoddard, Mr. and Mrs. Eben S. Draper, Allin Danforth, Mrs. Richard Cary, Mrs. John Lowell, Dr. F. G. Balch, Alexander Steinert, Henry R. Reid, Miss Reid, Frederick Emory, T. H. Cabot, Mrs. Mary L. Blake J. P. Stearns, Louis Cabot, Mrs. Charles Fairchild, William Lawrence, Dana Estes, Mrs. Ellen H. Weld, Francis Bullard, O. W. Minot, S. Lothrop Thorndike, E. D. Leavitt, R. M. Cushing, L. S. Tuckerman, R. W. Hopkins, J. Payson Clark, Dr. James B. Ayer, William C. Richardson, H. S. Drew, Elisha S. Converse, Ellen M. Heminway, Mrs. N. W. Rice, A. E. Pillsbury, Nathan Matthews, A. Shuman, Eben D. Jordan, C. P. Curtis, Clement S. Houghton, Henry Cabot Lodge, Charles R. Codman, George L. Perkins, Mrs. S. E. Peabody, Andrew C. Wheelwright, Mrs. Samuel Allen, E. N. Farnsworth, William Endicott, Dr. Paul Thorndike, Samuel Winslow, H. H. Hunnewell and Mrs. Thatcher Loring. There were many hundreds more equally eminent with these in the various walks of life, but this list must serve to indicate the character of the audience that participated in the beautiful and historic function.

Boston Transcript

FRIDAY, OCTOBER 19, 1900

FOR THE FIRST REHEARSAL

Rush for Seats at Symphony Hall by Admission Ticket Holders This Afternoon

Not many minutes before half-past one (when the doors of Symphony Hall were to be opened for the first Friday afternoon rehearsal within its walls) Mr. Comee stepped into the main lobby. Facing the stairways at each end stood two long double lines of people, much as they used to stand for rush seats in Music Hall. There were two hundred of them, mostly girls, who filled the high lobby with their chatter—the crowd as in other years, only smaller. Mr. Comee raised his hand for silence. "I suppose it is well understood," he said, "that there have been no more admission tickets sold than there are seats; that everyone can have a seat." A clapping of gloved hands was his response; he disappeared behind the swinging doors and a moment later put out his head. "All right!" he called in a sharp tone.

They all knew what it meant, and as fast as they could pass the ticket-taker in single file, picked up their skirts in one hand, reached out the other to the programme boy and dashed up the broad marble steps with a rustle of silk petticoats and shouts of laughter. There was no crowding—there was too much room for it; but it was a free-for-all race for the top, in which the swift and clender had a good chance, though farther back in the line, to outdistance the stout and puffy. But at the top they found that their race was of little use, for the few disdainful ones who had walked leisurely up, on the outside of the stairs, found as good seats as the first. They had sixteen doors of entrance to choose from, and when they had spread themselves over the gallery there was room for as many more, who came drifting in during the next hour.

There wer enoly five hundred and five admission tickets (equally the number of seats in the gallery) sold for this afternoon's rehearsal, as against nearly eight hundred for the rehearsals in Music Hall. That is why there were less people in line, and why so many of them said they would not stand so long there again. For the holders of reserved seats the Boston Elevated Railroad has made special car arrangements in the subway. Cars left the Park street station at 2.03, 2.08 and 2.13 this afternoon, and tomorrow evening will leave at 7.32, 7.38 and 7.42 P. M., running by way of Boylston street and Massachusetts avenue. At the close of the performance cars will be in charge of inspectors, to run by way of Massachusetts avenue at three minute intervals.

BALTIMORE MORNING HERALD is claimed

OCTOBER 19, 1900

FOR MUSIC LOVERS

Mr. J. B. Noel Wyatt's Generous Provision for Boston Symphony Concert Tickets

Mr. J. B. Noel Wyatt, the well-known Baltimore architect, has purchased 40 season tickets for the Baltimore Symphony Orchestra concerts, some of which will be disposed of at a reduced rate to music lovers.

Mr. Wyatt recently made a trip to Boston, and learned that Mr. H. L. Higginson had made provision to sell annually a large number of seats at 25 cents apiece to music lovers who could not afford to pay the higher price. Mr. Wyatt conceived the idea of doing the same thing on a somewhat smaller scale in Baltimore. He accordingly made the necessary arrangements and bought 40 seats.

Mr. P. R. Comee, of Boston, manager of the Symphony Orchestra, had a conference with Mr. Wyatt Wednesday, and gave his consent to the latter's plan. Mr. Wyatt will send half of the seats to an institution, where they will be distributed at each concert to the inmates. The remainder will be sent to another organization, which comes in contact with persons that are self-reliant, but are not able to pay the full price to hear the concerts. They will be given the opportunity of buying the tickets at a reduced rate. For obvious reasons Mr. Wyatt wishes to withhold the names of the two institutions. It is stated that Mr. Wyatt and Mr. Higginson are the only gentlemen in the United States who have been thoughtful enough to bring the Boston Symphony concerts within the reach of the music lover who cannot afford to pay the regular price.

The Evening Post.

New York, Tuesday, October 16, 1900.

BOSTON'S NEW MUSIC-HALL

DEDICATION OF THE HOME OF THE SYMPHONY ORCHESTRA.

History of the Enterprise—Description of the Building—The First Concert—The Acoustic Problem Satisfactorily Solved—A Notable Gathering.

[Special Dispatch to The Evening Post.]

BOSTON, October 16.—Boston is preëminently a concert town. Opera has never flourished here as it does in New York, and Mr. Grau usually considers himself lucky if, after five successful months in New York, which may yield him a profit of $100,000, Boston endures his world-famed singers three weeks without depleting his pockets. But instrumental music is more highly esteemed than in New York. The twenty-four annual concerts of the Boston Symphony Orchestra, founded in 1881 through the generosity of Mr. Henry Lee Higginson, are the great musical events of the season, more important than a Paderewski recital or a performance of "Siegfried"; and to have it announced in the papers that she paid the highest premium for her seats at the symphony concerts flatters the vanity of a Boston society woman as much as it does a New York society woman's to have it known that she owns one of the most expensive boxes at the Metropolitan Opera-house.

Last night Boston celebrated a musical event more important even than the regular symphony concerts—the inauguration of a new music-hall, the old one having been found wanting after nearly half a century's service. On November 20, 1852, the leading musical societies of the city—the Handel and Haydn, the Musical Educational Society, the Musical Fund Orchestra, the Germania Serenade Band, and Kreissmann's Liedertafel—took part in the dedication of the Music Hall. "Here was a hall," write John Dwight, swelled with local pride, "larger and finer than any in this country, or hardly any in the old world, destined thenceforth to be the theatre of oratorio, as well as other noble music. Its architecture, internally, was noble and attractive, although externally the building stood far back of the two streets, Winter and Tremont, nearly concealed from view, while sheltered from street noises, and required no architectural adornment—only plain, solid, fireproof, well-proportioned walls." The only thing un-Bostonian about the conception of the hall was that, according to the same chronicler, the first thought of the new hall had sprung from a feeling of Boston's lack of a suitable place for a singer like Jenny Lind. It had seats for 2,700 people, and was owned in joint stock largely held by a few munificent subscribers, including MM. Chickering, Upham, Apthorp, Curtis, Perkins. After a while, cunning speculators succeeded in getting hold of some of the stock, and the hall was desecrated occasionally, not only by frivolous musical entertainments, but even by dog and poultry shows.

It was not these, however, that gave the death-blow to the hall. About ten years ago an elevated-railway project threatened its destruction, and Mr. Higginson at once opened a subscription for a new hall. The railway project was not carried out, and the old music-hall remained the home of the Symphony Orchestra. A few years ago, however, the subscriptions were collected, and the building of the new hall was begun on June 12, 1899, the architect being Mr. Charles F. McKim of the New York firm of McKim, Mead & White. Mr. McKim intended to model the hall after the plan of a Greek theatre, but Mr. Gericke and other local authorities were unwilling, on acoustic grounds, to sanction an experiment which might turn out unsatisfactorily, so Mr. McKim reserved his plan for the Columbia University Academic Theatre, and built the Boston Hall on more conventional lines.

Internally, indeed, it bears considerable resemblance to the old hall, in the arrangement of the parquet, stage, and the two galleries. But everything is in better taste and more commodious. The chairs are comfortable, with plenty of knee and elbow room, and the ventilation seems to be good. The background of the stage is formed by an excellent organ, gilded, and gilt decorations prevail also in the auditorium. With the exception of the wooden floors laid directly on masonry and steel, the hall is built of brick, tile, steel, and plaster. According to the foreman, Mr. French, it cannot be burned, and thus the fear of fire which has hung over Boston for twenty years in the old hall is gone for ever. The statues that adorned the old hall have not been transferred to the new one, but there are niches in the walls above the galleries for such statuary as may be acquired.

Externally the new hall is an imposing structure in the North Italian style, the material used being hard brick, with stone trimmings, and on the Huntington Avenue front a portico with eight Doric columns. In the address which Mr. Higginson delivered after the first piece had been performed last evening, he remarked:

It was no easy matter to achieve the absolute needs of the hall without injury to its beauty and without undue expense. They sought diligently to place a second and smaller room for chamber-music or lectures within the space of the exterior walls, but found that such a plan would only result in a compromise, giving you two poorer halls. Therefore, they have built this hall, of which you will presently hear the quality.

If it is a success, the credit and your thanks are due to four men—Mr. McKim, Mr. Norcross, Professor Sabine of Harvard University, and last, but not least, Mr. C. E. Cotting, who with his wide experience has watched and guided the construction and guarded our slender purse. Without his aid the hall might not have been ready to-night, and I rejoice for him that his task is fulfilled. Professor Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem, and, I think, with success. Professor Cross of the Institute of Technology has also given us the benefit of his counsel, and the help of these three gentlemen has been a pure labor of love. You see the handiwork of Mr. Norcross and of his excellent sub-contractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr. McKim, he is here, but will not speak for himself, his partners, and his office. Abandoning his pet idea with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes, and fancies, because the directors had no more money.

Our capital is $500,000, of which $410,700 has been subscribed, and as this sum was far too small, the directors have borrowed the remaining cost, which is about $350,000, making the total cost rising $750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for ten years to me, who am to meet costs of administration, taxes, and all charges, and to pay to the stockholders the rest of the receipts. Let me add that the beauty of the hall has been won entirely by Mr. McKim, and I hope that it pleases you.

The new home of the Symphony Orchestra has been called Symphony Hall, evidently as an afterthought, for on the official stationery the words "New Music" (Hall) are cancelled and Symphony substituted. The site of Symphony Hall is well chosen at the junction of Huntington and Massachusetts Avenues, where it is as convenient to Cambridge and other adjacent cities as to Boston, and also far from the madding crowds of central Boston. It is a central point, too, for the trolleys, which, however, are inaudible in the auditorium. The site was bought in 1893, at about half the price per foot paid for the opposite lot, where the Horticultural Hall is to stand.

The seating capacity of the new hall is a trifle less than that of the old one—2,569 against 2,700. That every seat was taken last night need not be stated, and the gathering was one of the most notable ones ever seen in the Hub. When Mr. Gericke appeared on the stage, he was received with the most cordial applause, but a greater ovation was reserved for Mr. Higginson. The spectators even got on their feet while applauding—an almost unprecedented honor, but one well deserved by this munificent patron of music, who has made Boston what it is to-day, the equal of the great German capitals as regards concert music.

To Bach most appropriately fell the honor of being heard first in Symphony Hall, for he is the fountain-head of modern music. His stately choral "Grant us to do with zeal" was performed impressively. Then Mr. Higginson made the address already quoted from. He was followed by Mr. Owen Wister, whom every magazine reader knows as a writer of entertaining Western stories, full of charming local color, but concerning whom few know that he is also a writer of songs. He read an ode to instrumental music, "The Bird of Passage," and then came the Beethoven Missa Solemnis, which took up the rest of the programme. I do not think this programme was at all happily chosen. The great question concerning which not only the thousands in the hall, but tens of thousands not in it, were on the tiptoe of expectation was, "Is the hall satisfactory acoustically?" To determine this there should have been a number of short compositions by writers of different methods—say Mozart, Schubert, and Wagner. Beethoven is not at his best as a writer for the human voice, and his great mass, moreover, was written at a time when he was entirely deaf, and when he had become utterly reckless in the use of human voices as mere instruments. He should have been represented on this occasion by one of his symphonies, or not at all. The soloists—Mmes. Clementine de Vere, Gertrude May Stein, MM. Evan Williams, and J. S. Baernstein—the Cecelia Society (reinforced by other singers), and Mr. Gericke, with the Symphony orchestra, gave, indeed, an altogether admirable performance of the mass, with few flaws, yet there were passages where it was difficult to decide whether a slight lack of cleanness and precision was due to imperfect execution of almost impossible music, or to acoustic defects. On the whole, however, the effect of the music was so good that it does not seem rash to say that the hall is—what very few concert halls are—a success acoustically. Mr. Higginson and Mr. Wister were not always intelligible, but that may have been due to the fact that they are not trained speakers.

It must be remembered, too, that, as the late John Dwight wrote, "the walls of a hall, like those of a violin, must ripen and grow musical by frequent and continuous response to musical vibrations; they must outgrow their crude condition, and become gradually, attuned, acclimated to harmony." I remember that when the Metropolitan Opera-house in New York was inaugurated, I felt constrained to write so disparagingly about its acoustics as to bring the architect's wrath down on me in the shape of an indignant epistle. Yet to-day the Metropolitan is, for its size, not a bad auditorium for the purposes for which it was built. The Boston Symphony Hall has the advantage of starting out well, and it would not be surprising, therefore, if mellowing time made it a Stradivarius among halls.

H. T. F.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 112.

SATURDAY, OCT. 20, 1900.

The audience at the performance of the Beethoven mass Monday night did not realize that one of the singers had crossed the Atlantic ocean just to take part in the work, arriving only the day previous, and leaving for London on the following day's steamer. But Mme. Clementine de Vere-Sapio having promised Mr. Gericke last spring that she would sing on this occasion, kept her word, at considerable cost of time and money. Her hurried trip over, if not the good faith of this favorite vocalist, deserved some thanks, but I hear they were not forthcoming from the expected source.

TREAT FOR HIS SINGERS.

Manager Chamberlyn of the Columbia Theatre to Give the Use of a Symphony Ticket.

At the auction sale of reserved seats for the Symphony orchestra rehearsals, held in September, there was much spirited bidding for the first seat offered for sale. The number of the seat, which was issued for the 24 rehearsals, was "A—1." After a sharp competition, the ticket was secured by Mr. Frank Herrick, who paid $292 for his purchase.

At that time Mr. Herrick refused to divulge the name of the party for whom he secured the seat, and not until yesterday was the holder of the ticket known. It is Mr. A. H. Chamberlyn, the manager of the Columbia Theatre, who intends to donate it, for the different concerts, to members of the organizations under his control that are playing at the Columbia. Yesterday afternoon Miss Adele Ritchie, who is appearing in the title role of "The Cadet Girl," attended the rehearsal.

Mr. Chamberlyn intends to permit his principal feminine artists to use the seat, and occasionally to have it used by one of the chorus contingent. To impartially award the seat to one of his lesser artists he has determined to give it as a reward of merit to the girl who, during a certain period previous to a rehearsal, has been particularly excellent in her vocal efforts.

A condition of the sale was that the ticket should be returned to Mr. Herrick at the close of the series of rehearsals, as Mr. Herrick desires to retain it as a souvenir.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

Cars of the Boston Elevated Railway Company will leave Park street station for Symphony Hall for this Saturday evening's performance at 7:32, 7:38 and 7:42, running via Boylston street and Massachusetts avenue, and at the close of performances extra cars will be in charge of inspectors, and will be run at intervals of about three minutes to Park street station via Massachusetts avenue and Boylston street.

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Boston Journal.

SATURDAY, OCTOBER 20, 1900.

The program of the Symphony Concert, this evening at Symphony Hall, will include the overture to "Euryanthe," Weber; Handel's concerto for organ No. 4, in D minor (first time in Boston); ballet movement and entr'acte from "Rosamonde;" Beethoven's 5th Symphony. Mr. J. W. Goodrich will be the organist.

The program for the first Symphony Concert this evening at Symphony Hall is as follows: Overture to "Euryanthe," Weber; concerto for organ in D minor, Handel; ballet-movement and entr'acte, Schubert; Symphony No. 5, Beethoven.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 111.

FRIDAY, OCT. 19, 1900.

There is one objection, if not more, to far away Symphony Hall, for the rehearsal girl. She's going to miss her refreshment of ice cream sodas, the dropping in to gossip around the crowded counter, and ruin her appetite for dinner by nibbling caramels. It is a far cry from these fountains of sweets to Massachusetts avenue, that's a fact.

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Boston Daily Globe.
SATURDAY, OCT. 20, 1900.

THE REHEARSAL GIRL.

She Goes to the Symphony in the Same Old Way.

There Are Three of Her and One is Said to be the Most Picturesque.

Those Apollos Don't Glitter Any More—A Word About Etiquette Also.

The Symphony rehearsal girl is a distinct Boston institution, of whom it is as true as of Cleopatra of old that time cannot wither nor custom stale her infinite variety. Yet whether she goes to concerts in barnlike Music hall or spends an extra carfare getting up to the new building on the Back Bay wastes, she herself does not change. Like Tennyson's brook, she goes on forever.

Of course this is not to say that the rehearsal girl is so much sui generis as to admit of absolutely no differentiation. There are really three, if not more distinct variations of the type, and each one is as individual and as interesting as if she were the only one. There is in the first place the Conservatory student, who loves music as she loves nothing else in all the world and who is quite unconscious of time and of all other human limitations when a symphony is to be heard or an exquisite overture to be enjoyed.

This girl often denies herself the ordinary comforts of life for the sake of saving the quarter a week necessary to the purchase of her rehearsal ticket, and she thinks it no sacrifice at all. "Is not music," she will say, "the greatest thing in the world?"

Then there is the girl who is being educated all along the line, and who goes to the concerts as she would go to anything else her mother thinks good for her. She very seldom has to join the crowd at the "rush." Mama or grandma or auntie has seen to the matter of her seats, and she, with her friend, another fortunate Bostonienne, takes the concerts as they take everything else in life, easily and with well-regulated emotion.

The Most Picturesque.

The third rehearsal girl, and the one who is really most interesting as well as most picturesque, is the regular matinee girl, who doesn't know much at all about music but who thinks the "rush" is a jolly lark, and who likes immensely to be one of the vast, well dressed throng which is wont to stroll down the street after the concert, carrying in daintily gloved hands the dull brown book which proclaims that one is "in it." For this girl the hot chocolate after the concert was really one of its chief attractions, and now that she will not be seen of men so much as she was wont to be in the old hall, it's a grave question whether she will continue to lend comfort and support to the famous Boston institution.

Then since there are no steps in the new hall, the matinee maid cannot for her quarter get the nearby view of Timothee and the other favorites which she was wont to enjoy. She will sigh long and long for the good old days of the steps. Ever since the concerts began the privileges of the steps have been open to her. With her best friend she was wont to take her place early and there munch her choice in chocolates while waiting for the concert to begin. When the Symphony men came on to their places she and her companion could talk as much as they liked about the good looking ones.

The Day the Steps Went.

But there came a fatal day during the reign of Mr Paur when the fiat went forth that the steps should be no longer used for seats, and then the matinee girl told mama she hardly cared to go any more. Up in the balcony, among those music cranks, it was "just stupid," she argued, and of course she couldn't stand—that was quite out of the question.

But this cloud blew by, as most clouds do, and for some years now the step girl has had her rights. Naturally, she will have them no more, since in the new building there are no steps.

Yet in truth there seemed to be no question yesterday of disgruntlement, even among these more aristocratic "rushers." One and all the rehearsal girls arrived early—some as early as 12 o'clock, and with sublime patience they stood about in the front vestibule, chatting merrily and doing their best to beguile the time that intervened before the doors were thrown open to them. In the old hall the girls used to sit on the floor while awaiting the fateful moment, but here the floor is marble—too terribly cold to make a comfortable resting place. So all stood up for the hour or more, and all looked as cheerful as fatigue would permit.

The Rush.

About quarter past one there was a universal straightening of backs and strengthening of limbs. The time was now almost spent, and the wary old stager girded herself metaphorically for the fray she knew was at hand.

Half past one! The "rush" is on! And it was a rush, too; the wildest kind of a scramble to secure in the new hall the seats grown dear and familiar in the old. Elbows were now called into requisition, and on the principle that all is fair in love, war and a symphony fracas, the girl in the blue cloth gown stepped on the toes of her intimate friend in green and grabbed almost out of that friend's very clutch the seat for which both were striving. Verily the young person from Beacon st spoke truly when she said that the "rush" is not a school of etiquette.

But it's all in the game, and nobody bears malice up there in the second gallery. Girls who formerly have not known each other at all talk together during the long hours of waiting, and they do say that many a pretty student romance may be dated from a day when some youth with long legs and athletic powers yielded his good seat to a delicate-looking music student who had been left without any.

quaintance can never occur in the new hall, however, for only 505 tickets are sold at the cheap rates, and for these there are just 505 seats up there with the Apollo Belvidere. The "standees" are now things of the past. Men and women can no longer have a place to stand on the floor sandwiched side by side with absolutely no support but their enthusiasm. The regular subscribers approve of the new rule.

The Happy Regular.

The regular subscriber, by the by, was in the happiest possible frame of mind yesterday. One lady remarked that it all made her feel a good deal as if she were in church, but since she liked to go to church she didn't know that it mattered. Ordinarily the remarks of the subscriber took the form of little gurgles of delight. "So nice," "Perfectly charming," "In exquisite taste," were a few of these appreciative murmurs.

The dowagers, though, were in a frenzy of excitement over the necessity of learning how to find their way about in the vast structure, and all of these pounced, as soon as they reached the hall, upon the veteran chief usher, who for some 30 or 40 years has ministered at Music hall to the necessities of flustered Bostonians.

In due time, however, all were seated, and promptly at an hour which was probably 2.30, though ocular proof of this fact was made impossible because of the absence of the well-known clock, Mr Gericke walked out upon the stage, and was greeted by an immediate lull of voices and the usual conservative handclap. He bowed, turned about, and the first rehearsal in Symphony hall was begun.

Whereupon all three classes of rehearsal girls, as well as the regular subscribers, leaned back and imbibed for some two hours the atmosphere of the place and the excellent program which had been provided. Only the Apollo Belvidere felt a change and longed in vain for the "old familiar faces" that used so often to be turned in his direction—when he lived in the old hall directly over the clock.

Boston Sunday Globe.
SUNDAY, OCT. 21, 1900.

Opening of the Symphony Orchestra Season.

At last the Boston symphony orchestra has a "home" befitting the dignity of our superb organization, and last week's rehearsal and concert seemed specially attractive to the thousands of patrons because of the architectural and musical harmony existing between the house and the performance; each result achieved by the toil and brain work of experts in the required branches of endeavor. A beautiful house and a magnificent orchestra was a combination long desired, and now that it is assured, the 20th season of the symphony concerts will mark an important era in the musical history of Boston. Nearly every one is familiar by this time with the descriptions of the house, but the acoustic properties, not being visible, affairs remained in doubt until actual tests were made, and so far the new building appears to be all that need be desired either for choral, orchestra or solo work, having given great satisfaction under every condition. Perhaps the pleasure to the eye made the music sound better to the ear, but certainly no concerts by the orchestra have seemed more enjoyable than those of last week in the Symphony hall.

The first program was as follows: Overture to Weber's "Euryanthe," concerto for organ (arranged) by Handel, ballet movement and entr'acte from Schubert's "Rosamunde" and Beethoven's fifth symphony. Mr J. Wallace Goodrich was the solo organist.

The overture to "Euryanthe" opened brilliantly, perhaps a happy augury for a brilliant season, and the dramatic episodes following were given with what might be called "gusto," as if to emphasize the fact that the orchestra was really at home for this and many seasons to come. The tender passages by the first violins, the contrast of martial and poetic themes, the lively rhythms of the other strings and the finale, which finally dies away in pianissimo, were each played with beautiful effect, showing that the orchestra was, as ever before, as nearly perfect in performance as one could hope to hear.

The Handel concerto for organ, an incomplete score, gave the well-known organist, Mr J. W. Goodrich, a favorable opportunity for showing the qualities of the upper registers of the new instrument without testing the heavier pipes to a fortissimo extent. The voices of the instrument are very sweet, and the changes in combinations produced no harsh tonalities in drawling notes; everything was clear, crisp and true to pitch. Although Mr Goodrich had not become thoroughly familiar with the new organ his touch was admirable, his phrasing and accents as artistic and expressive as ever, and his whole performance, both as executant and improvisor, was most enjoyable. His work was of a simple nature, probably from choice, and at his concert this week his varied program will enable him to demonstrate further capabilities of the instrument and better show his abilities as a performer.

In the "Rosamunde" music the joyous work of the orchestra was typical of the Schubert subject, and the dainty, tripping measures were brought out with charming effect. The great fifth symphony by Beethoven was played grandly, its dignity and sonority being preserved throughout—excepting when that exquisite little trio in the third movement called for the staccato and pizzicati measures. Here the orchestra, and audience too, fairly reveled in the quaint melodies, which were bewitchingly played. The hall was filled as full as the law allows, and Mr Gericke, Mr Goodrich and prominent members of the orchestra were each the recipient of hearty welcomes.

Mme Schuman-Heink will be the soloist at the concerts this week, and the program will be as follows: Overture, "Roman Carnival," Berlioz; aria from Mozart's "Titus;" suite, "Esclarmonde," Massenet; song, "Die Allmacht," Schubert; Dvorak's "New World" symphony.

—Mme Clementine de Vere, who went over to Europe in the summer to sing in English opera, promised Mr Gericke she would sing the soprano part in the program arranged for the opening of the Symphony hall last Monday evening, and in order to keep her promise she came over on a German steamer, arriving in New York the previous Friday, and came direct to Boston. She rehearsed here Saturday and Sunday and sang, as promised, on Monday evening. On Wednesday she sailed again for England.

The dates for the Boston Symphony orchestra concerts in New York are Nov 8, Dec 13, Jan 17, Feb 21, March 21, at 8.15, and on Saturday afternoons, Nov 10, Dec 15, Jan 19, Feb 23, March 23, at 2.30.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, OCTOBER 21, 1900.

SYMPHONY OPENS

Large and Fashionable Audience Present Last Evening.

NO STAND-UPS ALLOWED.

Intermission for Promenading Evidently Much Enjoyed.

GOOD PROGRAMME PRESENTED.

The twentieth season of the Symphony Orchestra concerts opened last evening in Symphony Hall, and the event was characterized by several innovations.

There was an unusually large audience present, the immense auditorium being completely filled, but there were no "stand-ups," the new rule forbidding the sale of admissions without seats being in force.

It was noticeable that there was a greater preponderance of evening costumes than was customary in the old Music Hall. This display of fashionable raiment was confined chiefly to the gentlemen, but many of the ladies were in gay attire.

One of the innovations was an intermission in the middle of the programme, and this interval was improved by the members of the audience for promenading, such as was the fad during the season of grand opera at the Boston Theatre.

The spacious corridors and lobbies offered superior facilities for walking about, and the brief respite from the heavy music was very generally indulged in and apparently much enjoyed. Indeed, with the exclusion of "admission" listeners, and the high prices demanded for seats, the Symphonies have become ultra social gatherings where one may see and be seen.

An opportunity was also offered for hearing Boston's pet musical organization in its new home and judging to better advantage than on last Monday evening of the acoustic properties of the place. There was not the slightest difficulty in hearing at all parts of the hall, but there seemed to be less body to the sound. However, it was thought that this may have been due somewhat to the character of the selections.

The placing of the members of the orchestra is practically the same as in the old hall, although the key board of the big organ, which was placed near Mr. Gericke's desk, gave a peculiar appearance to the stage. Mr. Gericke was warmly welcomed on his first appearance, but he stepped to his place and rapped his men to order with as much nonchalance as though he had been giving concerts in the hall all his life.

The programme was a varied and pleasing one, beginning with Weber's overture to "Euryanthe," which served as an animated opening. Then came Handel's concerto for the organ, No. 4, played for the first time in this city. It was also said to be the first time an organist has figured as a soloist at these concerts, and it was for the double purpose of furnishing a pleasing novelty to the programme as well as testing the new and magnificent instrument.

J. Wallace Goodrich was the organist, and he added to his already high reputation as a musician. Unfortunately the selection, while eminently pleasing, was not of a character to display the qualities of the instrument to the highest advantage. The best movement was the Larghetto, which was admirably rendered.

Following the concerto came the ballet movement and entr'acte from Schubert's "Rosamunde," and here the graceful touch of Mr. Gericke was most prominent. Both numbers were beautifully given and elicited the heartiest applause. Beethoven's familiar fifth Symphony closed the interesting programme.

At the rehearsal and concert of the coming week, Mme. Schumann-Heink will be the soloist.

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SUNDAY HERALD.

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SUNDAY, OCT. 21, 1900.

A COMPLETE SUCCESS.

Symphony Hall Used for a Symphony Concert.

Acoustic Qualities Could Not Be Improved on.

Mrs. Jack Gardner Sits in the Famous $560 Seat

With Her is Mr. George Proctor, the Pianist.

Last Night's Music Cost Her the Sum of $47.66 2-3.

THE 20th season of the Boston Symphony concerts opened last evening in Symphony Hall, with this programme:

Overture, "Euryanthe".....Weber
Concerto for organ, No. 4, in D minor..Handel
Ballet movement and entr'acte, "Rosamunde".....Schubert
Symphony in C minor.....Beethoven

The soloist was Mr. J. Wallace Goodrich.

The organ concerto was given for the first time in Boston. It is a placidly pleasing bit of antiquity, but, with all due respect to its writers, scarcely worth reviving at a Symphony concert. As it was scarcely adapted to any very effective display of the scope and qualities of a modern organ, such as the new instrument in the new hall, it is difficult to understand why it should have been brought from obscurity, especially with a third movement tacked to it, which was transcribed from a work in which the organ had no part.

Mr. Goodrich played it neatly, with a clean and firm touch, and quite interestingly; but beyond this it afforded him little opportunity to display his skill or musicianship. In other words, considering the doctoring the score has undergone from different hands and the mixing up of what is really Handel's and what is somebody else's, it would seem that it might have been better to select a work in which so much fitting in "in the spirit of the composer" was not considered necessary. For the rest, Mr. Goodrich was heartily applauded and as heartily recalled.

The wholly favorable impression made by the acoustic qualities of the hall on the opening night was re-enforced last evening. Everything is heard with the most perfect distinctness, the contrasting timbres of the different instruments stand out clearly, and at no time, even in the heaviest fortissimos, is there any cloudiness of tone. Again are those who have achieved this fortunate result to be congratulated on the great success that has attended their efforts.

Those who have in their care the ventilation of the hall have not as yet obtained full control over their charge. On the whole, the temperature of the auditorium is kept at an excellent point; but suddenly, and without warning, there are changes from an agreeable warmth to draughts that make one shiver with chills. This, however, will probably be better regulated when there is greater familiarity with the working of the ventilating machinery.

There was a large and brilliant audience, and Mr. Gericke was received with great cordiality when he came first to the conductor's stand. The orchestral selections have been given so often by the orchestra, and its methods and those of its conductor are so familiar in the presentation of these works, that it would be superfluous to deal with the subject again in detail. It will suffice to state that the players were up to their best standard throughout, and that Mr. Gericke's readings were again distinguished by their discreet conservatism and the purity of taste he brought to bear on them.

The programme for the next concert is: Overture, "The Roman Carnival," Berlioz; aria from "Titus," Mozart; suite, "Esclarmonde," Massenet, first time; song, "Die Allmacht," Schubert; symphony, "From the New World," Dvorak. The soloist will be Mme. Schumann-Heink.

MRS. JACK GARDNER THERE.

As Was Expected, It Was She Who Bought the $560 Seat.

Almost 3000 pairs of eyes, including those of practically every man in the Symphony orchestra itself, were directed searchingly at a certain place in the hall. And the point in mention was not upon the stage, either. Instead—and this remarkable locality attracted pretty nearly as much attention as Conductor Wilhelm Gericke himself during the early part of the evening—it was in a section of the first balcony on the right-hand side, near the front of the house, the two left-hand aisle seats, facing the stage, which are just off the first aisle toward the rear of the house.

Now these seats are remarkable in several ways. In the first place, they [illegible] enough to occupy them. In the second place, they are extremely conspicuous, and those who sit in them cannot help being seen by pretty nearly everybody in the hall. In the third place, when these seats were sold at public auction a few weeks ago, they brought premiums of just $560 apiece—a fact which meant that all records of symphony sales, and there were some very stiff records, incidentally, were everlastingly broken, and a fact which, too, was telegraphed, cabled and printed from London to San Francisco, and from Montreal to New Orleans.

It was generally considered that $560, plus $12 (the latter being the price of a seat in the first place, before the premium was added), was a very snug price to pay for 24 concerts, even when given by the Boston Symphony orchestra.

Naturally, therefore, a great deal of curiosity has existed as to who would occupy them on the evening of the first regular concert, which was last night. And so people looked, in order that they might find out. Dame Rumor had meddled most outrageously in the affair, despite the efforts taken to insure secrecy. Manager Ellis intimated that he was blessed if he knew who would sit there. Assistant Manager Comee was likewise densely ignorant. Mr. Mudgett didn't know, either. Mr. Connelly, the ticket broker who bought them, knew, but he wouldn't tell. The dame went right on, and kept whispering that it would be Mrs. "Jack" Gardner who would be found there.

Dame Rumor was right. Mrs. Gardner was there, escorted by Mr. George Proctor, the pianist. And so the good people who make up a Symphony audience—and who seem curious, just like other people—stared and appeared eminently satisfied with things.

Mrs. Gardner paid $47.66⅔ to hear that concert last evening. She has paid that amount to hear every other concert in the series during the year. A great many people go "rush" at the afternoon rehearsals and pay 25 cents apiece per concert. That is, Mrs. Gardner pays over 190 times what the "rush" people pay per concert, or 190 people could go "rush" for what Mrs. Gardner pays.

There were people at the concert last evening who said they hoped that Mrs. Gardner was getting her money's worth. In the mean time, the chief wonderment seems to be as to whether the record as it now stands will ever be broken.

A FEAT IN ACOUSTICS.

How Symphony Hall Was Made a Perfect Success.

The superior sounding properties of Symphony Hall, while in a measure indebted to the model offered in the music hall or Gewandhaus at Leipzic, are more particularly due to the application of principles which have been developed to a fine degree by Prof. W. C. Sabine, the assistant professor of physics of Harvard University. He has doubtless made a closer study of acoustics than any one else, and his work is recognized throughout the scientific world. The experiments have been mostly carried on at night, when all was as still as it ever is; but even the sound of the rain on the roof, the whirr of the night wind and the pound of the freight train laboring on a distant grade have interfered with the work. The experiments have been, perhaps, chiefly concerned with determining in various rooms and halls the resonance of sounds, or "residual sound," and the methods of correcting it. This has involved a close study of the power of absorption of the various materials used in the floors, walls and ceiling, the furnishings and the audience—even to the nature of the clothing. Then, of course, the proportions have to be considered with regard to the deflection of sound, and in the new hall all these have been left to the decision of Prof. Sabine. Every surface has been considered with regard to the sound travel, to avoid echoes and confused reflection of the sound waves.

Auditoriums, unlike crochet and some other work, cannot well be undone and done over again, and, while a model may offer some conditions which may be regarded, change in modern construction to comply with fireproof requirements, difference in the seating capacity and ventilation, all combine to make the question both difficult and interesting.

Music halls, as contrasted with theatres, offer a peculiar distinction, in that resonance in a degree is desired in the former, while in the theatre the chief object is to attain clearness and loudness alone. A Symphony recital would not sound well in an ordinary theatre. So the problem considered for speakers and musicians is quite distinct. In the question of acoustics, loudness, interference, resonance and reverberation have to be chiefly regarded.

Prof. Sabine's experiments are described in a series of papers in the American Architect and Building News. Much of the exposition is exceedingly interesting to the ordinary reader, while some of the matter is necessarily strictly scientific.

The simplest proposition in acoustics is that of an open plain, bare ground, and a single auditor. The sound spreads out in a hemisphere, diminishing proportionally as it diminishes in size. A large audience will absorb the sound, at least the lower edge of it, which is the part to be considered on a plain. The simplest improvement comes with the raising of the speaker, the seats, or erecting a wall behind the speaker—as in the Greek Theatre. Finally, comes the roof, which not only intensifies but equalizes the sound, and with it the consideration of material, sounding boards, etc. One of the chief objects is to get the waves; travelling by different paths, that is to different walls, to come together. The condensation, or crest, should fall in with the condensation, and, correspondingly, the rarefaction, or depression, with its like. Otherwise there is confusion and comparative silence or deadness, very much the condition of choppy water waves in a swimming tank. By such confusion occur the "bad" places of a room or auditorium. A case of the sort is illustrated by Prof. Sabine in a room where an organ-pipe gave out a fundamental treble C, accompanied by several overtones, the strongest of which was in this case an octave above. Each of the notes of the whole complex sound had its own interference system, so that one got various effects at various parts of the room.

"Practically almost every sound of the voice in speech or song," he explains, "and of instrumental music, even single part music, so-called, is more or less complex and, therefore, subject to this distortion."

Resonance he contrasts with the above, in the altering the total amount of sound in a room—as distinct from distorting the nice adjustment of the relative intensities of sounds in speech and music. This makes it necessary to adjust [illegible] it is to be heard. This general phenomenon of resonance, he interestingly points out, occurs in gross mechanics—as the vibration of a bridge to a properly timed tread, or the rolling of a boat in certain seas. Architects have to consider two kinds of resonance—of the air and of the walls—the effects being altogether different.

Reverberation is the sound many times reflected, and so continuous as to defy one to distinguish separate tones, while an echo is described as short and sharp enough to be distinguished. An incidental example of of this, sometimes described as a flutter, is found in the foyer of Symphony Hall. There one can hear the sound of his own voice during the extraordinarily long period of 12 seconds, as it bounds thousands and thousands of times in the domed ceiling.

The Fogg Art Museum offered an example of reverberation, and the experiments were made primarily to overcome this. It was found that in parts of the hall a speaker's voice was heard several seconds after he had spoken. It was obvious that something must be done to correct this, as no one, even an attentive student, can listen successfully to a fusillade of syllables repeated against the successive ones to which he wants to direct his entire attention.

The question was to test the efficiency of various absorbents, to shorten this "residual sound." It may be explained that sound is absorbed either in space or in some material. In the latter case science has it that it is converted into heat. Cushions were brought in from Sanders Theatre, installment after installment, and the duration of sound in the auditorium carefully measured. Finally all of the 436 seats were filled. The cushions proved to be strong absorbents, having decreased the time of reverberation from about 5½ to a little over two seconds. More cushions were brought in by installments, and then these were removed, and chenille was draped about the room, with opportunities for comparing results. The chenille was re-inforced by oriental rugs, etc., and even the absorbing power of a man or a woman, by comparison with the effects of Sanders Theatre cushions, was found. This "substitution method," as it was called, did very well on the standard of some given material, whose absorbing power was known, when applied to furniture or anything else that might be moveable. The test of the absorbing power of walls brought special difficulties.

Prof. Sabine had made for his use by Mr. George S. Hutchins an ingenious device for accurate work. It combined an organ pipe of the gemshorn stop, an octave above middle C, with the wind supply from a water sealed and noiseless double tank. An electro-pneumatic valve, such as is used in some large church organs, was devised so that the experimenter could operate from any part of a room. The current which operated the pipe simultaneously operated a chronograph. With this Prof. Sabine recorded measurements as fine as half a second, as directed by a delicate sense of hearing.

One gets some idea of the amount of work done, from the number of readings taken. For instance, each determination was the mean of about 20 observations which had to show indications of being very accurate, in many respects too fine to discuss. Three types of chronographs and three kinds of valves connecting the organ pipe and wind chest were used in the development of the experiments.

Early in the work, the following important conclusions were reached: That the duration of audibility of the residual sound is nearly the same in all parts of an auditorium, and is also nearly independent of the position of the source; that the efficiency of an absorbent in reducing the duration of the residual sound is, under ordinary circumstances, independent of its position. The following serves as an instance of the fineness of the test required in adopting a standard: Prof. Sabine observed, from some recent experiments, that cushions placed with one edge pushed against the backs of the settees gave results sufficiently inconsistent to suggest that, perhaps, their absorbing power depended not merely on the amount present, but on the area of the surface exposed. The absorbing power of cushions, when touching edge to edge, was found less than when separated. By the closeness of previous work, the important fact was discovered that the measurements of the cushions should be, not in running metres of cushion, but in square metres of exposed surface.

Next came the determination of a cushion that might be standard. This was found in that known as the "elastic felt," which was convenient because common. But that was not all. While not necessary to distinguish between the absorption of the energy of sound by transformation into heat and its transmission into outside space, it remained that the former was, in the experiments, the special province of the cushions, while the latter was one of the windows. Because of the obvious convenience of rising cushions, Prof. Sabine made his tests with these, but reduced the results to terms of "open window," first having determined, on an ideal night, free from wind or other noises, that the absorbing power of open windows is proportional to the area. In fine, the total absorbing power of walls, ceiling, floor, windows and chairs was reduced to terms of "open window."

Prof. Sabine shows not only that the duration of residual sound in one room is inversely proportional to the absorbing power of the bounding walls and contained material, but in any room. One of the most interesting experiments was that regarding the rate of decay. The lecture room of the Boston Public Library offered an excellent subject for this work. The reverberation there was a little over 5½ seconds. Four pipes with electrical attachment were used.

Series of trials were made so as to begin with a different pipe, and variously combining the four. It is assumed the average intensities, at the sounding, of one, two, three and four whistles is proportional as numbered. The results showed that the differences were proportional to the logarithm of the initial intensity—that is, the average intensity dies away logarithmetically. This and other deductions opened the way to the analysis of the coefficient of absorption and the considerations necessary.

To determine the amount of sound absorbed by a person, a test was made of the resonance in the Fogg Art Museum before and also immediately after an audience left, and was first found to be about one-third of a metre of open window. Other experiments proved that it was nearer one-half a metre of open window. Prof. Sabine's experiments go so fine as to deduct the space on the seat occupied by a person in determining the total absorption—which was .0077 of a metre of open window. Failure at the outset to designate the dress and sex of the persons in the audience made it necessary for Prof. Sabine to throw away about 3000 observations. Averaging three women to seven men, the following is given as the absorbing power of an audience: Per square metre, .94; per person, .44; isolated woman, .54; isolated man, .38.

Various kinds of seats show varying powers of absorption. Chairs of bent wood are rated at .0082; upholstered single seats, .28; hair cushions per seat, .21; elastic felt cushions per seat, .30.

In the following table the values are per square metre, except in the case of plants, where the coefficient is per cubic metre:

Oil paintings, including frames	.23
House plants	.11
Carpet rugs	.20
Oriental rugs, extra heavy	.29
Cheese cloth	.019
Cretonne	.15
Shella curtains	.23
Hair felt, 2.5 cm. thick, 8 cm. from wall	.78
Cork, 2-5 cm. thick, loose on floor	.16
Linoleum, loose on floor	.12

Prof. Sabine, while refuting the "mysticism" that is invested in the statement made on general principle that, in the matter of the acoustic properties of halls, a "copy cannot be a copy, or a model a model," points out the different requirements which made it impossible to copy the Gewandhaus at Leipsic, in the case of Symphony Hall, in difference of construction, audience, etc.

The following is given showing the dimensions of the two, and also old Music Hall:

	Length.	Breadth.	Height.	Volume
Leipzig Gewandhaus	124	62	52	407,000
Old Music Hall	129	77	60	857,000
Symphony Hall	130	75	59	*634,000

*Height measured on average of sloping floor. Includes extension of 9 feet above second gallery and 5400 cubic feet volume of stage.

The following table gives the estimated relative absorbing power of the halls and contents:

	Leipzig Gewandhaus.	Old Music Hall.	Symphony Hall.
Plaster on lath	73	100	84
Plaster on tile	0	0	46
Glass	0.4	1.5	0.6
Wood	14	47	38
Drapery	15	0.6	0
Audience	687	1052	1185
Orchestra	36	38	38
Totals	810	1239	1292

"In other words," observes Prof. Sabine, "the new hall, although having a seating capacity for over 1000 more than the Gewandhaus and nearly 200 more than the old hall, indicates a reverberation between the two, and nearer that of the Gewandhaus. The three halls are of nearly the same length on the floor; but in the old hall and in the Gewandhaus the platform for the orchestra is out in the hall and the galleries extend along both sides of it; while in the new hall, the orchestra is not out in the main body of the room and for this reason is slightly father from the rear of the hall; but this is more than compensated for in respect to loudness by the orchestra being in a comewhat contracted stage recess, from the side walls of which the reflection is better because they are nearer and not occupied by an audience. Also it may be noted that the new hall is not so high as the old and not so broad, which opens up the question of loudness."

Some in the enormous audience at the dedication of Symphony Hall Monday night, where the whole social tone seemed to be one of felicitation and congratulation, were: Maj. and Mrs. Henry L. Higginson, who had with them Mr. and Mrs. Alexander Higginson; Mr. F. L. Higginson, who was with his daughter, Mrs. Philip Sears, and Mr. Sears; the Rt. Rev. Bishop Lawrence and Mrs. Lawrence, Prof. and Mrs. Charles Sargent and Miss Sargent, the Hon. Solomon Lincoln, Mrs. Alfred Roosevelt and Miss Elfrida Roosevelt, just home from Europe; Mrs. John J. Borland, Mr. and Mrs. Larz Anderson, Mr. and Mrs. F. R. Sears, Jr., Mrs. S. D. Warren and Miss Warren, Mr. and Mrs. Francis H. Peabody and Mr. Arthur Beebe and Mr. Pierson Beebe. Mrs. John L. Gardner had in her party, which occupied a row of front seats on the first balcony, Mrs. R. M. Appleton, Miss Fanny Mason, Miss Lena Little, Mr. Clayton Johns, Mr. Howard Cushing, Mr. Gebhard and Mr. Proctor. Mrs. Gardner was in heavy black, the bodice much embroidered, a black Normandie bow on her hair and a string of diamonds about her throat. Mrs. F. Gordon Dexter, near by, looked distinguished in violet with black lace bolero. Mrs. Gericke was another woman who was much in evidence and looked exceedingly well in a gown of jet and steel embroidered lace over white, and there were bands of chinchilla which gave a Frenchy effect.

Among hundreds of others were Mr. and Mrs. R. D. Evans and Miss Belle Hunt, Mr. and Mrs. Henry M. Whitney and the Misses Whitney, Dr. and Mrs. Hall Curtis, Mr. Gaugengigl, Mr. Eben D. Jordan and Miss Dorothy Jordan, Mr. William P. Blake and Miss Blake, Gen. Charles G. Loring, Prof. James M. Pierce of Harvard, the Hon. Nathan Matthews, Dr. and Mrs. Maurice Richardson, Mr. and Mrs. Carteret Fenno, Mr. and Mrs. Andrew Wheelwright, Col. Livermore, Mr. and Mrs. Henry Parkman, Mr. and Mrs. Charles Storrow and Miss Storrow, Mr. Louis Dabney, Mrs. F. L. Ames with Mr. Oliver Ames and Miss Mary Ames, Dr. Sturgis Bigelow, Mr. and Mrs. William Hooper, Mr. and Mrs. John C. Gray, Dr. John Homans, 2d, the Hon. Richard Olney, Mr. and Mrs. Robert Minot, Mr. and Mrs. E. H. Clement, Mr. and Mrs. Arthur Richmond, Mrs. S. B. Field, Miss Lillian Shattuck, Mr. and Mrs. Otis Kimball and Miss Kimball, President and Mrs. Eliot, Mr. and Mrs. Arthur Foote, the Rev. Dr. Donald of Trinity, Mr. and Mrs. Robert M. Cushing, the Edward Codmans, Louis Cabots, Arthur Careys, Charles Heads, Eliot Hubbards, Augustus Hemenways, Charles Cottings and Charles P. Curtises; Mr. Dennie Boardman, Mr. Frederic Amory, Mr. James R. Poor, Mr. and Mrs. Mortimer Mason, Mr. and Mrs. J. Montgomery Sears, Mrs. J. W. Kenney and Miss May Kenney, Mr. and Mrs. Franz Zerrahn, Prof. John K. Paine, Dr. Frederick Shattuck, Miss Mixter, Mr. Grant Walker, Mr. John P. Lyman, Mr. and Mrs. William Caleb Loring, Mr. and Mrs. Lang and Miss Lang, Miss Anna Lyman, Mr. Henry T. Kidder, Mr. Laurence Minot, Mr. and Mrs. John W. Wheelright, Mr. and Mrs. Quincy Shaw, Mr. [illegible] Mr. and Mrs. William H. Lyon, Mrs. Arthur Cheney, Mr. and Mrs. Burlingame Hill, Mr. and Mrs. T. J. Coolidge, Jr., Franklin Haven, Jr., Mrs. Charles Faulkner and Miss Faulkner, Mr. G. A. Damon, Miss Ethel Damon, Mr. Eugene Greenleaf, Mr. Harry Burnett and Dr. John Tilden.

Mme. De Vere, the leading soloist, looked dignified and handsome in black lace heavily done in silver. Miss Stein wore a gown of ashes of roses tint with much white lace. The immense audience including so many women made a gay and brilliant scene, and in the 15 minutes intermission it was like a huge crush reception, the buzz of voices being something wonderful to listen to. We can't refrain from commenting upon the pluck of Mr. Evan Williams, the New York tenor, for he was suffering terrible pain all the evening. He sprained his ankle when getting out of a car at the hall, and at the end of his song, when his voice never rang out more superbly, he had to be carried off the stage almost in a faint.

It was an inspiring sight as well as a picturesque one to see the crowd of smartly gowned women surging in to the new Symphony Hall Friday afternoon for the first rehearsal. Although a large number of the season ticket people are yet out of town and many familiar faces were missed, which will be seen later on, there were enough of the society element to give the first rehearsal a fine send off in that respect. Some of those noted in their season seats were Mr. and Mrs. Charles P. Curtis, Mrs. Henry L. Higginson, Mrs. Montgomery Sears, Mrs. Gericke, Mrs. William Hooper, Mrs. R. C. Hooper, Mrs. Boylston Beal, Mrs. S. V. R. Crosby, Mrs. Hall Curtis, Mr. Randolph Grew, Mr. E. D. Jordan, Dr. Bigelow, Mr. Robert G. Shaw, Miss Parkman, Mrs. John Lowell, Miss Katherine Fay, Mrs. William Fay, Mrs. F. R. Sears, Jr., Miss Eleanor Sears, Mrs. Agassiz, Mrs. Wirt Dexter and Miss Katherine Dexter, Mrs. Arthur Cheney, Mr. Charles Sturgis, Mr. John Lyman, Mr. and Mrs. Elliot Pratt, Mr. James P. Stearns, Miss Stearns, Mrs. John L. Gardner, Mrs. J. W. Kenney, Miss Kenney, Mrs. Neal Rantoul, Mr. and Mrs. Zerrahn, Mrs. George J. Putnam, Mr. and Mrs. William B. Merrill, Mrs. John B. Osborn, Mr. and Mrs. Joseph H. White of Brookline, Mr. J. Foster White, Mrs. Garrison, Miss Garrison, Miss Constance Morse, Mrs. Eugene R. Shippen, with her father Col. Blount of Washington, Mrs. Charles Marsh, Mr. and Mrs. R. H. Stearns, Mr. and Mrs. W. Vail Kellen, Mrs. Caleb Bradlee, Mrs. H. G. Dickinson, Mr. and Mrs. Charles Denison, Mrs. David Noyes, Mrs. Nathan Matthews, Mr. and Mrs. Alfred Woodworth, Mrs. F. R. Comee and Mr. William Bassett. A new feature of the rehearsals and concerts and a welcome one is the intermission of 10 minutes after the first half of the programme. This allows a grateful opportunity for chatting as well as a change of position and a bit of fresh air in the broad corridors. A greater part of the audience Friday afternoon and last evening availed themselves of the opportunity.

THE cooler weather of the past week caused still more barred doors and windows on the Back Bay to be thrown open, so that now it is rare to find a house closed. With the exception, therefore, of the hunting set, smart society may be said to have returned to town. There is a deal of going back and forth, however, among the fashionable crowd, to Virginia Hot Springs, taking in New York on the route for a day or two in the shops and at the plays, and a number more are at the mountains for the October ozone. At the opening of Symphony Hall, Monday night, one might easily have thought it was midwinter, so numerously was the modish world represented, as well as the musical. It was a very large occasion in every way, and one which it was a pleasure and an honor to be associated with. Mr. Frohman's players at the Hollis have been drawing houses which also might mark the height of the gay season, and greetings were heard on all sides from those who had not met before since the summer. The first Symphony rehearsal Friday afternoon and the first concert last night were like great fashionable crushes, and inaugurated the musical season in brilliant style. The announcement will be found in our columns of the dates of the two Paul Revere Hall assemblies, which are the smartest subscription dances of the winter and the first which have been definitely arranged, and with them comes the sure prediction of a season gayer than for several years. The young mothers who are bringing out their daughters—and their names are almost legion—are up to their eyes in preparation for the great event, and it takes a clear head to keep the dates of the numerous entertainments on the tapis from conflicting. Surely, we are passing through days of preparation, and very bustling ones they are.

There are to be 10 concerts by the Boston Symphony orchestra in Sanders Theatre, Cambridge, at which are to be among the soloists Mrs. Georg Henschel, Miss Freda Hiemens, Mr. C. M. Loeffler, Mr. T. Adamowski, Mr. Otto Roth and Mr. A. Schroeder.

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BOSTON DAILY JOURNAL
OCTOBER 21, 1900.

FIRST SYMPHONY.

Also the First Orchestral Concert in the New Symphony Hall—A Program of Most Respectable Conservatism—A Word About the Concerto by Handel.

The first concert of the 20th season of the Boston Symphony Orchestra was given last evening in Symphony Hall. Mr. Gericke conducted, and Mr. J. Wallace Goodrich was the organist. The program was as follows:

Overture to "Euryanthe".....Weber
Concerto for organ, No. 4, in D minor, Op. 7.....Handel
(First time in Boston.)
I. Adagio (D minor).
II. Allegro (D major)
III. Larghetto e Piano (F major).
IV. Allegro (D minor).
Ballet-Movement and Entr'acte from "Rosamunde".....Schubert
Symphony No. 5.....Beethoven

This concert was one of indisputable respectability. The rank of each composer represented has been determined, so far as this generation is concerned, and even the most timid hearers did not hesitate to applaud. There were no little known or disreputable composers; no immoral Frenchman with too lively rhythm or too sensuous phrase; no reckless Russian with thick boots and vodka-heated breath to shock sensitive grammarians and lovers of the conventional.

The symphony itself well deserved the honor of a performance at this first concert; but the performance of the first two movements was without special depth or brilliance and without illuminating imagination. Why, oh why, the overture to "Euryanthe" on such an occasion and in the year 1900? Are we also to hear this season "Oberon" and "Der Freischütz"?

It is a pleasure to add, however, that doubt as to the acoustic properties of the hall was dispelled. Solo instruments were heard with delightful distinctness; the bite of the strings was more decided than in the old hall, and the ensemble was effective without muddiness or echo.

It is to be regretted that an organ concerto by Handel was chosen for the display of the organ. The purpose was defeated by the very choice. Either Guilmant's symphony for organ and orchestra, which Mr. Theodore Thomas did not disdain to conduct at a concert of the Chicago Orchestra in 1898, or Rheinberger's concerto for organ, strings and horns, which Mr. Goodrich played at the Worcester Festival of 1898, would have given more pleasure to organist, audience—and organ-builder. The conductor might answer: "I wished a consistently classical program; therefore I chose a concerto by Handel, for I knew of no others." And here is the reply: "But why not postpone the display of the organ until you see fit to put a modern organ work by the side of other modern compositions?"

* * *

There have been brave attempts to galvanize the organ concertos of Handel into the semblance of life, but no matter how cunning the skill of the doctors, and how strengthening the nourishment, the corpses remain corpses. As August Ritter well said: "The organist that Handel really was, is known through the great choruses of his oratorios, not through his so-called organ-concertos." The pieces that have come down to us are mere sketches, and did we not know this, as well as the character of the English organs of his period, we might well wonder at the praise awarded him by skilled contemporaries, as Mattheson, who boldly said: "No one equals Handel as an organist, except, perhaps, Bach of Leipzig." We are also told that when Handel played "concertos" at his oratorio concerts, he used written compositions only because he was not in the vein; otherwise he improvised, and he frequently took a phrase of a choral movement for the theme.

In the present instance Mr. Goodrich chose the adaptation of Guilmant for the basis of his operations, "filled out gaps in the orchestra with parts written for orchestral instruments," and transcribed for organ the third movement of Handel's concerto grosso No. 12 to take the place of the missing third movement of the organ concerto. I wonder what Handel, if he were on the earth, would say to all this. Would he shake his wig and stamp and snort and swear? Would he recognize the work as his own? Might he not rage at the thought of his assumed loss of power, brio, masculinity? Is it too much to say: "No, no; this is pretty enough, but it is not Handel."

Mr. Goodrich played with neatness and repose, and he was liberally applauded.

Mr. Gericke was warmly greeted when he walked toward the conductor's stand.

Philip Hale.

THE following orchestral pieces are announced as "novelties," and will be given this season by the Symphony Orchestra under Mr. Gericke, although possibly one or two may disappear in rehearsal to make room for something that may be deemed more desirable.

Suite from Massenet's "Esclarmonde." This suite was played in Boston for the first time March 2, 1892, at a concert given for the benefit of the members of the orchestra. The opera itself was produced at the Opéra-Comique, May 14, 1889. The suite was played at a Colonne concert Oct. 18, 1891.

Goldmark's scherzo, op. 45, was played at Chicago in 1894.

Röntgen's Ballad on a Norwegian folk-song. Röntgen is a pianist who was born at Leipzig in 1855. In 1878 he settled at Amsterdam as teacher in the music school. Chicago heard this piece in 1898.

Cowen's "Idyllic" symphony. This is the sixth in E, which was produced at a Richter concert in London, May 31, 1897. At the same concert Gabrilowitsch, the pianist, made his first appearance in England.

Nicodé's Symphonic Variations is by no means a new piece. It was played at Chicago in 1892.

Converse, F. S., Ballade (Ms.). I understand that this is one of three pieces suggested by John Keats's "Endy-

Rabl is a young composer, whose quartet (op. 1) for piano, clarinet, violin and 'cello won a prize in 1898.

Tschaikowsky, "Manfred" symphony in four scenes: "Manfred wandering amid the Alpine Heights;" scherzo—"The spirit of the Alps;" "A picture of the simple but prosperous life of the mountaineers;" "The subterranean Palace of Arimane: with death of Manfred." This symphony was begun in 1884. Tschaikowsky said to Kashkin: "'Manfred' cost me a whole year of my life." It was performed at New York Dec. 4, 1886, and in Chicago in 1898.

Tschaikowsky, suite No. 2, op. 53, dates back to '82 or '83.

Dohnányi, piano concerto (Ms.). This is the concerto that won the prize at Vienna, March 28, 1899, in a competition where Mr. Gericke was one of the judges.

Brüll: Overture to "Macbeth."

Saint-Saëns, symphony No. 3, with organ and piano, was first performed at a Philharmonic concert at London in June, 1885. It was played in New York, Feb. 19, 1887, and in Chicago in 1891.

Van der Stucken: "William Ratcliffe," symphonic prologue. I note a performance at Cincinnati early in 1893, but my impression is that it was not the first.

Glazounoff, suite "Raymonde." These are excerpts from a ballet, one of the latest works of this brilliant composer.

Bruckner, symphony in D minor, No. 3. This is the symphony dedicated to Wagner. It was performed at Vienna Dec. 16, 1877, and again in 1891 and 1892. It was also played at a Lamoureux concert in Paris.

Smetana: Symphonic poems "Sarka" and "Aus böhmischen Fluren und Hainen." They were written in 1875 and are Nos. 2 and 3 of the cycle "Mein Vaterland."

Liszt: Symphonic poem "Hunnenschlacht," suggested by Kaulbach's painting.

Brockway, Howard A. Suite. Mr. Brockway was born in Brooklyn in 1870. He studied in Berlin (1890-1895) with Barth and O. B. Boise.

Weingartner, Felix: Symphony in G major. This work of the celebrated conductor was first performed at Cologne, Nov. 22, 1898. It was played in this country for the first time Nov. 18, 1899, at Cincinnati, under Mr. Van der Stucken.

* * *

A Baltimorean visited recently the new Symphony Hall, and he was particularly struck by the opportunity given students and others to hear the Symphony Concerts for 25 cents. After he had returned to his city, he wrote Mr. Comee and asked whether similar arrangements might be made in Baltimore when the orchestra gave concerts there.

The result was that this gentleman, Mr. J. B. Noel Wyatt, subscribed $200 to a certain number of seats, which he will distribute to members of a school for the blind and others. He allows his name to be mentioned simply that others may be incited to follow his example.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 22, 1900.

THE SYMPHONY CONCERT.

On Saturday the Symphony Orchestra formally entered into its new abode, and the organ also received its proper dedication. All doubts about the acoustics of the new hall were set at rest by the first number of the symphonic programme, the overture to "Euryanthe." The tone-color of each instrument stood out with greater clearness than was ever the case in the old Music Hall, and a slight reverberation at the fortissimo passages was the only touch of blurring that even the hyper-critical could discover. Prof. Sabine and his co-workers have achieved a triumph in architectural acoustics in Symphony Hall.

The opening number was typical of the entire programme; here were no frenzied Slavs, no dissonant latter-day Germans, no recent French or Italian consecutive-fifthists, but all purled along in a correctly classical manner from the first notes of "Euryanthe" to the final cadence of the Fifth Symphony.

The wind instruments were the centre of interest on this occasion; the first was the ventilator system, which worked a trifle better than at the first concert given in the hall; this time there were no sportive zephyrs playing down the spinal columns of the auditors, but a pure atmosphere was furnished in more reasonable quantities.

The second instrument was the Organ. Mr. J. Wallace Goodrich played the fourth Handelian concerto upon this in a masterly manner, and proved the instrument excellent both in solo work and in combination with the orchestra. The concerto was the only novelty upon the programme,—a novelty about 150 years old. As is often the case with a performance of Bach or Handel, there was considerable extraneous matter imported into the score, so that Goodrich and Handel alternated with Guilmant. The retouching process was, in this case, of an especially bold character, Mr. Goodrich interpolating an entire movement from the Concerto Grosso, No. 12, which he had skilfully transcribed for the organ. This interpolation had the character of the well-known "Ombra mai fu," (the famous Largo), and its tranquility assimilated well with the rest of the work, giving an excellent foil to the two allegros between which it was sandwiched.

The work was, however, rather dignified than extremely interesting; it was a promise of better things to come; we may now hope to hear St. Saens's great symphony with piano and organ, the Guilmant symphony, and many other combinations of organ with orchestra. Mr. Goodrich played the work in a masterly fashion and was recalled with much heartiness. Schubert's Ballet in G major, from "Rosamunde," was proof positive of the perfection of the hall in the matter of "pianissimi;" its daintiest passages were clear as crystal and audible in every corner.

After the entr-acte, from the same drama, and just before the symphony, there came a commendable innovation in the shape of ten minutes of intermission, during which many of the audience promenaded the foyer. There is something more than a mere fashionable parade in this custom; it enables the auditor to come to the chief work of the programme, generally the heaviest of the concert, with renewed zest and more perfect attention. We feel sure that the intermission will prove a very practical boon in the heavy programmes where the abstruse progressions of Brahms or the intricate orchestration of Berlioz, or Richard Strauss, follow upon each other's heels.

There is but little to write of a programme such as this concert presented; after Schubert came Beethoven in the shape of his best-known symphony,—the fifth. It received a good and broad performance. Yet we often long to hear more emphasis laid upon the struggle between the chief figure (in the bass) and the sweet melody of the subordinate theme in the first movement. Such contention between dissimilar themes is one of the characteristics of Beethoven and might be made more of in the performance, without running the risk of exaggeration.

It is interesting to remember that the majestic character of the chief figure was an afterthought of Beethoven's; in his note-book, as deciphered by Nottebohm, we find the first sketch of this figure worked out, in Presto, with a chattering playful style that contains not an inkling of what it afterwards grew into. It is an instance of the working out of a simple idea into something "rich and strange" by that capacity for taking pains which has been cited as the chief attribute of genius.

There is no need of cataloguing the points of excellence; the power of the contrabasses in the trio of the scherzo, the entrance of the trombones (their first appearance in symphony) the heroic finale, much more exalted than the finale to the "Heroic" symphony,—all these points are familiar to every Boston concert-goer. The interest of the occasion was, for once, extraneous to the programme, and consisted in studying the effect of the hall, the union of the organ with the orchestra, and the welcoming back of our orchestra, which found visible expression in the binding of a nosegay upon every musician's desk.

Louis C. Elson.

Boston Transcript
SATURDAY, OCTOBER 20, 1900.

The Symphony rehearsals do draw out the pretty girls of Boston and its suburbs, and they have never looked more comely than at yesterday's opening rally. To be sure their faces were fresher than they are later in the season when the wear and tear of teas and dances are at their height, and this was in their favor. Still there were not present the stunning things in toggery that will obtain when the transition season in fashions is past and settled modes of attire are adopted. Yesterday, however, had an advance touch of winter's chill in the air, and in consequence there was a distinct odor of camphor in the hall due to the hasty pulling out of furs from their hiding place to get their first airing and wearing of the season. This pervasive odor will give way in the course of a month or two to the one of violets that associates itself with Symphony rehearsals as much as does the odor of decorum and good behavior. Still, yesterday afforded a study in bodices for the eyes of those who knew aught of women and gowns. In the upper balcony there was a riot of color from the variety of red flannel shirt waists displayed—did you observe that? Then, reaching the first balcony the bodice question took on another phase; here it revealed itself in a series of delicately colored silks with lace adornments. Which motif was repeated on the floor with the supplementary appearance of various lace waists, which helped the harmony along. Interspersed among these three varieties, on the three planes, were a generous number of white cotton waists. And these didn't destroy the harmony of the general appearance of the audience whether one looked it over from the standpoint of an artist or that of the philosophizer.

Rehearsal Ticket Mystery Solved

At the auction sale of reserved seats for the Symphony rehearsals, Frank Herrick paid $292 for "A, 1," the first seat sold. Since then there has been considerable interest manifested in the identity of the party for whom Mr. Herrick obtained the seat, but not until yesterday afternoon was the name of the holder of the ticket disclosed. Miss Adele Ritchie of "The Cadet Girl" company occupied the seat by courtesy of A. H. Chamberlyn, manager of the Columbia, who is said to have paid Mr. Herrick $500 for the use of the seat for the twenty-four rehearsals. Mr. Chamberlyn intends to have the seat used by members of such of his companies as are playing at the Columbia this season. Of course, it is his intention first to permit the principal actresses of his organizations to avail themselves of the opportunity to attend the rehearsals, but he has no idea of slighting the chorus girls.

A condition which Mr. Chamberlyn was forced to make when he purchased the seat from Mr. Herrick was that one ticket should revert to the latter at the end of the rehearsal series. Mr. Herrick wishes to hold it as a souvenir on account of the price which it brought and the fact that it was the first seat sold for the new hall.

[24]

Boston Transcript

MONDAY, OCTOBER 22, 1900

Symphony Hall: Boston Symphony Orchestra

The programme of the first symphony concert, Mr. Wilhelm Gericke conductor, given in Symphony Hall on Saturday evening, was:

Weber: Overture to "Euryanthe."
Handel: Concerto for Organ, in D minor, opus 7, No. 4.
Schubert: Two Ballet Movements from "Rosamunde."
Beethoven: Symphony No. 5, in C minor, opus 67.
Mr. J. Wallace Goodrich was the organist.

An excellent programme under the circumstances; that is, for the first symphony concert given in the new hall. All the orchestral numbers were not only familiar, but have been frequently played here by the Symphony Orchestra; so one could give almost undivided attention to the effect of the music in the hall—for the nonce, the most interesting question. By the way, the "Euryanthe" overture seems to be a prime favorite for opening occasions. I now forget what the first thing played by the Boston Symphony Orchestra, under Mr. Henschel, was in 1881; but the symphony concerts of the Harvard Musical Association began with the "Euryanthe" overture in 1865, it was chosen for the opening piece when the concerts moved from the old Music Hall to the Boston Museum in 1882, and now it has opened the present symphony concerts in Symphony Hall.

In speaking of the effect of the music last Saturday evening, I can of course judge of that effect only as heard from where I sat in the first balcony. There are few music halls in the world where the effect is equally good in every part of the auditorium; the old hall of the Conservatoire in Paris was the only one I ever heard of of which this was true. So it is quite likely that the effect I got on Saturday evening was by no means the same as that got by other listeners, in other parts of the hall. But I must own that, to me, the first impression was disappointing. Judging from what I noted at the opening concert last Monday, when the acoustical conditions intended by the architects were not entirely fulfilled, I had formed rather high expectations of what the musical effect would be when the orchestra was in its proper position, well within the walls of the sounding-board. But no; the opening measures of the "Euryanthe" sounded terribly tame. Everything was clean-cut and distinct, the tone was beautifully smooth, and, so to speak, highly polished; but it had no life, there was nothing commanding and compelling about it. One effect in the overture was very curious: in the famous passage for muted violins, the strings did not sound as if they had mutes on; the tone of the undamped strings had already been so smooth, that the sordini produced little contrast. When the 'celli and basses began the fugato, it seemed to me as if I had never before heard basses play so accurately, smoothly, and with such unanimity of phrasing; the same impression came back with redoubled force in some passages in the C minor symphony. Per contra, there was a figure in the first violins in the "Rosamunde" music which often came to the ear so blurred that it was impossible to tell whether it was a group of three notes or of two.

In the Handel concerto, the composition being new and scored in an unusual way, the effect seemed better; before the concerto was over, I had almost come to the conclusion that the acoustics of the hall were superb. But the symphony sounded like the "Euryanthe" overture.

After all, there was one general impression so predominant over all others that I am not inclined to set much store by any that I received. This dominant impression was that the effect was absolutely new, quite unlike any that I had ever heard from an orchestra before; it was so new, indeed, as to be disorienting, one could not feel in the least at home. I seemed to have got into some new musical country, never visited before, where old habits of listening needed reforming; it was like being in new lodgings, where, putting out your hand instinctively to the old-accustomed place for the tongs, you are surprised to find that you have picked up the feather-duster. In such conditions, things intrinsically unimportant in themselves suddenly seem to assume quite a disproportionate importance; in trying to get my bearings in the unaccustomed musical effect, I think what bothered me most was that there was no clock on the front balcony railing; it somehow seemed as if, had a clock been there, things would have sounded more natural. This utter newness must be taken into account, as modifying the results of all attempts to form definite judgments.

Still it was impossible not to try to form such judgments; impossible not to compare the new hall with the old. Heaven knows I was no great lover of the old Music Hall; it always seemed too large for everything save the most brilliant modern orchestration; classical scoring never came into its rights there, and the heavier and richer it was, the less effect it made. A Haydn symphony sounded more nearly as it ought to than Beethoven's C minor. The orchestral tone was vague and breezy; there were no sharp contours, you heard everything as if through a haze. But, though the tone lacked edge, it had life and fulness; there was nothing mean in it. Now, in Symphony Hall, it is just the opposite. To be sure, you get the same impression of over-largeness; that was inevitable. But all else is different. There is great distinctness of definition, you hear everything with astonishing clearness; the tone is beautifully smooth and, as I have said, highly polished, it even has something of a cutting edge, a certain brilliancy; of the old haze nothing remains. But the tone has no body, no fulness; it is not searching; it is thin and ineffectual. Moreover, the hall itself seems perfectly dead to it, it does not awake to the orchestra's call and vibrate with it. Things that should sound heroic and awakening, seem merely polite and irreproachable. The music had an expurgated sound, as if all the indiscreet vowels were represented by [illegible].

The first symphony made you think of Beethoven as in impeccable evening dress, with his head fresh from the hands of the court hair-dresser, every movement and pose Brummellianly elegant. One wondered how the Paris Conservatoire ever could have found the symphony shocking!

So much for first-night impressions—all of which are subject to future revision.

As for the performance by the orchestra, it seemed perfection itself throughout. Beethoven's C minor was, in particular, played as one (too often hopelessly) prays to hear it played; tempi, nuances, accents, all were delightfully right.

The one novelty, Handel's organ concerto, was a novelty worth hearing. Yes, Mr. Runciman was quite right when he said that Handel was the only one of the whole lot who always wrote, as he lived, and lived, as he wrote, in the grand manner; Louis XIV. was not in it with him! What robust elegance, what courtly grandeur, what a glimpse given into the very depths of the human soul, and nothing but sweetness and light found there; and, upon the whole, what graceful, facile juggling with cannon balls! Of Mr. Goodrich's revision of Guilmant's completed version of the concerto there may be two opinions; nay, one and the same person may hold both. As set forth in the programme books, Mr. Goodrich confines the organ part strictly and solely to solo work; he makes it nothing but a concertante part. What additions to the orchestral parts were necessary he gives to added orchestral instruments. In doing this he doubtless follows the musical "Satz" (harmony and voice-leading) of Guilmant's additions to the organ part. Against this principle—as a principle—I have nothing to urge; in general, I am quite in sympathy with it. Mr. Goodrich's trumpets sound splendidly; the effect is thoroughly Handelian. Concerning some actual changes in Handel's instrumentation—made by Guilmant, or Mr. Goodrich, or Mr. Gericke? —I am more in doubt. In the first Adagio, Handel has marked the first 'cello part to be doubled by the first bassoon, the second 'cello part to be doubled by the second bassoon, throughout; against the bass he has written "Contrabasso e Ripieno"—which seems to indicate that the two 'cello parts above mentioned belong to the "concertino," and that some 'celli ripieni are to play with the double basses on the bass. As played last Saturday, the two 'cello parts were played by all the 'celli, without bassoons; the bass was played only by the double basses and one bassoon. I cannot quite grasp the intention of this, unless it was to sentimentalize the effect of the original version; this certainly was the result.

But to return to Mr. Goodrich's confining the organ part strictly to solo work. This has two good results—it makes perfectly clear to the listener what is solo and what is not, and makes a welcome contrast of coloring between the orchestral passages and those for the organ; a contrast which would not exist if the filling-out of the orchestral score were done on the organ. So far, good. But there is one drawback. As in every concerto, the orchestra plays the tutti's; and these should be given, as a rule, with greater force of tone than the solo passages. But, when the solo instrument is an organ, there are only two ways of bringing this effect about. Either the organ part must be played invariably on the softer stops, or else the orchestral tuttis must be scored for full Wagnerian orchestra. No Handelian orchestration, even with Mr. Goodrich's added trumpets and kettle-drums, could produce anything like a fortissimo effect, when contrasted with a solo part played on the stronger stops of an organ. Again, no Handelian orchestral passage, scored for "Nibelungen" orchestra, would be anything like Handel. Mr. Goodrich was fain to accept the other alternative, and use only the softer stops; which gave the organ part a rather timid monotony. Had the filling-out of the orchestral score been done on the organ, he might have used the full organ in the tuttis, and so obtained more variety—not of contrast between organ and orchestra, but between the soft and strong stops of the organ itself. As for myself, I surely do not know which way is best; each one has its advantages and drawbacks. I should like to hear the concerto done the other way now, so as to see.

Mr. Goodrich played the solo part like a master, admirably in every respect. He almost tempted me to like an organ! He well earned the hearty applause and recall the audience gave him.

The next programme is: Berlioz, overture, "Le Carnaval romain"; Mozart, aria from "Titus"; Massenet, suite from "Esclarmonde"; Schubert, song, "Die Allmacht"; Dvorak, symphony No. 5, in E minor, "From the New World," opus 95. Mme. Schumann-Heink will be the singer.

W. F. A.

The [illegible] Press

TUESDAY, OCTOBER 16, 1900.

NEW SYMPHONY HALL AT BOSTON

Famous Orchestra Gives Its Inaugural Concert in the Recently Completed Building.

"Within that circle where the arts had long
Sat like a crown of stars since ancient day,
One space there was of empty night,
One vacant chair remained for song.
While all the rest was light;
Yet ever down the pathless way
The wild bird fled along,
Restless, ethereal, perverse, and fond
Until at length Cremona raised a master wand."

—*Owen Wister.*

Special Despatch to "The Press."

Boston, Mass., Oct. 15.—Boston's magnificent new Symphony Hall was dedicated to-night. The occasion will be memorable in the history of music in Boston. At last the Boston Symphony Orchestra has a fitting home. The orchestra itself has been for some years a Boston institution—one that identified and distinguished the city. The acoustics of the new hall proved to be all that could be desired.

In certain ways this society may be said to be unique. In the eighteenth century princes of Europe maintained orchestras for their own pleasure, and in the last half of this century the late Charles Lamoureux supported largely at his own expense the superb orchestra that he conducted; but it was reserved for Mr. Henry L. Higginson, a citizen of Boston, to see to it that the people of his town might have an opportunity of hearing at a reasonable price the best music performed by the best orchestra that money and experience could bring together and establish.

These societies took part to-night: The Handel and Haydn, the Musical Educational Society, the Musical Fund Orchestra, the Germania Serenade Band and Kreissmann's Liedertafel. Mr. G. J. Webb was the chief conductor. Among the orchestral selections were the overtures to "The Magic Flute" and "Oberon" and the andante of Beethoven's Fifth Symphony. There were choruses from the "Messiah," the "Mount of Olives" and "St. Paul," and there was a star, a star of the first magnitude, a blazing star, for Albani sang arias from "Norma," "La Fille du Regiment" and "Cenerantola," and she took part in a trio with Sangiovanni and Rovere from the "Barber of Seville."

To-night the program included a choral by Bach, an address by Mr. Higginson, a poem by Mr. Owen Wister, of Philadelphia, and the stupendous mass of Beethoven, the Missa Solemnis in D. Mr. Wilhelm Gericke conducted.

The chorus was made up of the augmented chorus of the Cecilia and others. The solo singers were Clementine Devere, Gertrude May Stein, Evan Williams, Joseph S. Baernstein, Mr. J. Wallace Goodrich was the organist and the violin solo in the "Benedictus" was played by Mr. Franz Kneisel.

CHEERS FOR HIGGINSON.

When Mr. Higginson came forward to speak he was greeted warmly. Mr. Higginson placed the credit of the building on four men—Mr. McKim, Prof. Sabine, who gave his work; Mr. Norcross, the builder, and Mr. C. E. Cutting. He said the total cost of the building was $750,000, of which, $350,000 was borrowed.

Mr. Higginson then introduced Owen Wister, of Philadelphia, the author of well-known short stories, and a musician himself, as the poet of the occasion. Mr. Wister's ode is called "The Bird of Passage, an Ode to the Instrumental Music." The ode, a selection from which precedes this telegram, keeps close to the classical form, with a strong romantic tone. It deals with the special side of human life to which instrumental music can alone give adequate expression.

The great audience which packed the new Symphony Hall to-night was a fashionable, even a distinguished, audience, numbering all the best known society people, the prominent musicians and the college professors from Cambridge, Brookline and Boston. Mr. McKim, the designer of the hall, was on hand; so were Messrs. Kendall and De Gerstorff, from among his associates. Also Stanford White and Mrs. White. Among educators present were Profs. Charles W. Eliot, Wallace C. Sabine and E. W. Hooper, of Harvard, and Prof. Cross, of the Massachusetts Institute of Technology. Mrs. Owen J. Wister and Mrs. G. Putnam, of Philadelphia, were present.

THE ITEM.
OCTOBER 18, 190[illegible]

THE BOSTON ORCHESTRA

No Longer Wanted in Philadelphia.

OUR NEW ORCHESTRA

It Will Far Surpass the Overrated Boston One.

It is gratifying to be able to chronicle the fact that advance sales of tickets for the Boston Symphony Concerts have been smaller than usual.

I think its reign in Philadelphia is about over.

Did I hear you ask why?

Because Philadelphia now has its own Symphony Orchestra, and Philadelphians are naturaly determined to stand by their home organization.

I have heard it stated a number of times that many of the best musicians have become dissatisfied with the Boston Symphony syndicate, and have left it, and their places have been filled by men of commonplace ability, at cheaper salaries.

Paur, who left the Boston syndicate, to take a position in New York, was not a first-class leader, and his successor, Gericke, is inferior to Paur.

He is what you might call an average second-class leader, and, like most second-class leaders, conspicuous for his prejudices.

Scan his selections, if you want to see this assertion sustained.

What a contrast between Gericke and Fritz Scheel, the leader of Philadelphia's new Symphony Orchestra!

Fitz Scheel is a composer of skill and intelligence, a thorough musician, and a first-class leader.

Any attempt to compare him with Gericke, makes the latter sink into greater insignificance.

Perhaps it is not fair to do so, as poor Gericke will not stand the comparison.

Scheel is a man who possesses what Goethe calls "the elective attraction" that captures everyone.

It is with leaders as with men; a leader in the full sense of the word, such as Scheel is, leads and controls, getting out of his men the most brilliant work at all times.

Thus the Symphony Concerts to be given by the Symphony Orchestra of Philadelphia, will be in all respects superior to those given by the Symphony Orchestra, of Boston.

Another important point which has hurt the sale of tickets for the Boston Symphony Concerts, is Gericke's opposition to American composers.

Americans are now resolute in their determination to demand recognition for American composers, believing that the time has come when they should receive equal recognition with foreign composers.

This is right.

We have many composers of fine talent.

It is nothing more than right that we should encourage them.

Herr Gericke, with the assurance characteristic of his inferiority as a leader, evidently thinks that Americans cannot write music, and that only those compositions branded "Made in Germany," are worthy of consideration.

This is foolish prejudice.

On the contrary, Fritz Scheel candidly admits that American composers have not only written a great deal of original, characteristic and beautiful music, but they are also making extraordinary strides forward, with a possibility of giving the world a large proportion of the music of the future.

If the Boston Symphony is wise, it will stay away from this city, as it is sure to suffer by comparison with the Philadelphia Symphony, with its eighty-five musicians, nearly all of whom are soloists.

The Item advises those who wish to hear the best concerts, to patronize the home orchestra, and to ignore the Boston syndicate, which is unable to make enough money in Boston to own a building, and is compelled to make speculative trips to raise cash.

It is to be regretted that Bostonians do not see the weak points in their orchestra and its management, and that they are not shrewd enough to realize that in competing against Philadelphia's formidable Symphony Orchestra, with its great leader, and superb array of able musicians, it is inviting disaster and failure.

It is safe to predict that this season's competition will be conclusive, and that the Boston Symphony will not again venture outside of the melancholy gray surroundings of their poorly-constructed music hall in an efforts to invade Philadelphia.

The success of the Boston Symphony concerts here has been principally because there has been no competition.

Now we have a first-class Orchestra of our own.

Go away; Boston Orchestra, we do not want you any longer!

RITER FITZGERALD.

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The [illegible] Press

SATURDAY, OCTOBER 20, 1900.

OPENING OF THE SYMPHONY HALL

Success of the First Concert in the New Auditorium at Boston.

MELODY'S FITTING ABODE

Acoustics of the Hall Free from Defects—Owen Wister's Poem—Perfect Interpretation of the Music of the Great Masters.

On the morning of October the 16th there awoke twenty-five hundred and odd happy people who all their lives will be able to say to the rest of the world, "Too bad you weren't in Boston at the inaugural concert at the New Smyphony Hall, on October the 15th! It was an occasion never to be forgotten!"

They are right. Everything conspired to make this opening concert cheerful, spirited and impressive. As a mere commercial detail, every ticket had been sold days before; also all the tickets for twenty-four symphony concerts and twenty-four public rehearsals were bought on the first day of the public sale, a fortnight ago. Then the weather was good, after a doubtful day, stars came out and such a string of carriages poured along Commonwealth Avenue as you see in Philadelphia of an assembly night. The Symphony Hall is rather far out of town, at the corner of Massachusetts and Huntingdon Avenues. The neighborhood is not very ripe-looking at present, but this will soon be bettered, when on one corner the fine Horticultural Building presents a surface of solid gray stone, instead of its present cavernous cellars and confused scaffolding. Another corner is to be occupied by the new Art Museum.

The clear tone of the auditorium of the Symphony Hall, with its quiet tinted walls and adequate but unobtrusive lighting, is relieved only by the gilding on the railings of two galleries, on the great organ, at the back of the stage. This organ is effectively set in a square frame of heavy gold work. The whole effect is dignified and agreeable in the extreme. There are no salient beauties, but at the end of a long evening you are neither wearied with physical discomforts nor worn out with eye distracting decorations.

It was early when we reached the hall. The people were arriving slowly; the suburbanites naturally came first. As almost every one in Boston is a suburbanite till November or December, the audience assembled betimes. The stage was already occupied by the orchestra and The Cecelia, a mixed chorus, which has been giving concerts under its present director, Mr. Lang, ever since its foundation in 1877. Soon the people were coming in faster, and the names were interesting and suggestive. Whitneys, Lathrops, Winthrops, Emersons, Longfellows, Hemingways, Cabots. Here sat the famous Mrs. John L. Gardner, with a party of musicians. Here Mr. Higginson himself started among the crowd. There were many faces familiar to Philadelphians. Mr. Clayton Johns, whose charming songs we all know; Mr. and Mrs. Walter Damrosch, Mr. and Mrs Frank Damrosch and a sprinkling of our own fellow-townspeople, who had come because this occasion had two points of special interest to Philadelphia. It was the housewarming of the orchestra that has done so much for our musical life, and the prologue to the concert was to be read by its author, our citizen, Mr. Owen Wister. Miss Irwin was there, the Dean of Radcliffe, Mrs. Edward Toland, Miss Anna Hallowell, Mr and Mrs. Harry Markoe, Miss Caldwell Mr. and Mrs. Rossmaesler, from Germantown, besides a number of the Wister family.

READY FOR THE CHORALE.

By 8 o'clock the hall was tight packed (with the exception of the aisles, as no "standeers" were allowed), and a great burst of applause greeted Gericke, as he took his place at the desk and tapped for the chorus to rise, and then voices and orchestra swelled forth in the noble chorale of Bach:—

Grant us to do with zeal Our portion whatsoever;
May we obey Thy law, To duty faithless never;
And may we steadfast be, Our help in Thee alone.
When we our task fulfil, Oh, grant it be be well done.

It was a thrilling moment, for not till then, when the seats were filled could the acoustics of the hall be properly tested. The sound came forth full and clear, free from echoes or vibrations, and in a great measure its fitting abode, yet not without due blending. Everybody clapped furiously with pleasure and relief, but the applause was redoubled when, from the wings, Mr. Higginson came forward, to read his report. Clapping seemed inadequate, and by common impulse that whole great audience rose to their feet to give honor and thanks to the man to whose generosity and ability they owed their orchestra, and, in a great measure, its fitting abode. It was one of those rare moments when the least emotional eyes fill with unbidden tears of pleasure. Mr. Higginson, after completing his report, introduced Mr. [illegible] how the first conception of the inaugural poem had been something which should touch upon the growth of music in Boston, and its influence upon the country at large. This idea gave way before a wider view of the significance of such an occasion, which seemed the local recognition of the place now held by music in the world, and he read:—

"The Bird of Passage: An Ode to Instrumental Music."

MEANING OF THE POEM.

In this poem he touched upon the mission of music in unfolding those unspeakable feelings of the human heart, not to be expressed in concrete form, whether lyric or plastic, hidden from the world till music came to take her place among the sister arts, carrying us on and up to a belief in our own noblest dreams.

The music of the past he likens to a bird of passage, now here, now there, giving an occasional wild, sweet cry, but untamed, intangible.

This poem is full of beautiful lines, rising at times to a high pitch of lyric intensity. Where each verse is the natural outcome of its predecessor, it is hard to quote satisfactorily, but some passages can even stand the test of isolation as shown by the following as well as by the stanza "The Press" quoted on Tuesday:—

"From oldest time
The human heart has throbbed,
Full of great angels, breathing messages sublime,
Whereat it laughed and sobbed.
And some it understood and forthwith spoke
In divers tongues, or shaped in stone,
Or told in colors with a stroke;
But some
Made it to shudder only or to kneel
Smitten to ecstasy; still it was dumb,
It could not yet intone,
It could but feel
These raptures and despairs that deep within it broke.

Over the weaving flow,
The ebb and flood
Of the heart's unfathomed mood
"Music! with a wild sweet cry,
Untaught beneath the sky
Like winged petrel dids't thou come, and go.

The sculptured god, the tale of Troy remain,
The priestess by her tripod in the dawn—
But delphic nightingale, where is thy strain?
That is forever gone.
And where is thine, that melted Tuscan groves,
Till amorous branches were together blown,
While silken boys and girls kissed out their loves
Until the night was flown?
The heart's deep ocean waves began to roll
Forth from Cremona's violin,
The wild bird trembled, listened, stopped,
And then, with folded wings, deep in those waves she dropped.
Who shall say
Why she remained long while a wandering bird,
What secret cause gave her delay,
By what deep law her coming was deferred
Until our later day?"

THE INTERPRETATION OF THE MUSIC.

When the poem came to a close, amidst every token of appreciation, we had yet to hear the serious musical part of the program, the great Beethoven "Missa Solemis" in D. The unusual difficulty of this mass prevents its being often surg, and, judging by the criticisms of performances in the past, such a rendering as the "Cecelia" gave is almost unparalleled. The London "Athenaeum" says of it (March 19, 1870): "The attempt to conquer its difficulties was a gallant one. * * * A quartet of principal voices made fewer mistakes than usual!" Another critic, speaking of Theodore Thomas' rendering it at the New York musical festival in 1882, says that they sang quite a number of measures before any confusion occurred.

Of the present performance a critic must be a trifle captious to discover much to carp at, in chorus, orchestra or organ. The solo singers, Mme. Clementine De Vere, Miss Gertrude May Stein. Mr. Evan Williams and Mr. Joseph S. Baernstein were less satisfactory. Neither contralto, tenor nor bass seemed quite up to the mark, and the soprano, Mme. De Vere, sang with considerable uncertainty, as if not sufficiently familiar with her part, and once or twice there was quite perceptible—"confusion." On the other hand, "The Cecelia," though not numerically large (two hundred members and about fifty guests) was true to the pitch, even in tone, clear in declamation, accurate in attack, and gave the shading with an amount of delicacy and warmth not often met with in amateur choruses. Some three years ago Mr. Lang trained them to sing this mass in its entirety, so they were able to give it with only fourteen rehearsals.

In parts the mass is nobly and richly beautiful. According to some musicians it is so completely the music of the future that we are scarcely yet able to fully comprehend it. According to others it is Beethoven not quite at his best; rather perhaps the Beethoven of "Fidelio" than of the Fifth Smyphony, yet always interesting and uplifting, and breathing here and there of his best inspiration, as in parts of the exquisite "Kyrie," where the soprano sings with violin obligato. This obligato, by the way, was played by Mr. Franz Kneisel in a way to make us wish we might hear him oftener, locally, as a soloist. Mme. De Vere's singing made the writer wish for the steady even tones of Mme. Marie Kunkel-Zimmerman.

OUT INTO THE STREET.

And then the concert was over, and people clapped and talked, and the evening had been brilliant, stirring, yes, and touching, too. Then we came out into the balmy night—and pandemonium, for, in spite of three separate entrances, wide streets, and many policemen, in a jiffy, the carriages were hopelessly jammed, everybody was mixed up with everybody else, head-on collisions between rival pairs of horses were frequent and alarming. In the midst of so [illegible] scene of cheap recalled the comment of a witty Philadelphian, who was getting pneumonia, instead of his carriage, one rainy night at Broad and two pins for clean streets, wholesome water or pure city government, but if anyone will put up a Mayor who could arrange that six carriages could drive up to the Academy of Music without making a block I'd vote for him—several times."

MARY MOSS.

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countries, where the men selected for this work can receive the proper training. Secondly, The pecuniary remuneration should be commensurate with the requirements of the situation, so that the men will not only consider it worth while to put forth their best efforts, but will also stay in the army bands *after* they have learned to play their instruments.

Only in this way can our army bands serve as an inspiration to our solders, and arouse in the people the sentiment of patriotism and national pride that martial music presented in the right way never fails to inspire.

TWO MINOR MASTERS.

THE recent deaths of Heinrich Von Herzogenberg and Zdenko Fibich recall to us the term, minor masters. Both these men were admirable musicians, both had escaped the period when their work could be described as imitative and both fell sho of greatness in their achievements. Of the two Zdenko Fibich, the Bohemian, was the more original, and being seven years younger than the Styrian composer, bid fair to accomplish more.

Herzogenberg was born at Graz June 10, 1843. After his pupilage at the Vienna Conservatory was at an end—he was under Otto Dessoff, a sound musician and conductor of the Frankfort opera—Herzogenberg returned to Graz and began composing. His early work was too much influenced by Wagner, notably his "Odysseus" Symphony, op. 16, and his dramatic cantata, "Columbus," op. 11. The composer married Elizabeth Stockhausen, the pianist, and went to live in Leipsic in 1872. There, with Volkland, Spitta and Von Holstein, the Bach Society was formed, and Von Herzogenberg became, not only an active worker, but turned his studies Bach-ward and his Wagnerism was greatly modified. He followed Volkland as conductor of the society and later went to Berlin to assist Kiel at the Hochschule. In 1890 he was elected to the Academy, and at the death of his wife went for consolation to Italy. His music is dignified, and, influenced by Bach and Brahms in middle life, he naturally turned to choral writing. Herzogenberg may be heard at his best in his setting of Psalm XCIV. for double choir, orchestra, four solo singers and organ. He composed two odes, a Requiem Mass—this is a sterling work—and songs. Three violin sonatas played in public by Joachim are interesting and there is also a quintet for piano and wind instruments, a quartet for strings and two symphonies, op. 50 and 70. Refined, beautifully finished and always interesting, the music of Heinrich Von Herzogenberg might with profit be given here.

The death of Zdenko Fibich was announced in the newspapers last Thursday. He died at Prague the day previous. He was born at Seborschitz, Bohemia, December 21, 1850. A pupil of Vincenz Lachner in 1865 at the Leipsic Conservatory, Fibich was dramaturgist of the Bohemian National Theatre, Prague, at the time of his death. Ill health had long haunted him, yet he was a fairly prolific composer. He belonged to the younger group of Czech composers who followed in the footsteps of Smetana. His quartet for piano and strings has been admired in England and he is said to have composed some interesting and extremely characteristic music for piano. In 1876 he was appointed second conductor of the National Theatre, Prague, and in 1898 director of the Russian choir. He wrote several successful operas, saturated with the national spirit. They were produced at Prague and are "Bukowina," "Blanik," "The Bride of Messina," "The Storm," "Hedy" and "Sarka"—this last in 1898. He has also left four symphonic poems, several overtures, two symphonies, two string quartets, songs, a choral ballad, sundry choruses and a method for piano. Fibich is another composer who should be exploited in New York.

Music in Boston.

SYMPHONY HERBERT SOUSA.

Persons and Things

WHILE the Monday, October 15, performance constituted the dedicatory ceremonies of New Symphony Hall in Boston, the true inauguration may be put down for Friday and Saturday last, when the first Public Rehearsal and the First Concert of the Boston Symphony Orchestra respectively took place in the new temple, as such places are now denominated. It was a wise stroke not to call the hall a Music Hall, as that term is now applied, both in Europe and here, to places where the song with the dance flourishes. The song flourishes or is also to flourish in this new Symphony Hall, but no dance will desecrate its serious and solemn colorless inclosure, which is not only severe, but puritanically austere in countenance and outline.

The building has been described, but it must be visited to learn of its cheerlessness and to feel the stern effect of architectural angularity. It has all the aspect and atmosphere of a religious establishment, and no matter if Beethoven's name is carved out of the proscenium arch and a copy of the Apollo Belvedere is fixed in one of the cold niches at the other end of the hall, it still feels like an armory or a prayer house, where ritual is considered paganism.

It is understood that the Mr. Cotting on whose land the new hall is built, and who was also a director in the old Music Hall, had much to say regarding the structural scheme, and that for certain unfathomable reasons his tasteless orders interfered with the architect's domain. Probably the financial conditions entering upon it were at the bottom of this influence, but whatever it was, the hall, as a new hall of music, falls short of artistic and also modern consistency, and is discordant instead of harmonious in its relation to its practical destiny.

The papers of Boston and Mr. Higginson in his speech on Monday night speak in praise of the acoustics and of the discovery of Wallace C. Sabine, of Harvard, who acted as expert in the construction, but we do not accept all that is said except what Mr. Sabine himself utters particularly, as the acoustics on Saturday night were by no means satisfactory. The wisest remark on the subject is in last Sunday's *Journal*, which says: "If Mr. Sabine has mastered the secrets of acoustic construction * * * then not only is fame his, but also fortune."

Sound is not music, but is merely one of music's utilizations. A voice or tone may sound scientifically correct at a given time in a given hall and may be measured and its formula fixed and established chronometrically or chronographically or in any chronoform, but that sound or combination of sounds is not music. Music does not repeat itself; music is the moment, because music is art and art cannot be measured beforehand, and to measure music after the event, if that could be accomplished, would apply solely to that music which is gone and not to that music which is to come; the music we are awaiting, the music we want. From the days of Pythagoras all kinds of experiments in acoustics have been facing the physicists and agitated the laboratories, but no clew has been discovered for such a science as can foretell with usual and necessary scientific accuracy how music will sound, and why not? Because if music could always sound as we before its issue could predict by formula X + N = Y, why then it would no longer be music.

The best was probably done that could have been done, but there is no evidence that chance could not have done as well if not better, particularly when the ordinary rules of the architect did better with the Academies of Music of both New York and Philadelphia, with the huge Chicago Auditorium and even with Carnegie Hall here and in Pittsburg.

It may probably have been due to the unsatisfactory acoustics that the new organ also disappointed, although the coarse swell organ could not be excused on this ground. It is strange that our American pipe organ manufacturers cannot secure the facile, delicate and musically refined qualities of the European pipe organ when we beat the world with our pianos and reed organs. The 32 foot stops instead of giving a tone of thunder growl and the diapasons are hard and unsympathetic. While we are far ahead with our mechanical stops and combinations our musical qualities in pipe organ building are still coarse and unattractive.

The Program.

The first concert had to submit to insisting emergencies for its structure and the program was therefore as follows:

Weber—Overture, Euryanthe.
Händel—D minor, op. 7, Organ Concerto.
Schubert—Ballet Music and Entr'acte, "Rosamunde."
Beethoven—C minor Symphony.

Wallace Goodrich was the organist.

The orchestra was in militant spirit and played with unusual brilliancy and dash. The performance of the symphony was a triumph of orchestral virtuosity and it seemed as if each man, from Mr. Gericke down to the tympanist, felt the force of the work.

There is really very little to be said nowadays of this superb organization, which outdoes any other orchestra America has ever had and which jeopards the traditional reputations of European bodies. Quality of tone, balance and equality; individual and collective temperament, brilliancy of tone, infallibility of pitch, rhythm, musical intelligence, power and a consciousness of the artistic value of the pursuit—are the elements of this orchestra. It is now at its climax, and it will require a steady aim and an inspiring environment to hold it in its place. Mr. Gericke has a serious task ahead of him.

Business.

By a curious concatenation of events on this mundane sphere, as some poets call the place, no orchestra can be conducted without that much maligned article called money. Mr. Higginson, a Boston banker, was the man who was willing to step into the empty breach and fill it with money, and had the necessary philanthropic courage to run the risk of its return in time; it must be returning rapidly now, and he is not only to be thanked for the great good he has done, the inestimable benefits he has conferred, but also to be congratulated upon the financial success his undertaking is now reaping.

A faint idea only obtains regarding the enormous business done by the Boston Symphony Orchestra, but the auction sale of its seats for the season gives a basis of an estimate, and only a basis, because the true figures are inaccessible, as Mr. Higginson, like other business men, refuses to furnish the exact or even approximate statistics. The two seats that brought $1,144 at auction were not supposed to have been legitimate, but even so, they were expressions of enthusiasm. Enough, however, has been seen by us on sheets of the plans of the house, marked during the progress of the sale, to illustrate outlines of the healthy commercialism of the en

erprise, which, happily for Boston and other places, is conducted on strict business principles.

There are 2,500 and sixty odd seats in the hall; say for the two performances 5,000 seats virtually disposed of. From the figured sheets of the plan we average these seats at $40 a season, making a business of $200,000 and more for it. Now then come the regular Cambridge and the Providence concerts, and we have nearly, if not more than, $300,000. The tours to New York, Brooklyn, Philadelphia and Baltimore run the income up to another $100,000 more or less; not much less. A Boston expert puts the business of the orchestra down at $500,000—about one-half of the Foreign opera business at the Metropolitan Opera House.

At the lowest estimate Mr. Higginson's profit must be at least 10 per cent. of this and he will therefore find himself very readily reimbursed for the outlay, the incidental annoyance and the risk, from which he has now obtained immunity. All this illustrates that music can be made successful without Governmental subvention or subsidy if it is managed like a coal mine is or a railroad or an oil company or a clothing factory or a cotton mill or a piano business. We wish to call special attention of impracticable musical folk to this important feature of the Boston Symphony Orchestra—its correct and modernized business organization, which is the true basis of its success and which makes it impossible for the orchestra to play for nothing—just as it is impossible for THE MUSICAL COURIER to advertise people for nothing and exist. The Boston Symphony Orchestra despite its art, despite its Nikisch, its Paur and its Gericke could not endure one month without equipoised, scientific business management, its success depending absolutely upon this and this alone, as is proved in the case of Mr. Higginson, and therefore the orchestra could not play without

INTERIOR OF THE NEW SYMPHONY HALL, BOSTON.

money to indorse it, as the money is the first ingredient of its existence. And so it is with THE MUSICAL COURIER, the only other musical counterpart of the Boston Symphony Orchestra, and so it should be with every other musical institution and individual living and working in music. Money for music; no money, no music. Then only can music flourish. The program of next Saturday's concert is not novel, but interesting. Mr. Gericke is not a novelist:

The Roman Carnival—Berlioz.
Suite, Esclarmonde—Massenet.
New World Symphony—Dvorák.

Madam Schumann-Heink will try to sing Mozart's "Titus" aria, which she has never yet sung successfully in New York, and "Die Allmacht," a song that will also tax her vocal defects to the utmost.

A Prospectus.

We reproduce from Philip Hale's Sunday musical review in the Boston *Journal* the following:

The following orchestral pieces are announced as "novelties," and will be given this season by the Symphony Orchestra under Mr. Gericke, although possibly one or two may disappear in rehearsal to make room for something that may be deemed more desirable.

Suite from Massenet's "Esclarmonde." This suite was played in Boston for the first time March 2, 1892, at a concert given for the benefit of the members of the orchestra. The opera itself was produced at the Opéra-Comique, May 14, 1889. The suite was played at a Colonne concert October 18, 1891.

Goldmark's scherzo, op. 45, was played at Chicago in 1894.

Röntgen's Ballad on a Norwegian folk-song. Röntgen is a pianist who was born at Leipsic in 1855. In 1878 he settled at Amsterdam as teacher in the music school. Chicago heard this piece in 1896.

Cowen's "Idyllic" symphony. This is the sixth in E, which was produced at a Richter concert in London, May 31, 1897. At the same concert Gabrilowitsch, the pianist, made his first appearance in England.

Nicodé's Symphonic Variations is by no means a new piece. It was played at Chicago in 1892.

Converse, F. S., Ballade (MS.). I understand that this is one of three pieces suggested by John Keats' "Endymion."

Rabl, symphony in D minor. Walther Rabl is a young composer, whose quartet (op. 1) for piano, clarinet, violin and 'cello won a prize in 1898.

Tschaikowsky, "Manfred" symphony, in four scenes: "Manfred wandering amid the Alpine heights;" scherzo, "The spirit of the Alps;" "A picture of the simple but prosperous Life of the Mountaineers;" "The subterranean palace of Arimane, with death of Manfred." This symphony was begun in 1884. Tschaikowsky said to Kashkin: "'Manfred' cost me a whole year of my life." It was performed at New York December 4, 1886, and in Chicago in 1898.

Tschaikowsky, Suite No. 2, op. 53, dates back to 1882 or 1883.

Dohnányi, piano concerto (MS.). This is the concerto that won the prize at Vienna March 28, 1899, in a competition where Mr. Gericke was one of the judges.

Brüll, Overture to "Macbeth."

Saint-Saëns, symphony No. 3, with organ and piano, was first performed at a Philharmonic concert at London in June, 1885. It was played in New York, February 19, 1887, and in Chicago in 1891.

Van der Stucken, "William Ratcliffe," symphonic prologue. I note a performance at Cincinnati early in 1890, but my impression is that it was not the first.

Glazounoff, suite "Raymonde." These are excerpts from a ballet, one of the latest works of this brilliant composer.

Bruckner, Symphony in D minor, No. 3. This is the symphony dedicated to Wagner. It was performed at Vienna December 16, 1877, and again in 1891 and 1892. It was also played at a Lamoureux concert in Paris.

Smetana: Symphonic poems "Sarka" and "Aus böhmischen Fluren und Hainen." They were written in 1875, and are Nos. 2 and 3 of the cycle "Mein Vaterland."

Liszt: Symphonic poem "Hunnenschlacht," suggested by Kaulbach's painting.

Brockway, Howard A.: Suite. Mr. Brockway was born in Brooklyn in 1870. He studied in Berlin (1890-1895) with Barth and O. B. Boise.

Weingartner, Felix: Symphony in G major. This work of the celebrated conductor was first performed at Cologne, November 22, 1898. It was played in this country for the first time November 18, 1899, at Cincinnati, under Mr. Van der Stucken.

Mr. Hale in his list involuntarily exposes the fact that these novelties are merely Boston novelties, like those in the Department Stores, easily duplicated in the old stocks on hand in New York, Chicago or Cincinnati; or it is even within the range of possibility that Mr. Hale is a volunteer for his information. For instance, the Roman Carnival and the Esclarmonde Suite were for years on the Seidl Brighton Beach summer resort programs, but they are not claimed as novelties, although they are on the next week's, the second concert of the season.

Van der Stucken's "Ratcliffe" was performed here in New York last season, but it is good enough to remain a novelty until it is heard again. Bruckner's Symphony was played here, but it is doubtful if any complete indexed table can be found anywhere by means of which these works can be traced in their performance. This paper has been languishing for its own index which could, at a glance, prove any such statistics as Mr. Hale is fond of collaborating, but the work of producing two MUSICAL COURIERS a week and printing such an extensive paper has kept our hands full, and made indexing a fond hope of future fulfillment. If some one were to index this paper for 1,000 weeks past he or she could make a small fortune with such a work—invaluable in its way.

Sousa and Herbert.

Those old rivals in the tone world, Sousa and Herbert, were occupying the same field in Boston recently. The week before last Sousa and his band were playing at the Merchants and Manufacturers 20th Century Exposition Mechanics Hall, and last week Herbert and the Pittsburg Symphony Orchestra played there, and this week, following a demand unexampled in its force, Sousa again played at double the former price, receiving the great sum of $13,000 for the week's engagement. Both Sousa and Herbert have been favorites in Boston, but Sousa draws more money, which is no disparagement to Herbert, who might have done as well had he continued his identification with band music. Mr. Sousa may follow Herbert in the orchestral field, and then we might see how the artistic rivalry develops on the new grounds of competition.

During Herbert's popular work in Boston he received the following telegrams in reference to the Pittsburg Symphony season, From the leading

Musical Courier Oct 24

ANOTHER VIEW OF THE INTERIOR.

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The concerts of the Boston Symphony Orchestra are given at the Academy of Music, a building no longer worthy of this incomparable organization from Boston To-day the Brooklyn Academy of Music may be rented for any purpose, and "fake" vaudeville shows, "codfish" balls and blaspheming evangelists have preceded and followed a symphony orchestra concert. Such incongruities in one building shock the artistic sense. But neither the Orchestra nor the Brooklyn Institute is to blame for the lack of a suitable hall in the borough.

The responsibility rests with the wealthy people of Brooklyn, who could, by uniting their efforts, put up a new building with a hall set apart for first-class concerts and recitals. Witness what Boston, a city with half the population of Brooklyn, has accomplished in this respect. Of course, in Brooklyn one must constantly be reminded that the proximity of New York (Borough of Manhattan) is the cause of the "dead slow" conditions existing in Brooklyn. But the fact of the great population remains. At least one-tenth of this population (1,200,000) is composed of well to do, even rich, people, who could raise Brooklyn to a higher plane of artistic excellence and civic independence.

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The list of soloists already engaged includes Mrs. Georg Henschel, Miss Gertrude May Stein, Miss Freda Siemens, Messrs. C. M. Loeffler, T. Adamowski, Otto Roth and Alwin Schroeder. As is the custom, a few seats at these concerts have been reserved for the officials of Harvard College and their friends.

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The programe was well selected and contrasted, and presented different schools of organ composition, from Bach to Widor, who represents the modern school. The influence of Mr. Goodrich's French teaching (being a pupil of Widor's), was shown in the masterly rendition of the Bach Toccata and Fugue.

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Organ concerts are not among the more enlivening and varied of musical entertainments, and it cannot be justly said that this one was any exception to the rule. Ten or 15 minutes of the organ, even under the most favorable circumstances, are about as much as the ordinary, well seasoned musical palate can be safely called upon to stand without experiencing a rapidly growing feeling of satiety. The professional organ player may possibly submit to a larger dose without having a disposition to sleep come upon him, owing to his having acquired a taste for that sort of thing, but others must inevitably be more or less bored by "the generous excess of too much." In brief, the organ is not an instrument for the concert room. Its place is in the church, where its majesty makes itself duly felt, while as a solo instrument elsewhere it is belittled, cabined, cribbed and confined, as it were—a leviathan, puffing and snorting in shallow water.

Mr. Goodrich selected a rather stiff programme for the recital. The Widor symphonie, labored, dull and heavy, saying little that was worth saying, and singularly and drearily monotonous in color and effect, might easily have been spared in favor of something more interesting, not to say genial. With a vivid and painful recollection of this and of the composer's Gothic Symphony, one is inclined to ask if Widor has ever written an ambitious work that is interesting for any suggestion of spontaneous beauty in effect, or genial in any sense. Mr. Goodrich played this exacting programme through with smooth and precise technique and easy fluency and freedom. His style seems a little hard and stiff—or perhaps it would be better to say overdeliberately severe—suggesting, perhaps, a leaning too steadily in the direction of mere pedagogy. Then, too, his sense of rhythm is sometimes insecure, as was illustrated in the Bach toccata and fugue, the last named movement suffering somewhat owing to lack of the necessary rhythmical emphasis, especially in the giving out of the subject. Nor was the opening of the toccata free from a like error. However, Mr. Goodrich's technique may be warmly praised for its clearness, its flexibility and its precision, and it must be added that his playing was cordially applauded by the audience, which, after his performance of the Widor piece, made quite an enthusiastic demonstration of hearty approval. But, Mr Goodrich, if you should give another organ recital, do not feel it obligatory to play so long a programme, and, in all sincerity be it said, one with so large a proportion of dulness in it. The best use to which an organ can be put in the concert room as a solo instrument is to make it enjoyable to the many, without any feeling that it is necessary to make it educational as well. It is simply a question of giving pleasure to or of wearying an audience.

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Boston Journal.

FRIDAY, OCTOBER 26, 1900.

WALLACE GOODRICH.

First Organ Recital in Symphony Hall—Novelties by Cesar Franck and Charles Marie Widor—Is the Organ a Concert-Instrument?

(By Philip Hale.)

Mr. J. Wallace Goodrich gave last evening the first organ recital in Symphony Hall. There was a large and applausive audience. The program was as follows: Toccata and Fugue in D minor, Bach—the one known to pianists through Tausig's transcription; Bach's Pastorale (first movement, in F) and two choral preludes, "Komm, Gott, Schöpfer," and "An Wasserflüssen Babylon;" Chorale in B minor, César Franck; Widor's Symphonie Romane" on the plain-song melody "Haec Dies, exultemus;" Saint-Saëns's Fantasie in D flat, op. 101; and Dubois's "In Paradisum," and "Fiat Lux."

This program was of greater interest to musicians than to the general public, which has been accustomed to Handel's "Largo," the "Angel's Serenade" and the overture to "William Tell." Mr. Goodrich had the courage of his convictions. He does not believe that the organ should be a foolish imitation of an orchestra, for he knows that the genius of the instrument is wholly opposed to such imitation. Nor does he believe in attempts at thunder-storms or in the pathos of a bleating Vox Humana. I honor him for this respect shown an abused instrument; but he might have maintained this attitude and nevertheless arranged a more entertaining program of legitimate organ music. If he had put the pieces by Dubois between those by Franck and Widor, the tone of the whole concert would not have been so drab. As the program was selected and arranged, a feeling of boredom, reprehensible no doubt, but nevertheless real, straightened the breasts of many.

And the more I hear of the organ in concert-rooms, the more do I find it out of place in such halls. The organ is an instrument for the church and for church service. In its true home it is an aid to ritualistic worship and to individual contemplation of the great mysteries of life, sin, redemption and death. It needs the assistance of vault and aisle, stained glass, the sight of the altar or pulpit, and all the hallowed associations of the consecrated building.

Two pieces played last evening were new even to many organ students; the pieces by Franck and Widor. The chorale by the former is an eminently thoughtful composition, in which, as in certain choral works by Franck, mysticism, enwraps contrapuntal art. The "Symphonie Romane" by Widor is a more ambitious work, but, to me at least, it is for the most part labored and dry.

Mr. Goodrich played with ample display of technic, musical intelligence, and pleasing physical repose. I regret to say that I was disappointed in his reading of the Toccata and Fugue. This work, which shows the influence of Buxtehude—a composer too much neglected by organists of today—is intensely dramatic. Surely the Toccata admits of much more tonal variety than was given last night. Nor were all the legitimate points made effectively by the organist. There was a lack of spirit; nor was there sufficient courtesy shown the element of surprise. The Fugue was played clearly enough, but here again there was not the thought of a steadily rolling, ever increasing mass of tone, and the stormy close was played with incongruous deliberation.

Boston Transcript

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Pastorale in F major.
César Franck: Choral in B minor.
Widor: Symphonie romane, opus 73.
Bach: Two Choralvorspiele:
a. "An Wasserflüssen Babylon."
b. "Komm', Gott, Schöpfer, Heiliger Geist."
Saint-Saëns: Fantaisie in D-flat major, opus 101.
Théodore Dubois: "In Paradisium."
"Fiat lux."

It was a curious, and by no means uninteresting, contrast to have a programme made up of nothing but old Sebastian Bach and the newest French organ school. Unless the Italians have written more organ music than I think they have, this programme represents the two opposite poles of reputable organ writing.

It was good to hear the D minor Toccata once more in its original shape; in Tausig's pianoforte transcription it has fallen wellnigh into concert hackdom. Last evening it suggested two things: First, how essentially an organ-work it is, and what a task Tausig had in arranging it for the pianoforte; then, how admirably, all things considered, Tausig had performed that task. Mr. Goodrich played it with due dignity and clearness, with fine distinctness of rhythm. Since the time when I used to hear it frequently on the organ, a whole school of Bach-playing may be said to have passed away, and a new school sprung up. It used to be played on the full organ throughout, a plan which had only convention to excuse it, for certain items in the composition were shown in rather a serio-comic light; the opening mordent, for instance, sounded, for all the world, like a pig being led to slaughter. Still, this is the way I had been accustomed to hear the Toccata played, and it takes some time to get over old habits and associations; and last evening Mr. Goodrich's unquestionably better method could not but strike me as strange; I could not feel myself at home in the composition. There is absolutely no reason why effects of light and shade should not be made in a work of this sort, no reason why the organ should continually roar. Intricate polyphonic passages on the full organ are terribly liable to sound muddled, with only the medium stops drawn, such passages become clear at once. Only in one place did it seem to me that Mr. Goodrich rather overdid the light-and-shade business: in that series of arpeggj on the tonic and diminished 7th; that continual alternation between mezzo-forte and piano spoils—to my ear—the continuous climax of the passage. But the ever-beautiful Pastorale was played ideally.

Before the two Choralvorspiele one can only bow down in adoration; here, if anywhere, Bach shows the poetic side of his genius. It is not often that one hears anything so exactly right as Mr. Goodrich's playing of them. Had he only played a trio-sonata also! But programmes had best not be eternal, and even Bach ought not to have too large a share in one.

The French pieces made a very curious impression upon me, unaccustomed as I am to hearing that sort of thing. Of course, I can give only first impressions; but these were, for once, exceedingly strong. It seemed to me that, of the four composers represented, César Franck stood definitely in one class, and Widor, Saint-Saëns and Dubois just as definitely in another. To hear the Franck Choral for the first time was, in particular, an almost tragic experience. It was like seeing your first tuft of white hair in the looking-glass, like having a young man offer you his seat for the first time in a street car: a memento senescere.

Heaven knows I am not head-over-ears in love with the organ; neither am I inclined to be an old fogy in music. I have worked myself up to hearty sympathy with most modern points of view in orchestral, choral, and chamber composition; it cost a hard struggle, but I have got there, and find the game worth the candle. I am not in the least off with my old loves, but am nevertheless well on with the new; from Palestrina to Richard Strauss, I have a warm place in my heart for them all. But I had looked upon the organ as one last refuge for the old calm grandeur, the old sunny "Heiterkeit"; rather a desert home, if you will, arid, rough, full of gritty alkali and bristling with cactus and aloes, but still a safe refuge where the wicked would cease from troubling and the weary be forever at rest. And now comes César Franck and wipes out my quietist dream! It was quite terrible listening to that Choral of his. Doubly so because you felt in your bones that here was every inch a man who had something of weight to say, and meant every note of it. What are the cunning knavish tricks of Widor, the polite inanities of Saint-Saëns, the rouge and curling-tongs of Dubois, compared to that grim earnestness of passion? You feel these trivial things to be mere huckstering in the Temple; not in any way admirable, but still hurting the Temple not a whit. But Franck mounts the pulpit and, in the fulness of his great heart, preaches a new creed; that is something serious and of real import. Well, I may come to this, too, in time; I should be loath to find my power of growth past praying for. But I must say that, last evening, that Choral fairly made me shiver.

Compared with this deep earnestness, Widor stood forth like an accomplished showman, talking up the advantages of fitting out an old Gregorian tune with modern tailoring. Diabolically clever, a musician to his finger-tips, often entertaining; but so little convincing that one wonders if he believes in all that himself. The Saint-Saëns piece seemed as near to Nothing-at-all as a salon piece need be.

But Théodore Dubois fairly makes you stare. Does this learned gentlemen keep a few dozen fancy titles for pieces in a hat and draw one out at random whenever he has finished an organ-composition? Or did Gounod really give the measure of the French idea of things celestial, when he wrote that ineffable "Jerusalem Coelestis" in his "Mors et Vita?" But, leaving aside all such speculations, I should like to ask one question of the initiated: In what does Dubois's "Paradisium" excell old Lefebure-Wély's "Cloches du Monastère"—save perhaps in being more modern in style? As for that opéra-bouffe selection he calls "Fiat Lux," ah, begone, dull care; we 'll dance, and sing, and show our—sense of the grandeurs of Creation!

Lucky that all these things were presented to us by an organist like Mr. Goodrich, one who is at home in the school, and has the technique and musicianship to do its works full justice. His playing throughout the evening was such that even I could find it admirable, he never left me in doubt about his intention. There was a gratifyingly large and enthusiastic audience; Mr. Goodrich was more than once called out.

W. F. A.

Boston Transcript

SATURDAY, OCTOBER 27, 1900

WILL HEAR MUSIC IN CAMBRIDGE

Demand for Tickets for Cambridge Symphony Concerts Unusually Great Because of High Prices at Boston Symphony Hall

A great many suburban people who have listened to the Boston Symphony Orchestra at Music Hall for years were frightened away from Symphony Hall this season by the high prices which ran through the sale. These people have no intention of giving up their music entirely; they will simply be content with less of it, and will now have their symphony concerts on Thursday evenings at Sanders Theatre, Cambridge.

When the sale of season tickets opened at Sever's Book Store, Harvard square, this morning, the demand was greater than in any former year. Before eleven o'clock, when the sale opened, a large crowd of music lovers had formed on the sidewalk outside, and all the morning there was a steady pressure on the ticket office which kept the man in charge extremely busy. There were more people than ever from the towns about Cambridge buying seats. The Newtons, Allston, Brookline, Dorchester, Roxbury, Arlington and Winchester have comparatively easy connections with Harvard square by the street cars.

The concerts will open on Thursday evening next, and the other dates will be Thursdays, Nov. 22, Dec. 6, Dec. 27, Jan. 10, 31, Feb. 14, March 14, April 11, and May 2. The following-named soloists have been announced: Miss Gertrude May Stein, Mrs. Georg Henschel, Miss Freda Siemens, C. M. Loeffler, T. Adamowski, Otto Roth and Alwin Schroeder.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 28, 1900.

SECOND SYMPHONY CONCERT.

The second concert of the Symphony Orchestra was given last evening in Symphony Hall. The orchestral selections included Berlioz's overture "Roman Carnival," suite by Massenet "Esclarmonde," and Dvorak's symphony "From the New World," op. 95. The "Esclarmonde" overture was heard for the first time at these concerts, and made a favorable impression. The symphony has a special interest from its having been written by the composer while a resident of New York on so-called Negro melodies. The performance of the orchestra was fully up to the usual high standard.

Musical Matters.

The first Symphony concert of the present season in Sanders Theatre, Cambridge, will be Thursday evening, Nov. 1.

Edwin Klahre pianist, will play the Schumann carnival entire, also well-known selections by Beethoven, Chopin, Rubinstein and Liszt, at his recital in Steinert Hall.

Ernst von Dohnanyi, the Hungarian pianist, will be the soloist at the rehearsal and concert of the Symphony Orchestra this coming week. He will perform his own concerto for pianoforte and orchestra in E minor for the first time in Boston.

Boston Sunday Globe.

SUNDAY, OCT. 28, 1900.

SECOND SYMPHONY CONCERT.

The program for the second symphony rehearsal and concert introduced the great contralto Mme Schumann-Heink as the soloist, her selections being a recitative and rondo from Mozart's "Titus" and the Schubert song, "Die Allmacht." The orchestral numbers comprised the "Roman Carnival" overture by Berlioz, the orchestra suite from Massenet's "Esclarmond" and Antonin Dvorak's "New World" symphony. Mme Schumann-Heink fame as an opera singer is pretty well known and of course her contributions were the features in an excellent program. She is an artist in every sense of the word and her concert work enables her to show that she is equally effective in either field and does not need theatric surroundings to enhance the quality of her chosen endeavor.

Many who remember her as Fricka in "Die Walkure" and Ortrud in "Lohengrin" may not know that she also achieved a great success as Katisha in the German version of "The Mikado"—very dissimilar types of character, but each perfect. And now as a concert soloist she has added another triumph in America, for her work at the symphonies was almost flawless, despite the fact that she has not entirely recovered from her recent illness. Possible Mozart intended the "Titus" excerpt to be given more flowingly; but even allowing this to be the case, the wonderful emotional power of the artist, the rich, vibrant tones and the beautiful quality and flexibility of a remarkable voice left nothing to cavil at, and she fairly "carried the house," so grand was the interpretation. In the Schubert "Die Allmacht" the tonal coloring appeared to change, and the great aria was sung with a religious sentiment and fervor which appealed to every ear. The German song probably was specially suited to her temperament, for Mme Schumann sang as if she loved the music. Her interpretations were masterly, and there are few contraltos of the day who are to be ranked equal to this great singer. A feature of her singing was the octave spans given in perfect pitch, a very difficult art in heavy voices. She was rapturously applauded and recalled many times to the stage.

The Berlioz "Carnival" went admirably, the variety of rhythms and subjects being brought out with splendid effect. The strings are to be specially commended for the smoothness with which the rapid ascending and descending scales in the introduction finale were played. The orchestral suite arranged from "Esclarmonde" is an interesting composition full of quaint orchestration and with some rather startling fortissimo passages. There is a beautiful musical idea in the second movement, dreamy and vague, which received a splendid interpretation, and in the third movement the monotonous accompaniment was given with a precision that was most praiseworthy. The percussion adjuncts in the first part seemed at times to lack in promptness, but there was no fault to be found with the vigor of the instrumentalists. The "New World" symphony by Dvorak, which closed the concert, does not wear well, and although its performance was good enough the composition sounded trivial in the main. There appears to be more of the Scot suggested in the themes and orchestration than of the southern plantation.

The celebrated pianist, Ernst Dohnanyi, will be the soloist at this week's concerts, when the following program will be offered: Mozart, overture "Magic Flute;" Dohnanyi, concerto for pianoforte in E minor, first time; Goldmark, scherzo in A major, first time, and Shumann's second symphony.

Boston Journal.

SUNDAY, OCTOBER 28, 1900.

"ESCLARMONDE."

A Suite From Massenet's Pornographic Opera Performed for the First Time at a Regular Symphony Concert—Schumann-Heink.

(By Philip Hale.)

The program of the second concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Overture, "The Roman Carnival".....Berlioz
Recitative, "Jetzt, Vitellia!" and Rondo, "Nie soll mit Rosen," from "Titus,".....Mozart
"Esclarmonde," Orchestra Suite.....Massenet
(First time at these concerts.)
I. Invocation.
II. The Magic Isle.
III. Hymen.
IV. In the Forest.
(a) Pastoral.
(b) Hunt.
Song, "Die Allmacht".....Schubert
(The accompaniment scored for Orchestra by Louis V. Saar.)
Symphony No. 5, in E minor.....Dvorák

The "Esclarmonde" suite was played about eight years ago at a concert for the benefit of the Symphony Orchestra, under Mr. Nikisch, and I believe Mr. Paderewski played on that occasion. The opera from which this music in part is taken—in part, for Massenet developed certain scenes for concert use—is of an erotic-mystical nature, in which Miss Sibyl Sanderson made her début in Paris as the heroine, a female Lohengrin, who loves a knight, but insists in the most rapturous moment that he shall not see her face nor know her name; and it was said at the time of the production that the composer added two instruments to the orchestra, the Sanderson at one end of the scale and the sarussophone at the other.

The sensuousness of certain pages of this music provoked comment even in Paris. Now sensuousness is the chief characteristic of Massenet when he is at his best. Sensuousness is his strength, or his weakness, as you may be pleased to regard it. His adoring friend, de Soloniére, not only admits this; he boasts that the "parfum yonique" dominates all the work of this composer, and he then dilates on this agreeable subject and uses extraordinary language, which I dare not translate from fear of the Watch and Ward Society.

You find this sensuousness, or better, this carnal feeling permeating "Eve," "Esclarmonde," "Thais," which rank first among the pornographic works of the ingenious composer, the "passionnel," to quote again from Mr. de Soleniére. But in nearly all of Massenet's compositions there is a whiff of the perfume named above.

Of course this sensuousness is made more prominent in the operatic works through text and scenic circumstance. Take, for instance, "Hymen" in the suite. In the concert hall, with the title as a guide to the feeling and the mood, this music seems extremely passionate, yea, erotic, and it is the strongest movement of the suite. But where does this same movement come in the opera? Immediately after the fall of the curtain upon the lovers embracing underneath consenting and approving trees. (Compare with this a superb chapter in Zola's "Fault of the Abbé Modret") Mr. Apthorp says modestly "They disappear beneath the blossoms, while the orchestra expresses the sentiments that thrill them." In the theatre this music is unmistakable, and it is another note to Matthew Arnold's statement that France is given up to worship of the goddess Lubricity.

The suite is interesting without the aid of any too curious gloss. The "Evocation" is a pompous thing with volcanoes of brass and storms of pulsatile instruments, but the purely musical ideas are of little importance, and the movement might be justly called musical campaign oratory—a mighty front, sonorous speech, eagle and bugle in the same sentence. But the second movement is exquisite in harmonic, melodic orchestral thought, and most successful in the establishment of a decided mood. The last movement is made up of a "Pastorale" and "The Hunt." Of these, the former is the more distinguished, and the rustic melody was played delightfully by Mr. Longy. If the "Evocation" suggested at times Meyerbeer and Wagner, rewritten for French use, and if "The Magic Isle" awakened the thought of Berlioz, there was plenty of Massenet in the suite, and the individuality of Massenet is as marked as that of Gounod.

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Mrs. Schumann-Heink sang an aria from Mozart's "Titus" and Schubert's "Die Allmucht," with the accompaniment scored for orchestra by Mr. Saar of New York. She was heard to greater advantage in the aria than in the song. The aria itself is still fresh and calls for a display of varied emotions. The singer had an intelligent conception of the character of the music and she was often successful in exposition. At times she sang well, so far as technic was concerned, and then she would relapse into vocal Germanisms so dear to singers of her race, forcing gutteral tones, sliding up in attack, etc. She spoiled Schubert's song by an extravagant use of the downward and upward portamento, so that a phrase became a slobber and a smear. For this she was rewarded with most hearty applause. Mr. Selmer played effectively the clarinet obbligato to Mozart's aria.

* * *

The concert opened with a remarkably good performance of Berlioz's brilliant overture and closed with Dvorák's Congo-Indian-New York-American symphony, in which are some pretty tunes, gorgeous instrumentation, as well as much that is distinctly meritricious.

* * *

I have received the following letter:

Randolph, Mass.

Mr. Hale:

Through you may I say—"No tickets for standees" may give satisfaction to some of the seat-holders at Symphony Hall on Friday afternoons, but there are others. The absence of faces which have been familiar at the concerts for a decade at least made many homesick to see them again. The writer holds a very fine seat in the parquet, but because he is able to do so is not disturbed when the lobby is filled with young, happy girls and young men who love the music and can only hear it that way. The Hall is a delight to eye and ear. After the draughts are adjusted, no one can find a flaw, but if one has to feel sorry at the time for the hundreds who are hungry for

at least. The doors at the entrance give ample chance for people to pass into their seats without using the side doors, if they happen to be crowded. Don't initiate the Hall with a policy of selfishness. "Narrow minds are very exclusive—but it requires broad minds and sympathies to be inclusive."

TICKET HOLDER.

* * *

Some one, who neglected to sign her name, asked me last week, "Why did you not speak more at length about the pieces played at the Symphony concert Saturday?"

Because, fair madam, there was only one new piece played. The Journal is a newspaper, not a musical magazine. Do you wish at this late day a column of pretty or historical or educational talk about Beethoven's Symphony in C minor, with a discussion as to whether Fate knocks at the door in the first measures, or an inquiry as to the way the symphony might sound if it were to be re-orchestrated by, say—Richard Strauss or Mr. DeKoven? Or do you wish entertaining statements of fact concerning the appearance of subsidiary themes, codas and the characteristics of the oboe and bassoon?

No, there are some things taken for granted, accepted, ticketed for many generations, and one of them is the 5th Symphony. And neither the "Euryanthe" overture nor the ballet-music from "Rosamunde" requires over a sentence in the year 1900, unless there be some singularity in the performance.

Madam, the program to which you refer was a stupid one, and eminently unfit, with the exception of the symphony, for the first orchestral concert in the new hall. Now on Oct. 20, Mr. Theodore Thomas and his orchestra gave a concert in Chicago. Oblige me by looking at his program: "Jubilee Overture," Weber; Symphonic variations for orchestra and organ by Georg Schumann (first time); Hungarian Dances (first set), Brahms; "Death and Transfiguration," R. Strauss; overture, "The Flying Dutchman," Wagner; Suite du ballet, "La Belle au Bois Dormant," Tschaikowsky (first time); Symphonic poem, "Mazeppa," Liszt. Last night Mr. Thomas brought out as novelties a Romantic Overture by Thuille and D'Indy's "Wallenstein's Camp." But Thomas is a skillful and catholic maker of programs.

* * *

"Tschaikowsky," by Rosa Newmarch, published by John Lane, New York, is a book of value to the student and of entertainment to the general reader. The author modestly says that she offers her work in the absence of "anything more complete and authoritative." She bases the biographical portion on a volume of personal reminiscences by Kashkin, and she has made selections from Tschaikowsky's collected writings and diary of a tour abroad in 1888. The life is a study of an extremely gifted, sensitive, morbid, lovable man. There was a mystery in his life, and perhaps it is better for us not to know the precise nature of it. Was it connected with his hasty and tragic marriage? He wrote in 1877 to a friend: "Like the old woman in Goburnov's tale, I am sound in one spot while I ache in another. On the whole I am robust; but as regards my soul, there is a wound there that will never heal. I think I am 'homme fini.' * * * What has been can never be again. Something is broken in me; my wings are cut and I shall never fly very high again." Yet think of the work accomplished between that date and that of his death in 1893.

Besides many interesting details concerning the origin and performance of his compositions, there are pages that gratify curiosity concerning his daily life, as the account of his days and nights in a little village to which he retired, and where he would spend months without going to town. How he breakfasted at eight, dined at one simply, the dinner was of two courses; how he walked, no matter how foul the weather. "After tea, he went back to his work until supper was served at 8 o'clock. After supper the servant put a bottle of wine on the table, and was told that he was free until the next morning." Then there was four-hand piano playing, or Kashkin read aloud from Russian authors; or "the composer would write up his diary, of which he possessed many bound volumes, the contents of which were never revealed even to his closest friends. * * * Once he told Kashkin he was spending the evening quite alone at his country house. As his eye fell upon the volumes of his diary he was assailed by a sudden terror lest he might die with no friends at hand, and that some one should pry into these life-secrets. Under the influence of this feeling he immediately ordered his fire to be lit, and burnt every volume before he went to bed." He had little idea of the value of money, and he spoilt all the peasant children by giving them coppers. At 50, his sight began to be affected, and he could no longer read with comfort, but he clung to the solitude of his life near Klin, sat by the fire, and consoled himself with a game of patience. Did he kill himself? I cannot help thinking that he did. He had often meditated suicide in earlier years.

When asked "What are your musical ideals?" he replied, "My ideal is to become a good composer," a sensible answer.

Tschaikowsky spoke of Bach's great choral works as "real classical bores," and Handel he found intolerable. He venerated Beethoven and loved Mozart. He had little sympathy for Chopin, but was influenced by Schumann. He had a warm regard for Rossini and Bellini. He could not endure the music of Brahms, and Mrs. Newmarch well says: "The Brahms cult has immolated too many rising talents as it is; for even those who have the most genuine admiration for the splendid qualities of the master cannot deny that his disciples form the dullest school in ex-

ly the orchestration of Berlioz, but put him in the second category of composers, with "a preponderance of fiery poetical imagination over absolute musical creative power." For Saint-Saëns he had a high respect. Wagner did not sway him, and he disliked his "personal vanity and chauvinistic tactics." He thought that Wagner was a symphonist "manqué."

The diary shows Tschaikowsky in most amiable light, although he was never restrained from expressing frankly his opinions wherever he went or whatever the company. His own account of meeting Brahms and Grieg is delightful for honesty and skill in character-drawing.

Strange to say, there is no mention of the fact that Tschaikowsky visited the United States in 1891. There is a list of his compositions; there is a portrait as well as a musical autograph; but, alas, there is no index. The spelling "Tschaikovsky" is adopted; but why not "Chaikovsky"?

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SUNDAY HERALD.

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SUNDAY, OCT. 28, 1900.

THE SYMPHONY CONCERT.

Massenet's "Esclarmonde" Is Heard in Symphony Hall.

Changes Made by the Composer in Preparing It for Orchestra Purposes—Berlioz's "Roman Carnival" Pleases as Much as Ever—Dohnanyi Sings Next Week.

The programme for the second of this season's concerts by the Boston Symphony orchestra in Symphony Hall last evening was:

Overture, "The Roman Carnival".....Berlioz
Recitative and rondo from "Titus".....Mozart
Orchestral suite, "Esclarmonde".....Massenet
Song, "Die Allmacht".....Schubert
Symphony, "From the New World".....Dvorak

The soloist was Madame Schumann-Heink.

The Massenet suite was, on this occasion, heard for the first time at these concerts. The opera was produced in Paris 11 years ago, and Miss Sybil Sanderson made a furor in the title part, chiefly by the vigor with which she emitted and sustained an altissimo G. In arranging the music for orchestra alone, Massenet, as it appears, did not confine himself to rescoring themes from the opera, but enlarged and developed them ambitiously, for concert purposes.

There are four movements, the first a sturdy and massive "Invocation," instrumented with much imposing pompousness; the second depicts the frolics of spirits in a magic isle, and is full of dainty charm in its brilliant and always graceful, piquant and prettily effective orchestration. The themes are, perhaps, conventional, even empty, but the treatment and delicacy of tone color are exceedingly interesting. The third movement, entitled "Hymen," has all of the sensuous, even sensual thrill which the composer of "Tristan and Isolde" exploited with such fiery passionateness in the more amorous scenes of his music dramas, and may be fairly considered a clever example of Frenchified Wagner. The finale is called "In the Forest," and opens with a tender and flowing pastoral, which merges into vigorous hunting music, which culminates in a tremendous and stirring coda.

The most attractive features of the suite are the splendor, the variety and the clean-cut brilliancy of its tone color. Taken altogether, it is perhaps the best example of Massenet's mastery of modern orchestral resources and of his skill in a serious direction that has been heard here. Musically considered, it is not of much value, and shows but little of individuality in either style or invention; and it may be considered, on the whole, as an interesting evidence of decided skill in the large treatment of small subjects; as dazzling insignificance and majestic emptiness, but it holds the attention on a first hearing by the richness, and, at times, the splendor of its instrumental effects.

That it would improve on a more familiar acquaintance is not quite certain. It was beautifully read and played, especially the scene in the magic isle, which is very exacting on the wood wind, and in which that element in the noble orchestra acquitted itself at its very best—which means as near perfection as it is possible to attain.

The always delightful Berlioz overture has never had a more animated, effective and satisfying interpretation here than was accorded it on this occasion at the hands of Mr. Gericke and his players, and the performance richly deserved the stirring round of applause that rewarded it. There is nothing new to be said of the Dvorak symphony, even of the composer's keen appreciation of the "Scotch snap," so frequently and enthusiastically discussed of Mr. Krehbiel.

The Mozart aria, which has not been sung here in many years, sounded wonderfully fresh. The noble recitative is among the best of the fine efforts in kind of which the composer gave so many examples, and it was a genuine pleasure to listen to the lovely rondo again. Mme. Heink declaimed the recitative with impressive breadth of style and dramatic emphasis, and there were dignity and large artistic sentiment in her interpretation of the rondo. Vocally, there were technical shortcomings and something overmuch of an upward scoop of the voice, but the effort, as a whole, was strikingly sincere, thoughtful and musicianly in spirit, and fairly won the stormy applause and the two vigorous recalls that it received.

The Schubret song was massively and imposingly declaimed, but the interpretation would have gained had it been marked by a larger simplicity instead of the elaborate overloading of sugary expressiveness to which it was subjected. Here again the artist carried her audience with her, and was rewarded with its heartiest plaudits and several as demonstrative recalls. By the way, it would be interesting to know why the text of the Mozart aria was printed in the programme book in German, when the artist sang it in the Italian to which it was composed.

The programme for the next concert is: Overture, "The Magic Flute," Mozart; concerto for the pianoforte, Dohnanyi (first time); Scherzo in A major, op. 45, Goldmark (first time), and symphony, No. 2, Schumann. The soloist is to be Mr. Ernest Dohnanyi.

At the first Symphony concert, Saturday night a week ago, the musicians' stands were each decorated with a big flower, with two large blooms on those where two men sat. Mr. Gericke's stand had a cluster of variegated chrysanthemums tied with white satin ribbons. With the exception of the formal opening of the hall, it was the largest audience which has been gathered there, and, with the flower-decked platform, the perfect system of lighting, the rich coloring and the well-dressed crowd, the scene was brilliant in the extreme. Some of those whom we noted in their season seats were Mme. Agassiz, with her daughter, Mrs. Henry L. Higginson; Mr. Higginson, Mrs. Henry M. Whitney and her daughters, Mr. and Mrs. Leverett Tuckerman, Mr. and Mrs. Robert M. Cushing, Miss Saltonstall, Mr. John P. Lyman, Mr. and Mrs. Charles A. Cummings, Mrs. John L. Gardner, Mr. George Proctor, Mr. and Mrs. Charles K. Cummings, Mr. and Mrs. Apthorp, Mr. and Mrs. Gardner Bullard, Mr. and Mrs. J. Montgomery Sears, Mr. Eugene Greenleaf, Mr. Robert Anderson, Mr. S. L. Thorndike, Mr. and Mrs. Lang, Mrs. Gericke, Dr. Wilbur Parker, Miss Littlehale, Mr. and Mrs. John McLennan, Mr. and Mrs. A. F. Estabrook, Dr. and Mrs. William T. Councilman, Miss Lena Little, Mr. and Mrs. Arthur Foote, Mrs. S. B. Field, Mr. and Mrs. William J. Winch, Mrs. F. R. Comee, Mr. Homer Norris, Miss Aagot Lunde, Mr. and Mrs. Hugh Cotton, Mr. T. C. Cummings and Miss Cummings, Mr. and Mrs. George J. Putnam, Mrs. Silsbee, Mrs. A. A. Hasserick, Mr. and Mrs. E. M. Farnsworth, Mr. Winthrop Coffin, Mr. J. Foster White, Herr Carl Armbruster, Miss Anna Miller Wood and Mr. William R. Hallett and Miss Hallett.

The second Symphony rehearsal Friday afternoon was a larger crush than the first, naturally, as so many more people are back in town. Mme. Schumann-Heink also was an additional attraction. Her reception was exceedingly cordial, and she was recalled again and again after her two appearances. She is a noble-looking woman, and was particularly well gowned in a Vienna costume of pale green, embroidered muslin, much of the skirt and bodice done with insertions and runnings of narrow black velvet. Her London toque was of silver spangled tulle, with white plumes. On the corsage was worn the jewel which the Queen gave her after her singing at Windsor this summer. Last night the prima donna wore a gorgeous gown of yellow satin heavily done in silver, the long train falling from the shoulder. It was a costume which Mme. Schumann-Heink had worn at the Berlin court, when she last appeared there. She was again in superb voice, and captivated every one anew. It is interesting in this connection to know that Mme. Schumann-Heink has eight children, and that the youngest, just 2 years old and born in America, is named George Washington! They are all in Germany, in care of the two grandmothers. Some of the season ticket holders in their seats whom we had not noticed on the previous Friday were Mr. and Mrs. William A. Burnham, Mr. Francis Bartlett, Mrs. Henry C. Weston, the venerable Mrs. John Lowell, Mrs. Whitman and Mrs. Bell, who have seats together in the balcony; Dr. and Mrs. Hall Curtis and Mrs. R. C. Heaton, J. Templeman Coolidge, Jr., Mr. and Mrs. George Nickerson, Mrs. Albert Nickerson, Mr. C. F. Sprague, who was with Mr. Franz Zerrahn, Mrs. Larz Anderson, Mrs. Seth Sprague and Miss Mary Hooper, Mr. Edward Jackson, Mrs. James Blake, Mrs. Roger Allen, Mr. and Mrs. Lyman Greenleaf, Mr. and Mrs. George B. Inches, Mr. Gaugengigl, Mrs. John H. Rice, the Rev. Fr. Bodfish, Mrs. William P. Graves, Mrs. Henry S. Howe and Miss Susan Howe, Mrs. W. W. Swan, Mr. Edward Jackson, Mrs. J. B. Forsyth, Mrs. Montgomery Sears and Mr. Charles Sturgis.

Tea was served after the rehearsal in Mr. Gericke's room, which is a beautiful apartment in which a grand piano has a conspicuous place, and where a number of the members of the orchestra met Mme. Schumann-Heink informally.

...Daily Advertiser
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, OCT. 29, 1900.

The second symphony concert in the Cave of the Winds began with great joviality by presenting Berlioz's "Roman Carnival" overture in the most brilliant manner imaginable. The rich tone-coloring of this work lost very little in the magnificent hall. Spite of the fact that we have considered the acoustical excellence of the edifice settled, one point may still be borne in mind; the finest general result yet achieved in Symphony Hall (an almost flawless effect) was won at the Handel and Haydn concert. Now at that concert the orchestra was brought well forward, and even some of the choristers were placed well to the front.

It is just possible that an extension of the stage a trifle further into the hall and a corresponding advance of the orchestra might hit upon a nodal point that would increase the power of the tones. At all events, a careful watching of different concerts and a comparison of their results may lead to still better resonance.

The English horn had a field night of it, for it appeared prominently in almost every number; its work in the Berlioz overture and in the Dvorak symphony calls for hearty commendation; it rang out beautifully, and its tone-color of dreamy melancholy was exquisitely preserved. Madame Schumann-Heink was the soloist, and all traces of her recent cold have disappeared.

We did not think her especially fortunate in her choice of numbers. The Mozart's aria from "Titus"—"Non piu di fiori"—is worthy music, but has been crowded aside by many better works, even from the same pen, and there seems no very valid reason for its resuscitation. Mme. Schumann-Heink sang it with broad and noble expression, only giving a pinched tone in the higher pianissimo passages. There is more of "bel canto" in the aria than suits to a highly dramatic singer of the Teutonic school.

Schubert's "Die Allmacht" was on this occasion swelled out to orchestral proportions, the accompaniment being discreetly scored by Mr. Louis V. Saar. In its majestic portions the singer was great, but less so in the tender contrast. If she desired to give Schubert with orchestral support we would have preferred "Aufenthalt" as better suited to her intensely dramatic vein. But both numbers won a triumph with the audience and a series of enthusiastic recalls followed each.

It was interesting to follow the clarinet obbligato, which was excellently played by Mr. A. Selmer. The part was originally written for Mozart's favorite instrument, the basset-horn. Although the basset-horn is spoken of as a tenor clarinet, it had a tone-quality quite its own; its sharp bends gave to it a peculiarly funereal character in the deeper register, and even in its upper notes it had the nasal quality of grief. Mozart used it more frequently, and more graphically, than any other classical composer; passages in the Requiem, the Masonic Funeral music, and in this air of sorrow, show how well he appreciated the instrument; Mendelssohn combined it with clarinet (proving that he did not consider the tone-colors the same), and the grandfather of our great pianist, Carl Baermann, was a skilful performer upon the instrument. It might be worth the while of some good clarinettist to study this instrument and give back to the modern concert-room the exact effects intended by some of the old writers.

The novelty of the concert was the "Esclarmonde" Suite, evolved by Massenet from his opera of the same name. It must be confessed that the Suite is far less boring than the opera, which is lengthy beyond compare. The reviewer has a vivid recollection of going to hear this work in company with the composer, and recalls his remarks about the employment of the Sarussophone instead of the contrabassoon. "It requires less powerful lungs to blow it; it is surer in intonation; and it is approximately the same tone-color as the contrabassoon," said he. The opera succeeded as much on account of Sybil Sanderson and her "Tour d'Eiffel note," (as the Parisians called her G in altissimo,) as for any musical reason. The writer has an ecstatic letter from Massenet as to the manner in which this American beauty led the work to triumph. Massenet out-Goldmarks Goldmark in his sensuous effects; at times he becomes erotic in a reprehensible degree, and the "Hymen" number used to call up blushes when it was played in connection with the opera, in Paris. The Tristan and Isolde of the Boulevards left very little to the imagination. The picture of the Magic Isle was a dainty bit of musical confectionery which was sure to win applause, and deserved it,—in its way.

The motto of almost every modern French composer is, —"When in doubt, play Oboe"; and this Massenet does most charmingly in the Pastorale of the fourth movement; and lucky is the composer who has M. Longy to play his oboe passages; they were very effective on this occasion. The hunting scene, which ended the Suite, was an excellent example of figure development. We believe the game that they hunted was a "leit-motif," and they chased it through all the 24 keys without bagging it. The Suite was interesting both in its ideas, its development, and above all in its orchestration. Why not add one of Massenet's less per-fervid Suites to the programmes, and some day give his daintily idyllic "Dimanche au Village"?

The concert ended with Dvorak's American Symphony. There is little to say, at this late day, about this work. The first and last movements do not seem to wear as well as the rest of the symphony. One can distort Shakespeare into —"Oh Sambo! Sambo! How art thou Dvorakized!"—for this negro certainly dwells by the poet's sea-coast in Bohemia, and has undergone a sea-change from his plantation existence. It was a worthy thing of Dvorak, while dwelling among us, to show what might be evolved from our own music, but we might not to forget that Mr. G. W. Chadwick had done something of this sort in symphony long before the Bohemian

The slow melancholy of the [illegible] movement is as exquisite as ever, and is the finest touch of the symphony. Those who say that this is not a true picture of the plantation should hear the plaintive sorrow of "Oh, Death!" as sung by the Georgia darkey (a field-hand version of Schubert's "Tod und das Maedchen," it might be called) or "I was called by de Lightin'" as the Carolina plantations have it.

The Scherzo is not so graphic, but its melodic march is none the less effective.

In the finale we get more of classical development than of graphic character; the hands are of Esau, but the voice is of Jacob; the figures may be ours, but the treatment is not. But, all said and done, we ought to hear this symphony with some regularity as we have at least a part ownership in it. At the same time a couple of Chadwick movements are also deserving of recurring performance if we are intent upon the study of the evolution of our themes and native thoughts.

Louis C. Elson.

Boston Transcript

WEDNESDAY, OCTOBER 24, 1900

THE APPLAUDING AT ORATORIOS

We are destined to have every phase of every performance at the new Symphony Hall thoroughly canvassed before we are allowed to settle down and enjoy in good comfortable fashion the feasts the managers prepare. The last topic to come up for discussion by some serious-minded folk (not to the Boston manner born, surely) is the applause offered to the performers at the giving of an oratorio. The complaint made is based upon a line of reasoning which represents an oratorio as a religious work, frequently or usually sung on Sunday, and therefore not to be interrupted by the profane hand-clapping of admiring listeners to whom its artistic setting is the main question.

It is thought by the correspondent whose complaining is before us, that the ears of the singers, as well as those of some of the thoughtful listeners, must be rasped by this handclapping. This may be true of a few of the listeners, but we fail to be able to believe that the performers think applause misplaced—ever! They are not fond of singing a whole evening through to a mass of unresponsiveness and when in a huge audience it is of course impossible to see by the expression of faces that their work is appreciated, there is nothing left by way of communicating the fact that admiration and sympathy have been stirred but to clap the hands—a conventional traditional way of showing favor. Perhaps some day when all sorts of wireless means of communication are universal a more subtle means will be hit upon for conveying the good-will of an audience, but up to date hand-clapping is the best as well as the only medium known to us.

Puritan Boston has always applauded its oratorios, and doubtless Boston always will. The old Puritans of the English Commonwealth who abolished theatres applauded preaching by pounding with sword and musket on the ground. Because an oratorio is a religious work is no reason for hushed restraint of natural expression of delight in it. Its religiousness is a part of its artistic beauty, often no doubt the main part, and the majority of those who love and admire oratorios and appreciate the opportunity whenever it occurs to hear one will not second such an accusation as that loud and ready applause at frequent intervals is destructive to the high religious sentiment that is beneath the keenest artistic perception of the beauties in this form of musical composition.

A TREAT FOR ALL

To the Editor of the Transcript:

In listening to the delightful strains of the Symphony Orchestra on Friday afternoon, the harmony of which was constantly marred by the coughing of numberless people in the audience, it occurred to me to suggest to the owners of season tickets that it would be such a kindly and courteous act to loan our tickets on days of troublesome coughing to some friend who would esteem it such a happy opportunity (and who has not such friends?), thereby giving a musical treat, not only to our immediate friends, but to the whole audience as well.

A. B. C.

HOW IT WOULD BE IN EUROPE

To the Editor of the Transcript:

With the ample cloakrooms provided at Symphony Hall it seems quite unnecessary and a pity that the good effect of the balconies should be marred, as they were at the rehearsal yesterday, by having garments thrown over them. Of course, in Europe it would be prohibited. It seems to me the evil should be nipped in the bud.

DEVOTED

Journal WHERE MELODY REIGNS.

GREAT ORGAN IN THE NEW SYMPHONY HALL.

The pipes fill the space at the back of the stage and by means of the portable keyboard with long cable attachment, seen on the front of the stage, the organist may sit anywhere within 100 feet of the instrument.

[3]

...Hall: Boston Symphony Orchestra

At the second symphony concert, in Symphony Hall last Saturday evening, the programme was as follows:

Berlioz: Overture, "Le Carnaval romain," opus 9.
Mozart: Recitative, "Ecco il punto," and Rondo, "Non piu di fiori," from "La Clemenza di Tito."
Massenet: "Esclarmonde," Orchestral Suite. (First time at these concerts.)
Schubert: Song, "Die Allmacht," opus 79, No. 2. (The accompaniment scored by Louis V. Saar.)
Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.

Mme. Schumann-Heink was the singer.

The Berlioz overture was, unluckily, not for me; I got to the hall in time to be shut out. The Elevated Railway sometimes offers problems that are not to be solved in a jiffy.

Massenet's "Esclarmonde" suite was played here some years ago under Mr. Nikisch, at an extra concert for the benefit of the orchestra. But not a note of it remained in my memory, and it was all new to me last evening, save the "Hyménée" movement, which I had heard played separately under Colonne at Aix-les-Bains. The suite is brilliantly written, entertaining music; one even finds, now and then, a moment of vivid picturesqueness in it. It seemed, though, last evening, as if it must be so wedded, heart and soul, to the stage as to suffer nightly from divorce. The most genuine thing in it seems to be the "Hyménée;" here you feel that the composer takes himself seriously. The rest is mere cleverness. The suite was beautifully played, only the "Hyménée" did not make quite the effect I had expected of it; Colonne took it more realistically, and made more of the persistent rhythm in the accompaniment.

Dvorak's "Spillville" symphony wears better and better; it holds its own more firmly than either the first, in D major, or the second, in D minor. To be sure, Dvorak never wrote another phrase to compare with the opening ten measures of his D major symphony; but one phrase does not make a symphony, and this "From the New World" holds itself generally on a higher plane than the two others, in point of thematic material, development and poetry of conception. It was splendedly played and produced a very beautiful effect.

Mozart's "Non piu di fiori" came back as an old, all-but forgotten, friend. It seems an age since it was last sung here. I had forgotten so much of it that it came as a thorough surprise to find in the closing rondo the prototype of the last movements of Beethoven's "Ah! perfido," and Mendelssohn's "Infelice!" It stands on the dividing line between Mozart's academic showpieces and his great arias, inclining, however, more to the latter than to the former. Mme. Schumann-Heink sang it in many ways admirably. The little display of staccato coloratura toward the end was rather naif-sounding; but, like several of her countrymen and countrywomen, Mme. Schumann-Heink is led into good melodic phrasing by sheer force of temperament, and has a native artistic feeling that more than once covers up deficiences in technique. Mr. Selmer played the obligato excellently well; what was undeniably lacking in the effect was due to the best register of the bassett-horn being represented by a comparatively weak and ineffective register of the clarinet; and the part was written for bassett-horn.

Whether or not Mr. Saar made the mistake of his life in scoring the accompaniment to Schubert's "Allmacht" depends upon his past and future efforts; but that he made a great mistake is clear enough. He has so pulled Schubert's simple accompaniment to pieces as to make a good deal of the song hardly recognizable. Worst of all, his accompaniment kills the voice-part; you could not tell whether Mme. Schumann-Heink sang it well or ill; it surely made no effect. The singer was warmly received, and heartily applauded after both her selections.

The next programme is: Mozart, overture to "Die Zauber flöte;" Dohnanyi, concerto for pianoforte, in E minor (first time in Boston); Goldmark, Scherzo in A major, opus 45 (first time in Boston); Schumann, Symphony No. 2, in C major, opus 61. Mr. Ernst von Dohnanyi will be the pianist.

W. F. A.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII, NO. 121.

MONDAY, OCT. 29, 1900.

LITTLE GIRLS LACHRYMOSE.

Box Office People Said They Stood for Speculators.

Distressing Scene at Symphony Hall This Morning — But the Ticket Seller Was Sure He Made No Mistake, and Explained Why He Always Had to Be Suspicious.

When the box office at Symphony Hall was opened at 8:30 this morning for the weekly distribution of "rush" seat tickets for the Friday rehearsals of the Symphony orchestra, the line of expectant buyers extended along Massachusetts avenue and around the corner of Huntington avenue, nearly as far as the Children's Hospital. The crowd hugged the walls of the building, and waited patiently in the mist and rain. Each person was permitted to buy no more than four tickets, at 25 cents each, so as to prevent the house being gobbled up by speculators. Under this arrangement the tickets for the first rehearsal last week were all disposed of long before the lower end of the line reached the box office. Two hundred persons were turned away, but when some of these were offered tickets by speculators on the sidewalk at prices that were liberal advances over the original, there was a good deal of disgust.

This morning the sale had no sooner begun than the monotony of the long wait was relieved for those in line by a flutter of excitement caused by two girls, looking to be about 16 years old, who came bursting out of the hall entrance, rubbing their eyes and sobbing hysterically. The crowd gave instant attention, and the weeping maidens had ample opportunity to pour their troubles into sympathetic ears. One of them, who appeared a trifle more wrought up than the other, related her tale of woe, between hiccoughs, something after this fashion:

"I-am-just-about-frozen-to-death-ooh-ooh-ooh - and-I've- been-waiting-here-in-the-c-c-c-old - and-rain-for-hours-at-the-head-of-the-line-and-now-they-won't-sell me-the-tickets-oohohhh!"

The other girl contented herself with sticking her fists into her eyes and giving vent to more moderate expressions of disappointment.

Then a woman of maturer years came along. She evidently belonged to the same party, but she wasn't quite so excited. Somehow she seemed to be taking her disappointment with considerable philosophy. When some one asked her what the matter was, she replied:

"Why, they turned away the first six people in line and wouldn't sell us tickets. I don't know why, but they said we represented speculators."

"The idea!" exclaimed a little woman in a gray hat with a red feather. "The idea! How can they tell who's a speculator and who isn't? I should like to know what right they've got to refuse to sell a ticket just because they suspect anything like that. I declare, it's an outrage."

"Well," sputtered another, "I don't blame 'em a bit. If they're in line for the speculators, they ought to be turned away. I don't believe the office would refuse to sell tickets unless they had good reason to suspect a person. I haven't got any sympathy for those people at all."

One of the men in line, as he came up toward the ticket window, inquired the cause of the commotion.

"Well," replied the head usher, with emphasis, "last week we caught speculators selling these tickets at $1 and $1.50 apiece, and we propose to put a stop to it if possible. We are not going to let the tickets get into their hands any more if we can help it."

"What!" exclaimed the inquirer; "are those girls and women at the head of the line in the interest of speculators?"

The head usher smiled the smile of a man of the world, and looked at his questioner as if he pitied him for his gullelessness. Then he answered sadly and as if he were really touched with sorrow by the contemplation that such a state of affairs could exist.

"That's just it. We've had the best of reasons for believing that the speculators have been engaging young girls to come here early in the morning and stand in line, so as to be on hand when the office opens and buy tickets which are afterward resold, and we propose to stop it if possible."

"Don't you thing it might not always be wise to be so suspicious?" inquired a tender-hearted little lady in a gray Alpine hat, with a drab ribbon.

The ticket seller laughed. It was a polite laugh, but it sounded like the laugh of a man who is very sure that he never makes a mistake oftener than once in a thousand times in reading human nature.

"That's just about the average," he said. "We always have to be suspicious."

And Manager Fred Comee, who stood by, smiled, too, and explained suavely that they had to be constantly on the lookout for the tricks of the sidewalk gentry, in the effort to protect bona fide patrons.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 31, 1900.

BOSTON, October 28, 1900.

The program of the second concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Overture, The Roman Carnival.....Berlioz
Recitative, Jetzt, Vitellia! and Rondo, Nie soll mit Rosen, from Titus.....Mozart
Orchestra Suite, Esclarmonde.....Massenet
(First time at these concerts.)
Song, Die Allmacht.....Schubert
(The accompaniment scored for orchestra by Louis V. Saar.)
Symphony No. 5, in E minor.....Dvorák

The "Esclarmonde" Suite was played about eight years ago at a concert for the benefit of the Symphony Orchestra, under Mr. Nikisch, and I believe Mr. Paderewski played on that occasion. The opera from which this music in part is taken—in part, for Massenet developed certain scenes for concert use—is of an erotic-mystical nature, in which Miss Sibyl Sanderson made her début in Paris as the heroine, a female Lohengrin, who loves a knight, but insists in the most rapturous moment that he shall not see her face nor know her name, and it was said at the time of the production that the composer added two instruments to the orchestra, the Sanderson at one end of the scale and the sarussophone at the other.

The sensuousness of certain pages of this music provoked comment even in Paris. Now sensuousness is the chief characteristic of Massenet when he is at his best. Sensuousness is his strength, or his weakness, as you may be pleased to regard it. His adoring friend, De Solonière, not only admits this; he boasts that the "parfum yonique" dominates all the work of this composer, and then he dilates on this agreeable subject and uses extraordinary language, which I dare not translate from fear of the Watch and Ward Society.

You find this sensuousness, or better, this carnal feeling permeating "Eve," "Esclarmonde," "Thais," which rank first among the pornographic works of the ingenious composer, the "passionnel," to quote again from Mr. De Solenière. But in nearly all of Massenet's compositions there is a whiff of the perfume named above.

Of course this sensuousness is made more prominent in the operatic works through text and scenic circumstance. Take, for instance, "Hymen" in the suite. In the concert hall, with the title as a guide to the feeling and the mood, this music seems extremely passionate, yea, erotic, and it is the strongest movement of the suite. But where does this same movement come in the opera? Immediately after the fall of the curtain upon the lovers embracing underneath consenting and approving trees. (Compare with this a superb chapter in Zola's "Fault of the Abbé Modret.") Mr. Apthorp says modestly: "They disappear beneath the blossoms, while the orchestra expresses the sentiments that thrill them." In the theatre this music is unmistakable, and it is another note to Matthew Arnold's statement that France is given up to worship of the goddess Lubricity.

The suite is interesting without the aid of any too curious gloss. The "Evocation" is a pompous thing, with volcanoes of brass and storms of pulsatile instruments, but the purely musical ideas are of little importance, and the movement might be justly called musical campaign oratory—a mighty front, sonorous speech, eagle and bugle in the same sentence. But the second movement is exquisite in harmonic, melodic orchestral thought, and most successful in the establishment of a decided mood. The last movement is made up of a "Pastorale" and "The Hunt." Of these the former is the more distinguished, and the rustic melody was played delightfully by Mr. Longy. If the "Evocation" suggested at times Meyerbeer and Wagner, rewritten for French use, and if "The Magic Isle" awakened the thought of Berlioz, there was plenty of Massenet in the suite, and the individuality of Massenet is as marked as that of Gounod.

Mrs. Schumann-Heink sang an aria from Mozart's "Titus" and Schubert's "Die Allmacht," with the accompaniment scored for orchestra by Mr. Saar, of New York. She was heard to greater advantage in the aria than in the song. The aria itself is still fresh and calls for a display of varied emotions. The singer had an intelligent conception of the character of the music and she was often successful in exposition. At times she sang well, so far as technic was concerned, and then she would relapse into vocal Germanisms so dear to singers of her race, forcing gutteral tones, sliding up in attack, &c. She spoiled Schubert's song by an extravagant use of the downward and upward portamento, so that a phrase became a slobber and a smear. For this she was rewarded with most hearty applause. Mr. Selmer played effectively the clarinet obligato to Mozart's aria.

The concert opened with a remarkably good performance of Berlioz's brilliant overture and closed with Dvorák's Congo-Indian-New York-American Symphony, in which are some pretty tunes, gorgeous instrumentation, as well as much that is distinctly meretricious.

Boston Symphony Orchestra.

Carnegie Hall, New York.

Programs.

THURSDAY EVENING, NOVEMBER 8.

Overture, The Roman Carnival, op. 9.....Berlioz
Concerto for piano, in E minor.....Dohnányi
Scherzo, in A major, op. 45.....Carl Goldmark
(First time.)
Symphony No. 5, in E minor, From the New World, op. 95.....Dvorák
Soloist, Ernst Dohnányi.

SATURDAY AFTERNOON, NOVEMBER 10.

Overture to Euryanthe.....Weber
Aria, Traum König.....Raff
Suite, Esclarmonde.....Massenet
Adriane's Aria, from Rienzi.....Wagner
Symphony No. 5, C minor, op. 67.....Beethoven
Soloist, Gertrude May Stein.

There will always be an intermission of ten minutes before the symphony. The soloists this season will be Aus der Ohe, Dohnányi, Godowsky, Kneisel, Loeffler and Hugo Becker.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII, NO. 125.

FRIDAY, NOV. 2, 1900.

THE SYMPHONY IN CAMBRIDGE.

The first of the Cambridge concerts by the Boston Symphony orchestra was given in Sanders Theatre last evening. A large audience was in attendance. The programme opened with the overture, "The Roman Carnival," op. 9. The second number was the aria, "Traum Konig," following which was rendered an orchestral suite, "Esclarmonde." The next rendition was Adriane's aria, from "Rienzi." The closing selection was the popular Symphony No. 5, in C minor, op. 67. Miss Gertrude May Stein was well received as the soloist of the evening. The next concert will be given on Nov. 22.

Boston Journal.

SATURDAY, NOVEMBER 3, 1900.

The Boston Symphony Orchestra will play at the Yale bicentennial celebration, which will begin Oct. 29, 1901. There will be another opportunity for Brahms's dreary "Academic" overture.

Boston Transcript

FRIDAY, NOVEMBER 2, 1900

The first of the Cambridge concerts by the Boston Symphony Orchestra was given in Sanders Theatre last evening, before a large audience. Miss Gertrude May Stein was the soloist. The next concert will be given Nov. 22.

"This Country, with its Institutions, Belongs to the People who Inhabit It."

BOSTON EVENING RECORD.

Symphony hall is handsome, but not so pretty that it has to be kept in a glass cage or opened only to kid glove shows, apparently. I notice that the republican club will receive its election returns there, in the usual cloud of smoke, no doubt.

Boston Transcript

MONDAY, OCTOBER 29, 1900

Symphony Hall: Boston Symphony Orchestra

At the second symphony concert, in Symphony Hall last Saturday evening, the programme was as follows:

Berlioz: Overture, "Le Carnaval romain," opus 9.
Mozart: Recitative, "Ecco il punto," and Rondo, "Non più di fiori," from "La Clemenza di Tito."
Massenet: "Esclarmonde," Orchestral Suite. (First time at these concerts.)
Schubert: Song, "Die Allmacht," opus 79, No. 2. (The accompaniment scored by Louis V. Saar.)
Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.

Mme. Schumann-Heink was the singer.

The Berlioz overture was, unluckily, not for me; I got to the hall in time to be shut out. The Elevated Railway sometimes offers problems that are not to be solved in a jiffy.

Massenet's "Esclarmonde" suite was played here some years ago under Mr. Nikisch, at an extra concert for the benefit of the orchestra. But not a note of it remained in my memory, and it was all new to me last evening, save the "Hyménée movement, which I had heard played separately under Colonne at Aix-les-Bains. The suite is brilliantly written, entertaining music; one even finds, now and then, a moment of vivid picturesqueness in it. It seemed, though, last evening, as if it must be so wedded, heart and soul, to the stage as to suffer nightly from divorce. The most genuine thing in it seems to be the "Hyménée;" here you feel that the composer takes himself seriously. The rest is mere cleverness. The suite was beautifully played, only the "Hyménée" did not make quite the effect I had expected of it; Colonne took it more realistically, and made more of the persistent rhythm in the accompaniment.

Dvorak's "Spillville" symphony wears better and better; it holds its own more firmly than either the first, in D major, or the second, in D minor. To be sure, Dvorak never wrote another phrase to compare with the opening ten measures of his D major symphony; but one phrase does not make a symphony, and this "From the New World" holds itself generally on a higher plane than the two others, in point of thematic material, development and poetry of conception. It was splendedly played and produced a very beautiful effect.

Mozart's "Non più di fiori" came back as an old, all-but forgotten, friend. It seems an age since it was last sung here. I had gorgotten so much of it that it came as a thorough surprise to find in the closing rondo the prototype of the last movements of Beethoven's "Ah! perfido," and Mendelssohn's "Infelice!" It stands on the dividing line between Mozart's academic showpieces and his great arias, inclining, however, more to the latter than to the former. Mme. Schumann-Heink sang it in many ways admirably. The little display of staccato coloratura toward the end was rather naif-sounding; but, like several of her countrymen and countrywomen, Mme. Schumann-Heink is led into good melodic phrasing by sheer force of temperament, and has a native artistic feeling that more than once covers up deficiences in technique. Mr. Selmer played the obbligato excellently well; what was undeniably lacking in the effect was due to the best register of the bassett-horn being represented by a comparatively weak and ineffective register of the clarinet; and the part was written for bassett-horn.

Whether or not Mr. Saar made the mistake of his life in scoring the accompaniment to Schubert's "Allmacht" depends upon his past and future efforts; but that he made a great mistake is clear enough. He has so pulled Schubert's simple accompaniment to pieces as to make a good deal of the song hardly recognizable. Worst of all, his accompaniment kills the voice-part; you could not tell whether Mme. Schumann-Heink sang it well or ill; it surely made no effect. The singer was warmly received, and heartily applauded after both her selections.

The next programme is: Mozart, overture to "Die Zauber flöte;" Dohnanyi, concerto for pianoforte, in E minor (first time in Boston); Goldmark, Scherzo in A major, opus 45 (first time in Boston); Schumann, symphony No. 2, in C major, opus 61. Mr. Ernst von Dohnanyi will be the pianist.

W. F. A.

BOSTON HERALD.

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VOL. CVIII., NO. 121.

MONDAY, OCT. 29, 1900.

LITTLE GIRLS LACHRYMOSE.

Box Office People Said They Stood for Speculators.

Distressing Scene at Symphony Hall This Morning — But the Ticket Seller Was Sure He Made No Mistake, and Explained Why He Always Had to Be Suspicious.

When the box office at Symphony Hall was opened at 8:30 this morning for the weekly distribution of "rush" seat tickets for the Friday rehearsals of the Symphony orchestra, the line of expectant buyers extended along Massachusetts avenue and around the corner of Huntington avenue, nearly as far as the Children's Hospital. The crowd hugged the walls of the building, and waited patiently in the mist and rain. Each person was permitted to buy no more than four tickets, at 25 cents each, so as to prevent the house being gobbled up by speculators. Under this arrangement the tickets for the first rehearsal last week were all disposed of long before the lower end of the line reached the box office. Two hundred persons were turned away, but when some of these were offered tickets by speculators on the sidewalk at prices that were liberal advances over the original, there was a good deal of disgust.

This morning the sale had no sooner begun than the monotony of the long wait was relieved for those in line by a flutter of excitement caused by two girls, looking to be about 16 years old, who came bursting out of the hall entrance, rubbing their eyes and sobbing hysterically. The crowd gave instant attention, and the weeping maidens had ample opportunity to pour their troubles into sympathetic ears. One of them, who appeared a trifle more wrought up than the other, related her tale of woe, between hiccoughs, something after this fashion:

"I-am-just-about-frozen-to-death-oohooh-ooh - and-I've-been-waiting-here-in-the-c-c-c-old - and-rain-for-hours-at-the-head-of-the-line-and-now-they-won't-sell me-the-tickets-oohohh!"

The other girl contented herself with sticking her fists into her eyes and giving vent to more moderate expressions of disappointment.

Then a woman of maturer years came along. She evidently belonged to the same party, but she wasn't quite so excited. Somehow she seemed to be taking her disappointment with considerable philosophy. When some one asked her what the matter was, she replied:

"Why, they turned away the first six people in line and wouldn't sell us tickets. I don't know why, but they said we represented speculators."

"The idea!" exclaimed a little woman in a gray hat with a red feather. "The idea! How can they tell who's a speculator and who isn't? I should like to know what right they've got to refuse to sell a ticket just because they suspect anything like that. I declare, it's an outrage."

"Well," sputtered another, "I don't blame 'em a bit. If they're in line for the speculators, they ought to be turned away. I don't believe the office would refuse to sell tickets unless they had good reason to suspect a person. I haven't got any sympathy for those people at all."

One of the men in line, as he came up toward the ticket window, inquired the cause of the commotion.

"Well," replied the head usher, with emphasis, "last week we caught speculators selling these tickets at $1 and $1.50 apiece, and we propose to put a stop to it if possible. We are not going to let the tickets get into their hands any more if we can help it."

"What!" exclaimed the inquirer; "are those girls and women at the head of the line in the interest of speculators?"

The head usher smiled the smile of a man of the world, and looked at his questioner as if he pitied him for his guilelessness. Then he answered sadly and as if he were really touched with sorrow by the contemplation that such a state of affairs could exist.

"That's just it. We've had the best of reasons for believing that the speculators have been engaging young girls to come here early in the morning and stand in line, so as to be on hand when the office opens and buy tickets which are afterward resold, and we propose to stop it if possible."

"Don't you thing it might not always be wise to be so suspicious?" inquired a tender-hearted little lady in a gray Alpine hat, with a drab ribbon.

The ticket seller laughed. It was a polite laugh, but it sounded like the laugh of a man who is very sure that he never makes a mistake oftener than once in a thousand times in reading human nature.

"That's just about the average," he said. "We always have to be suspicious."

And Manager Fred Comee, who stood by, smiled, too, and explained suavely that they had to be constantly on the lookout for the tricks of the sidewalk gentry, in the effort to protect bona fide patrons.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 31, 1900.

BOSTON, October 28, 1900.

The program of the second concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Overture, The Roman Carnival.....Berlioz
Recitative, Jetzt, Vitellia! and Rondo, Nie soll mit Rosen, from Titus.....Mozart
Orchestra Suite, Esclarmonde.....Massenet
(First time at these concerts.)
Song, Die Allmacht.....Schubert
(The accompaniment scored for orchestra by Louis V. Saar.)
Symphony No. 5, in E minor.....Dvorák

The "Esclarmonde" Suite was played about eight years ago at a concert for the benefit of the Symphony Orchestra, under Mr. Nikisch, and I believe Mr. Paderewski played on that occasion. The opera from which this music in part is taken—in part, for Massenet developed certain scenes for concert use—is of an erotic-mystical nature, in which Miss Sibyl Sanderson made her début in Paris as the heroine, a female Lohengrin, who loves a knight, but insists in the most rapturous moment that he shall not see her face nor know her name, and it was said at the time of the production that the composer added two instruments to the orchestra, the Sanderson at one end of the scale and the sarussophone at the other.

The sensuousness of certain pages of this music provoked comment even in Paris. Now sensuousness is the chief characteristic of Massenet when he is at his best. Sensuousness is his strength, or his weakness, as you may be pleased to regard it. His adoring friend, De Solonière, not only admits this; he boasts that the "parfum yonique" dominates all the work of this composer, and then he dilates on this agreeable subject and uses extraordinary language, which I dare not translate from fear of the Watch and Ward Society.

You find this sensuousness, or better, this carnal feeling permeating "Eve," "Esclarmonde," "Thais," which rank first among the pornographic works of the ingenious composer, the "passionnel," to quote again from Mr. De Solenière. But in nearly all of Massenet's compositions there is a whiff of the perfume named above.

Of course this sensuousness is made more prominent in the operatic works through text and scenic circumstance. Take, for instance, "Hymen" in the suite. In the concert hall, with the title as a guide to the feeling and the mood, this music seems extremely passionate, yea, erotic, and it is the strongest movement of the suite. But where does this same movement come in the opera? Immediately after the fall of the curtain upon the lovers embracing underneath consenting and approving trees. (Compare with this a superb chapter in Zola's "Fault of the Abbé Modret.") Mr. Apthorp says modestly: "They disappear beneath the blossoms, while the orchestra expresses the sentiments that thrill them." In the theatre this music is unmistakable, and it is another note to Matthew Arnold's statement that France is given up to worship of the goddess Lubricity.

The suite is interesting without the aid of any too curious gloss. The "Evocation" is a pompous thing, with volcanoes of brass and storms of pulsatile instruments, but the purely musical ideas are of little importance, and the movement might be justly called musical campaign oratory—a mighty front, sonorous speech, eagle and bugle in the same sentence. But the second movement is exquisite in harmonic, melodic orchestral thought, and most successful in the establishment of a decided mood. The last movement is made up of a "Pastorale" and "The Hunt." Of these the former is the more distinguished, and the rustic melody was played delightfully by Mr. Longy. If the "Evocation" suggested at times Meyerbeer and Wagner, rewritten for French use, and if "The Magic Isle" awakened the thought of Berlioz, there was plenty of Massenet in the suite, and the individuality of Massenet is as marked as that of Gounod.

Mrs. Schumann-Heink sang an aria from Mozart's "Titus" and Schubert's "Die Allmacht," with the accompaniment scored for orchestra by Mr. Saar, of New York. She was heard to greater advantage in the aria than in the song. The aria itself is still fresh and calls for a display of varied emotions. The singer had an intelligent conception of the character of the music and she was often successful in exposition. At times she sang well, so far as technic was concerned, and then she would relapse into vocal Germanisms so dear to singers of her race, forcing gutteral tones, sliding up in attack, &c. She spoiled Schubert's song by an extravagant use of the downward and upward portamento, so that a phrase became a slobber and a smear. For this she was rewarded with most hearty applause. Mr. Selmer played effectively the clarinet obligato to Mozart's aria.

The concert opened with a remarkably good performance of Berlioz's brilliant overture and closed with Dvorák's Congo-Indian-New York-American Symphony, in which are some pretty tunes, gorgeous instrumentation, as well as much that is distinctly meretricious.

Boston Symphony Orchestra.

Carnegie Hall, New York.

Programs.

THURSDAY EVENING, NOVEMBER 8.

Overture, The Roman Carnival, op. 9.....Berlioz
Concerto for piano, in E minor.....Dohnányi
Scherzo, in A major, op. 45.....Carl Goldmark
(First time.)
Symphony No. 5, in E minor, From the New World, op. 95.....Dvorák

Soloist, Ernst Dohnányi.

SATURDAY AFTERNOON, NOVEMBER 10.

Overture to Euryanthe.....Weber
Aria, Traum König.....Raff
Suite, Esclarmonde.....Massenet
Adriane's Aria, from Rienzi.....Wagner
Symphony No. 5, C minor, op. 67.....Beethoven

Soloist, Gertrude May Stein.

There will always be an intermission of ten minutes before the symphony. The soloists this season will be Aus der Ohe, Dohnányi, Godowsky, Kneisel, Loeffler and Hugo Becker.

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FRIDAY, NOV. 2, 1900.

THE SYMPHONY IN CAMBRIDGE.

The first of the Cambridge concerts by the Boston Symphony orchestra was given in Sanders Theatre last evening. A large audience was in attendance. The programme opened with the overture, "The Roman Carnival," op. 9. The second number was the aria, "Traum Konig," following which was rendered an orchestral suite, "Esclarmonde." The next rendition was Adriane's aria, from "Rienzi." The closing selection was the popular Symphony No. 5, in C minor, op. 67. Miss Gertrude May Stein was well received as the soloist of the evening. The next concert will be given on Nov. 22.

Boston Journal.

SATURDAY, NOVEMBER 3, 1900.

The Boston Symphony Orchestra will play at the Yale bicentennial celebration, which will begin Oct. 20, 1901. There will be another opportunity for Brahms's dreary "Academic" overture.

Boston Transcript

FRIDAY, NOVEMBER 2, 1900

The first of the Cambridge concerts by the Boston Symphony Orchestra was given in Sanders Theatre last evening, before a large audience. Miss Gertrude May Stein was the soloist. The next concert will be given Nov. 22.

"This Country, with its Institutions, Belongs to the People who Inhabit It."

BOSTON EVENING RECORD.

Symphony hall is handsome, but not so pretty that it has to be kept in a glass cage or opened only to kid glove shows apparently. I notice that the republican club will receive its election returns there, in the usual cloud of smoke, no doubt.

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Boston Journal.
SUNDAY, NOVEMBER 4, 1900.

DOHNANYI.

The Hungarian Pianist Plays His Prize Concerto for the First Time in Boston — Mr. Armbruster's Lecture on Schubert.

(By Philip Hale.)

The program of the third Symphony Concert in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to "The Magic Flute,".....Mozart
Concerto for piano, in E minor, Op. 5.....
..... Dohnányi
(First time in Boston.)
Scherzo in A major, Op. 45.....Goldmark
(First time in Boston.)
Symphony No. 2, in C major.....Schumann

I am sorry to say that Mr. Apthorp by a statement in the program-book obliges me to made a digression concerning Mozart's overture to "The Magic Flute." Mr. Apthorp says that the first performance of the opera in the United States was "in Italian, in New York on November 21, 1859." This statement is incorrect. The first performance in the United States was in English, at the Park Theatre, New York, on April 17, 1833, with Mrs. Austin as Pamina, Mrs. Wallack as the Queen of Night, Jones as Tamino, Horn as Sarastro, and Placide as Papageno. A critic of the time characterized the opera as "noble," and Mr. Horn as "a chaste and correct musician," although "unhappily his voice has got a crack from which it will never recover." The critic added that the music of Sarastro was written "for the middle bass or for a firm baritone (!), and to sing it with even a good tenor is to rob it of that rich mellowness of effect so captivating to the senses, and so impressive." (Horn's voice, according to tradition, was always a poor one, but the compass was generous, so that he sang baritone as well as tenor parts.) He also mentioned the fact that the said Horn introduced a song, and he shrewdly suspected the singer as the composer of it. The overture pleased: "a universal favorite and m st spi.i.ed composition."

Mr. Dohnányi's concerto took the prize offered by Bösendorfer (a piano firm) in 1898, when 72 concertos were submitted to the jury—Messrs. Epstein, Gericke, Grünfeld, Leschetitzki and Rosenthal. Mr. Dohnányi's concerto received 706 votes, Mr. Brandts-Buys's 607, Mr. Eduard Behm's, 598. The work was first played March 28, 1899, by the composer at Vienna. He played it at a Richter concert in London, Oct. 23, 1899, and at a Philharmonic concert in Berlin, under Nikisch, Feb. 12, 1900.

Prize compositions are generally viewed with suspicion, and there is just reason for this view. The composer, young or old, girds up his loins and proposes deliberately to astonish. He tells everything he knows without regard to space or time; he keeps the dear public constantly in view; and in the finale he sees his apotheosis, he sees himself ascending to the sky, laurel-crowned, while applauding thousands gape at the ascension. This concerto of Mr. Dohnányi, for instance, is a manufactured, swollen, bombastic thing. The introduction is merely a reminiscence of a mood of Brahms and it awakens anticipation of—more Brahms. Occasionally in the work there are flashes of well-cultivated talent; but as a whole, how preposterous, how windy, how meretricious is this concerto that takes 43 minutes in actual performance, without the count of breathing spells! The themes are for the most part of short breath, the development is chippy; the orchestration is muddy, or inconsequential, or laboriously ineffective; and the concerto as a whole is a frank appeal to the crowd. Mr. Dohnányi played with speed, force and general abandon. I can understand how by popular vote —706 out of 1911 votes—he obtained the prize; for the crowd is always easily convinced by speed, noise, the use of pulsatile instruments when the attention might otherwise flag, and assurance. So last night there was frenetic applause, in which the orchestra joined to such a degree that I feared for their work in the succeeding piece.

Goldmark's scherzo need not detain us. It is intrinsically cheap, and the main ideas are borrowed from Mendelssohn, who did it all much better in his own genteel way. Still it might serve at a popular concert.

Mr. Gericke should look to the attack of the wood-wind. Last night, as the week before in the "Esclarmonde" suite, the attack of this portion of the orchestra was ragged.

* * *

THE new organ in Symphony Hall has been dedicated, "inaugurated," "opened," although there were no formal ceremonies, as poem, address, or line of organists, each engaged for the same night to display different characteristics of the instrument. Mr. Goodrich was the first to give a recital; and he made up an eminently dignified program, which was perhaps caviare to the general. Mr. Clarence Eddy followed and paid, with one exception, not the slightest respect to the nobler nature of the organ; at the same time he undoubtedly pleased many who wish to hear on the organ anything or everything except music that truly becomes it.

Now some who attended one or both of these recitals may have remembered the "inauguration" of the Great Organ in Music Hall the evening of Nov. 2, 1863, "in the presence"—I quote from a pamphlet published in 1865 by Ticknor & Fields—"of an audience which, for distinction, beauty and fashion, has seldom if ever been matched in our country, so remarkable for its popular gatherings." The exercises began with an original ode written by Mrs. Fields and recited by Charlotte Cushman. The organ was opened by Friedrich Walcker, son of the builder, E. Fr. Walcker; John K. Paine, organist of the West Church, played Bach's toccata in F and trio sonata in E flat; Eugene Thayer, organist of the Arlington Street Church, played Bach's fugue in G [illegible] W. Morgan, of Grace Church, New York, played chorale by Handel; B. J. Lang, organist of the Old South, played Mendelssohn's sonata in A; Dr. Tuckerman, organist of St. Paul's, chose transcriptions from Palestrina and Purcell; and John H. Willcox, organist of the Church of the Immaculate Conception, played Lefébure-Wely's offertory in G. The audience flocked toward the stage after the concert: "They seemed a crowd of worshipers going up to a cathedral; and the bronze Beethoven, looking down benignly in the very focus of all that architectural beauty, seemed like the idol of their homage."

A writer in the Boston Journal spoke of the occasion as "a successful consummation of long-continued, patient, persevering effort to give an Imperial instrument to Republican America"—and yet there were no cries from anti-imperialists. The same writer spoke of the excellence of the instrument: "in all that is most desirable to give language to musical sounds—to express the passions of men, joy, hope, anger, despair—to exhibit the war of the elements, lightnings, thunderings, the driving of the storm, the moan of the sea, the voices of the forest and the field, the songs of birds, the chirping of crickets, the humming of insects—to lead humble worshipers nearer to the Great Father of us all—in all these it stands alone, unsurpassed, unequaled, pre-eminent." Yes, that organ in Music Hall was indeed a big thing.

Critics from New York were present and the representative of the Tribune said: "There it will stand perfect and complete—a memorial of triumphant success—so long as time shall spare the walls within which it has been consecrated." You know the fate of that organ. It was spurned at last by the owners of the hall; it was sold in 1834 to a music-school; it was forgotten in a grave-yard until 1897 when it was sold for $1500 to Mr. E. F. Searles.

How proud Boston was of that organ in the sixties! It believed the words of a writer in Harper's: "The organ stands in Boston, but it belongs to the country." Did not Dr. Holmes himself deign to describe it? It was one of the wonders of the world. When Artemus Ward called on the editors of the Atlantic Monthly to assure them "theirs was a high and holy mission, they seemed quite gratified, and asked me if I had seen the Grate Orgin"; and he added: "Mr. Reveer, whose tavern I stop at, informed me that it (the organ) can be distinctly heard through a smoked glass in his native town in New Hampshire any clear day."

Surely there is no comparison architecturally between the sombre grandeur of the old and the fresh smugness of the new; and were not the colossal caryatids to be preferred to the exposed cable, which my friend Mr. Apthorp described in conversation as "the umbilical cord between the console and the organ"?

* * *

If the new organ would only awaken an interest in legitimate organ music! Alas, there are organists, and Mr. Eddy is among them, who are anxious to exhibit a solo stop, a flute, an oboe, a clarinet, to imitate human voices in song, to show how many pieces written for orchestra, or violin, or piano, or voices can be transcribed for the organ. They would have the organ merely a mimetic instrument. Only the other day an excellent organist in this city rejoiced because he had found a combination of stops that resembled in effect a harp.

Now Plutarch tells this story of Agesilaus: "An other time beinge desired to heare a man that naturally counterfeated the nightingales voice: he would not heare him, saying, I have oftentimes heard the nightingale it selfe."

There is legitimate music for the organ that is not necessarily dull or depressing. There is music for it that is among the noblest musical creations of man. And the great and fundamental characteristics of the instrument do not include the mimetic faculty. The organ stands alone in impressive grandeur. Why degrade and debase it through a desire for applause from those who might easily be comforted, sustained, uplifted by noble music nobly played?

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SUNDAY HERALD.
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THE SYMPHONY CONCERT.

Ernst Von Dohnanyi Plays a Concerto of His Own.

His Playing Is Magnificently Vigorous, but the Composition Is Rather Disappointing — Goldmark's Scherzo and Selections from Mozart and Schumann.

The programme for the third concert of the Boston Symphony orchestra in Symphony Hall last evening was:

Overture, "The Magic Flute".....Mozart
Concerto for pianoforte in E minor, op. 5.....E. Dohnanyi
Scherzo in A major, op. 45.....Goldmark
Symphony No. 2, in C major.....Schumann

The soloist was Mr. Ernst von Dohnanyi, and he played his own concerto, which on this occasion had its first concert performance in Boston. It is a very long work, taking close upon three-quarters of an hour in performance, and though in that space of time it should naturally say very much, it is exceedingly difficult on a first hearing to comprehend exactly what it really does say. There is no lack of fire, of massive orchestration, of rhapsodic frenzy, and of pretentious effort; there is enough and to spare of technical knowledge; but there is little that charms by its grace or tenderness, and much that on one hearing is greatly like laboriously-manufactured music in which there is not even a simulation of inspiration, and which tires rather than edifies.

The work is wholly modern, and is fairly divided between the solo instrument and the orchestra; in other words, the former does not predominate after old-fashioned methods, but not infrequently pounds and storms furiously to come into prominence through the instrumental din. Yes, the piano part is immensely difficult; but it appears to be nothing else. The orchestration is skilful, but this also appears to be nothing else. A closer familiarity with the work may possibly reverse or greatly modify this impression after a first hearing; but the first hearing was none the less disappointing, not to say wearying.

For the artist's performance of his work there is nothing but admiration. It is true that there was overmuch of thumping, but that was imperatively demanded; and, over and beyond this, there was no end of dazzlingly brilliant technique and a vigorous endurance that was quite exciting. The audience was manifestly delighted with the concerto, for it applauded with tremendous energy, and recalled the composer-soloist frenziedly again and again. Perhaps, however, it was not the concerto, after all, but the stirring vigor, the dash and, in the climax of the finale, the overwhelming display of technique that characterized the playing of Mr. Dohnanyi which was the cause of such a furious display of enthusiasm.

The Goldmark scherzo was likewise a novelty. It is bright and pleasing, but much of it seems to have been said by Mendelssohn long ago, while there is no special originality in it anywhere. The orchestration is, of course, charming. It always is with Goldmark, but the strongly marked individuality that colors the composer's other music appears to be missing here. In this, as in the other performances of the evening, Mr. Gericke and his orchestra were fully at their best.

There will be no rehearsal and concert this week. The programme for the next concert is Symphony No. 5, Haydn; concert for violin, Dvorak; ballad or a Norwegian folk song, Roentgen; overture, "Tannhauser," Wagner. Mr. T. Adamowski is to be the soloist.

There was a tremendous crush at the Symphony rehearsal Friday afternoon, the young soloist Dohnanyi being an especial attraction. He was called out five times after his masterful performance of his own concerto. Some of those whom we noted in the crowd of well-dressed women were Mrs. Oliver Ames and her sister-in-law, Miss Mary Ames, Mrs. Gardner, Mrs. R. M. Appleton, Mrs. Boylston Beal, Mrs. Fiske Warren, Mrs. William Hooper, Mrs. R. C. Hooper, Miss Hetty Sargent, Mrs. James H. Blake, Mrs. William Endicott, Jr., Mrs. Charles Sprague, Miss Nina Sargent, Mrs. R. M. Field, Mrs. Frank Lawrence, Mrs. Albert Nickerson, Mrs. T. B. Gannett, Mrs. Gericke, Mrs. Bradlee, Miss Alice Sargent, Mrs. H. H. A. Beach and hundreds more. There will be no rehearsal or concert this week, as the orchestra is leaving tonight for Philadelphia, where they will appear on Monday and Wednesday. They will be in Baltimore on Tuesday, and in New York and Brooklyn Thursday, Friday and Saturday. Mr. T. Adamowski will be the soloist at the next rehearsal and concert here on the 16th and 17th.

There was a brilliant audience at Sanders Theatre on Thursday evening and much enthusiasm for the first of the 10 concerts to be given by the Symphony orchestra during the winter. Some of the university set there were Mrs. Charles W. Eliot, Prof. and Mrs. George H. Palmer, Prof. and Mrs. J. K. Paine, Prof. and Mrs. Sedgwick, the Rev. and Mrs. Edward Hale, Miss Aagot Lunde, Mr. and Mrs. Charles S. Dennison, Mr. and Mrs. Chamberlain, Prof. and Mrs. Charles H. Moore, Prof. James M. Pierce, Prof. Albert Bushnell Hart, Miss Riddle, Prof. and Mrs. Fiske, Miss Coues, Mr. and Mrs. Hersey B. Goodwin, Dr. S. Driver, Miss Driver, Mr. and Mrs. C. A. White, Prof. Whitney, Prof. Ames, Mr. and Mrs. Arthur Astor Carey, Mr. Horace P. Chandler, Prof. Dunbar, Mr. and Mrs. T. B. Gannett, Mr. and Mrs. Walter I. Badger, Mr. Arthur Gilman, Prof. W. W. Nolen, Mrs. Justin Winsor, Mr. Manning Emery and Mr. and Mrs. E. H. Dankmar Stein was the soloist, and she looked attractive in a white embroidered crepe done in pearl embroidery. A choux of blue and pink velvet was the only bit of color. Miss Stein was heartily recalled three times after each of her numbers.

"From all accounts," says the New York Tribune, "Symphony Hall, the new habitat of the Boston Symphony orchestra, leaves nothing to be desired. Architecturally, the building is dignified. The auditorium is spacious and comfortable, and its acoustic properties are excellent. The many friends of the orchestra rejoice that it now has a home in keeping with its artistic deserts."

Boston Sunday Globe.
SUNDAY, NOV. 4, 1900.

Dohnanyi Soloist at Third Symphony Concert.

Mr Ernst von Dohnanyi was the soloist at the third symphony rehearsal and concert last week. Mr Gericke's program included two numbers new to Boston, Dohnanyi's pianoforte concerto in E minor and Karl Goldmark's A major scherzo. The other selections were the overture to Mozart's "Magic Flute" and Schumann's second symphony. Young Dohnanyi's playing was one of the surprises last season and although he did not appear until about every concert patron had been surfeited with piano music, good, bad and indifferent, the artist at once made a lasting impression and gave indications that he was one of the most interesting pianists who have come to America. His reappearance last week evidenced that he is destined to achieve an enduring success by reason of his merit as a composer as well as ability as a performer, for in each branch of his profession he shows qualifications of a high grade. The Dohnanyi concerto, which he introduced here, was awarded first prize two years ago in a competition offered by a Vienna piano maker, and Mr Gericke was one of the judges who examined the works submitted. Before the competition closed Mr Gericke was obliged to come to America and he saw only the first movement of the Dohnanyi concerto, but the work was so good that Mr Gericke left a letter on his departure addressed to the other judges, stating as his opinion that Mr Dohnanyi's composition was far ahead of all the others, in which opinion his associates concurred.

The concerto demonstrates that he has individuality in musical ideas, and characteristic methods of expressing them. The composition is vigorous in its thematic material, difficult fortissimo passages, many of them in double octaves, are very frequent, and the arabesques for the solo instruments are beautiful in design, and, in his treatment of them, thoroughly delightful. He evidently comprehends the relations between the orchestra and piano, for his sonorous effects are secured without sacrificing the single instrument, while working up the more emphatic part of the score. He evidently is an admirer of Brahms, but Dohnanyi has much to say that is original, as his lighter compositions show, and in his larger work his powers are shown more clearly than before. He has more than the pretty gift of melody, for he is endowed with the gifts of a composer of the higher rank, a skilled creator and interpreter.

It is difficult to make more than passing mention upon a work of this importance when judgment is formed upon a single hearing. It is in three movements, the solo instrument is introduced with considerable regularity of intervals, and, although the orchestral score is elaborate, the balance of piano work is splendidly observed. Different instruments are "given a chance," notably the horns and string basses in the second movement, and the woodwinds in the first, and in the third part are cadenzas for the piano. The work closes with rustling passages in octaves played fortissimo. The concerto is very interesting, and, at times, exceedingly difficult. The interpretation was masterly, and the sincerity and unaffected earnestness with which Dohnanyi played characterized him as an artist sure to command the respect of all true lovers of the highest forms of musical expression. He was rapturously applauded and recalled to the stage a half-dozen times.

The Goldmark scherzo, given for the first time here, was played beautifully, the wonderful team work of the string contingent showing forth brilliantly. The themes for the various combinations of instruments were also given in a faultless manner. The "Magic Flute" overture was played charmingly and the familiar Schumann symphony received a sympathetic interpretation.

The next concerts will be given Nov 16 and 17, with Mr T. Adamowski as soloist. Three novelties are announced: Haydn's fifth symphony, Dvorak's violin concerto and a ballad on a Norwegian folk song by Jul. Rœntgen. The overture to Wagner's "Tannhauser" will complete the program.

[33]

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After this came Dohnanyi, the great, who made such a wonderful impression last season by his piano performances. He received a calm and reserved Boston welcome, which he proceeded to thaw into the most fervid enthusiasm. He had brought his concerto with him. A concerto composed by a pianist is always sure to put the solo instrument well in the foreground, as witness the two by Chopin, the two by Liszt, and the five by Rubinstein. This concerto (in E minor) showed this tendency in an amount of preluding at the very beginning, a great amount of cadenza work, and a terrific degree of technical display.

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Dohnanyi: Concerto for Pianoforte, in E minor, opus 5.
(First time in Boston.)
Goldmark: Scherzo in A major, opus 45.
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Schumann: Symphony No. 2, in C major, opus 61.
Mr. Ernst von Dohnanyi was the pianist.

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The Schumann C-major symphony is one of Mr. Gericke's palpable hits. When he conducted it two years ago it made an impression such as it had hardly made before, and now the reading is quite as fine as then. It is one of those scores that need very careful management, something almost like "doctoring," if the full effect is to be brought out. No mere playing of the notes, no matter how soulfully, will do; the conductor has to step in and make up for Schumann's defective orchestral technique, getting at the desired effect as best he can. Beethoven's ninth symphony hardly presents a more difficult problem. Indeed, the two cases are very similar; Beethoven, fully master of the orchestral technique of his day, had to develop a new one, to produce all the new effects he had in his mind; and, being stone deaf, he would now and then make a miscalculation. His deafness thus placed him in much the same position as Schumann, who, from sheer ignorance and lack of routine, did not quite know how to produce all the effects he wanted. In both cases the conductor has to help the composer not a little. And Mr. Gericke helps Schumann so well that the C-major symphony sounds almost like a masterpiece of scoring. Especially fine is his way of working up the great finale; as he plays it, the movement has not a hole in it, all is continuous and ever-growing in effect. One wishes that Mr. Saint-Saëns could hear his performance of this movement; would he then still think that an audience "only showed its good taste in remaining cold?"

Mr. Ernst von Dohnanyi's new pianoforte concerto is one of the most interesting compositions by a young man that have yet been heard here. That the young composer has not quite come to himself is clear enough; few composers of his youth do, it takes time and experience—both of music and of life—for a composer to find out his own originality. Very young men do not commune directly with their art; they begin by communing with it through the medium of some great predecessor, and see it with his eyes. And one did not need to hear many measures of this concerto last Saturday evening to see that Mr. von Dohnanyi looked at music through the Brahms medium. There is probably no real plagiarism; but the identity of mood between the opening of this concerto and the opening of Brahms's C-minor symphony is striking; and, the farther you get on, the more of Brahms do you find in it. Not more of Brahms, perhaps, than you find of Haydn in Beethoven's earlier works; but still a great deal.

No doubt the academic critic can find a good deal to take exception to in the concerto; the thing is tremendously overdeveloped, too long by half; at times the composer seems to lose his way, not to know just whither he is going. As a technical consideration, the pianoforte plays too unimportant a part in it; it is really an orchestral composition with pianoforte obbligato, neither does the pianoforte always add anything to what the orchestra has to say. But this is natural enough, as musical feeling goes nowadays; I predicted long ago that the concerto for solo instrument and orchestra would, one day, meet its death by the absorption of the solo instrument. Here the pianoforte still shows the top of its head above water; but that is all.

Still, with all its youthful exuberances, gibbosities, and redundancies, this concerto of Mr. von Dohnanyi's shows genuine life, vigor and talent, even something of profundity of thought and emotion. The thing is not merely skin-deep; even though it reflect Brahms more than anything else, you feel that the composer's experience of Brahms has been a deep one. He really has something to say about it.

His playing of it—of what there was to play—was a grand exhibition of virtuosity, strength and endurance. There were moments of true soulfulness, of poetic imaginativeness and charm. Upon the whole, the performance showed greater maturity than the composition. The pianist was very warmly applauded and recalled; he has scored a genuine success.

Goldmark's affection for Mendelssohn's "Italian" symphony is almost touching; for a man of sixty and odd to keep so warm a place in his heart for the work of a youth of twenty-four is unusual. It looks almost like an infatuation, like a fixed idea. In his overture "Im Frühling," opus 36, Goldmark already showed that he could not get the "Italian" symphony out of his head; and in this Scherzo in A major, opus 45, we find the obsession cropping up again. Apparently he cannot get rid of it. The thing is cheerful; pleasant, well-written music; but where, oh where is the composer of the "Sakuntala"? Indeed this Scherzo—which is really no Scherzo at all, but a concert piece in a stunted sonata form—lacks about all the qualities with which Goldmark won his fine reputation; it is a sort of thing that anyone might have written.

The next programme—for Friday afternoon, Nov. 16, and Saturday evening, Nov. 17, there being no concert nor rehearsal this week—is: Haydn, symphony No. 5, in D major (first time at these concerts); Dvorak, concerto for violin (first time in Boston); Roentgen, ballad on a Norwegian song (first time in Boston); Wagner, overture to "Tannhäuser." Mr. Timothée [illegible] the solo violinist.

[34]

THE MUSICAL AGE.
CONDUCTED BY HENRY EDWARD KREHBIEL.
NEW YORK, NOVEMBER 1, 1900.

The Boston Symphony Orchestra.

THIS fine organization will be heard at Carnegie Hall on Nov. 8th. The matinées will hereafter take place on Saturday instead of Wednesday afternoons following the Thursday evening concerts. Gericke will conduct as usual. At the first concert Dohnanyi will play his Vienna prize concerto, and the principal orchestral feature will be Dvorak's Symphony No. 5 in E minor, entitled, "From the New World."

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
Philadelphia, Tuesday, Nov. 6, 1900.

BOSTON SYMPHONY ORCHESTRA.

Opening of Their Sixteenth Season in Philadelphia.

The Boston Symphony Orchestra opened its sixteenth season in Philadelphia last night at the Academy of Music. There was little or no difference in the personnel of the orchestra from that of last season; they played under the direction of Mr. Wilhelm Gericke, and played neither better nor worse than they have averaged under his baton for the past two seasons.

What is true with regard to the composition of the orchestra is also largely true of those who composed the audience; familiar faces were everywhere; so it was on all hands very much like a meeting of old friends, very much valued friends, as no doubt every one present would say of those whose playing has so often charmed them.

Mr. Ernst Dohnanyi was the soloist, and the following programme was played:

Karl Maria von Weber,
Overture to "Euryanthe"
Ernst von Dohnanyi,
Concerto for Pianoforte in E minor, Op. 5.
Franz Schubert.
Ballet-Movement and Entr-acte from "Rosamunde"
Antonin Dvorak,
Symphony No. 5, in E minor, "From the New World," Op. 95.

Mr. Dohnanyi was heard here as late as last March with the Boston Orchestra in Beethoven's concerto in G major. It was his first appearance in Philadelphia, and his virile touch, his masterly technique, the variety of expression which he infused into his playing and a multitude of other good points stamped him at once as a player of exceptional attainments. Mr. Dohnanyi did nothing last night as an executant to lessen the opinion then formed of him, but he appeared in the dual role of a composer and the interpreter of his own work, and it is in his character of composer that the audience was chiefly interested.

His concerto shows that in the matter of technical knowledge and its relation to modern orchestration he is both ingenious and apt. The piano parts and the orchestral parts are evenly balanced and the movements are written with a dash and virility of purpose that are characteristic of the composer. The opening is particularly promising. Yet the promise in this case can hardly be said to have been fairly fulfilled. The main theme has a way of slipping away and losing itself, and before it is gathered up again much that seems purposeless, much that is noisy, fills out a considerable period, so considerable as to induce a feeling of weariness. If not an immediate success, as an augury for the future Mr. Dohnanyi's first concerto promises exceedingly well. The present one would be better worth listening to if compressed into two-thirds of its present volume.

The rest of the concert calls for little comment. Weber's overture to Euryanthe and Dvorak's "New World" symphony are pretty well known, and the more one hears the latter the more one wonders where the cotton belt comes in and why the composer might not as well have drawn his inspiration from the highlands of Scotland or the atmosphere of Bayreuth. The only light touch to what must be characterized as a somewhat heavy programme was the ballet music and entr'acte from Schubert's "Rosamunde," delightfully and felicitously played by the orchestra.

To-morrow the series of Wednesday evening concerts begins, when Miss Gertrude May Stein will be the soloist. She will sing Raff's aria, "Traum Konig," and Adriano's aria from "Rienzi." The symphony will be Schumann's No. 2 in C major.

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Mr. Ernst von Dohnanyi's new pianoforte concerto is one of the most interesting compositions by a young man that have yet been heard here. That the young composer has not quite come to himself is clear enough; few composers of his youth do, it takes time and experience—both of music and of life—for a composer to find out his own originality. Very young men do not commune directly with their art; they begin by communing with it through the medium of some great predecessor, and see it with his eyes. And one did not need to hear many measures of this concerto last Saturday evening to see that Mr. von Dohnanyi looked at music through the Brahms medium. There is probably no real plagiarism; but the identity of mood between the opening of this concerto and the opening of Brahms's C-minor symphony is striking; and, the farther you get on, the more of Brahms do you find in it. Not more of Brahms, perhaps, than you find of Haydn in Beethoven's earlier works; but still a great deal.

No doubt the academic critic can find a good deal to take exception to in the concerto; the thing is tremendously overdeveloped, too long by half; at times the composer seems to lose his way, not to know just whither he is going. As a technical consideration, the pianoforte plays too unimportant a part in it; it is really an orchestral composition with pianoforte obbligato, neither does the pianoforte always add anything to what the orchestra has to say. But this is natural enough, as musical feeling goes nowadays; I predicted long ago that the concerto for solo instrument and orchestra would, one day, meet its death by the absorption of the solo instrument. Here the pianoforte still shows the top of its head above water; but that is all.

Still, with all its youthful exuberances, gibbosities, and redundancies, this concerto of Mr. von Dohnanyi's shows genuine life, vigor and talent, even something of profundity of thought and emotion. The thing is not merely skin-deep; even though it reflect Brahms more than anything else, you feel that the composer's experience of Brahms has been a deep one. He really has something to say about it.

His playing of it—of what there was to play—was a grand exhibition of virtuosity, strength and endurance. There were moments of true soulfulness, of poetic imaginativeness and charm. Upon the whole, the performance showed greater maturity than the composition. The pianist was very warmly applauded and recalled; he has scored a genuine success.

Goldmark's affection for Mendelssohn's "Italian" symphony is almost touching; for a man of sixty and odd to keep so warm a place in his heart for the work of a youth of twenty-four is unusual. It looks almost like an infatuation, like a fixed idea. In his overture "Im Frühling," opus 36, Goldmark already showed that he could not get the "Italian" symphony out of his head; and in this Scherzo in A major, opus 45, we find the obsession cropping up again. Apparently he cannot get rid of it. The thing is cheerful, pleasant, well-written music; but where, oh where is the composer of the "Sakuntala"? Indeed this Scherzo—which is really no Scherzo at all, but a concert piece in a stunted sonata form—lacks about all the qualities with which Goldmark won his fine reputation; it is a sort of thing that anyone might have written.

The next programme—for Friday afternoon, Nov. 16, and Saturday evening, Nov. 17, there being no concert nor rehearsal this week—is: Haydn, symphony No. 5, in D major (first time at these concerts); Dvorak, concerto for violin (first time in Boston); Roentgen, ballad on a Norwegian song (first time in Boston); Wagner, overture to "Tannhauser." Mr. Timothée Adamowski will be the solo violinist.

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THE MUSICAL AGE.

CONDUCTED BY HARRY EDWARD FREUND

NEW YORK, NOVEMBER 1, 1900.

The Boston Symphony Orchestra.

THIS fine organization will be heard at Carnegie Hall on Nov. 8th. The matinées will hereafter take place on Saturday instead of Wednesday afternoons following the Thursday evening concerts. Gericke will conduct as usual. At the first concert Dohnanyi will play his Vienna prize concerto, and the principal orchestral feature will be Dvorak's Symphony No. 5 in E minor, entitled, "From the New World."

PUBLIC LEDGER
AND DAILY TRANSCRIPT.

Philadelphia, Tuesday, Nov. 6, 1900.

BOSTON SYMPHONY ORCHESTRA.

Opening of Their Sixteenth Season in Philadelphia.

The Boston Symphony Orchestra opened its sixteenth season in Philadelphia last night at the Academy of Music. There was little or no difference in the personnel of the orchestra from that of last season; they played under the direction of Mr. Wilhelm Gericke, and played neither better nor worse than they have averaged under his baton for the past two seasons.

What is true with regard to the composition of the orchestra is also largely true of those who composed the audience; familiar faces were everywhere; so it was on all hands very much like a meeting of old friends, very much valued friends, as no doubt every one present would say of those whose playing has so often charmed them.

Mr. Ernst Dohnanyi was the soloist, and the following programme was played:

Karl Maria von Weber,
Overture to "Euryanthe"
Ernst von Dohnanyi,
Concerts for Pianoforte in E minor, Op. 5.
Franz Schubert.
Ballet-Movement and Entr-acte from "Rosamunde"
Antonin Dvorak,
Symphony No. 5, in E minor, "From the New World," Op. 95.

Mr. Dohnanyi was heard here as late as last March with the Boston Orchestra in Beethoven's concerto in G major. It was his first appearance in Philadelphia, and his virile touch, his masterly technique, the variety of expression which he infused into his playing and a multitude of other good points stamped him at once as a player of exceptional attainments. Mr. Dohnanyi did nothing last night as an executant to lessen the opinion then formed of him, but he appeared in the dual role of a composer and the interpreter of his own work, and it is in his character of composer that the audience was chiefly interested.

His concerto shows that in the matter of technical knowledge and its relation to modern orchestration he is both ingenious and apt. The piano parts and the orchestral parts are evenly balanced and the movements are written with a dash and virility of purpose that are characteristic of the composer. The opening is particularly promising. Yet the promise in this case can hardly be said to have been fairly fulfilled. The main theme has a way of slipping away and losing itself, and before it is gathered up again much that seems purposeless, much that is noisy, fills out a considerable period, so considerable as to induce a feeling of weariness. If not an immediate success, as an augury for the future Mr. Dohnanyi's first concerto promises exceedingly well. The present one would be better worth listening to if compressed into two-thirds of its present volume.

The rest of the concert calls for little comment. Weber's overture to Euryanthe and Dvorak's "New World" symphony are pretty well known, and the more one hears the latter the more one wonders where the cotton belt comes in and why the composer might not as well have drawn his inspiration from the highlands of Scotland or the atmosphere of Bayreuth. The only light touch to what must be characterized as a somewhat heavy programme was the ballet music and entr'acte from Schubert's "Rosamunde," delightfully and felicitously played by the orchestra.

To-morrow the series of Wednesday evening concerts begins, when Miss Gertrude May Stein will be the soloist. She will sing Raff's aria, "Traum Konig," and Adriano's aria from "Rienzi." The symphony will be Schumann's No. 2 in C major.

The North American
Daily Advertiser
and United States Gazette

TUESDAY, NOVEMBER 6, 1900

VOL. CXXX No. 41

VON DOHNANYI MAKES HIS DEBUT IN PHILADELPHIA

Pianist-Composer Heard With the Boston Symphony Orchestra in the Academy.

MUSIC SEASON OPENED

Director Gericke and Musicians Given a Hearty Reception. Second Concert Wednesday.

The Boston Symphony Orchestra may be said to have formally opened the local musical season with last night's concert at the Academy of Music. To lend the occasion an additional promise of interest, Mr. Ernest Von Dohnanyi was noted in the programme for a first performance here of his pianoforte concerto in E minor, op. 5. The numbers allotted the orchestra were the Weber "Euryanthe," overture; ballet movement and entr'acte from Schubert's "Rosamunde," and the Dvorak symphony, No 5, in E minor, "From the New World," op. 95.

The welcome to Mr. Gericke and the musicians under his direction was one calculated to arouse that which goes to awaken the best of response, a response that reached its climax of absorption and interest in the second movement of the symphony. In the instance of this movement, as in the opening one, the beauty of finish in detail and the admirable espouse resulting in that rare quality of spontaneity, went to make the performance a notable one. While the young composer, like death, chooses all seasons as his own, the beginning of the musical one is the time which assures him the safest welcome. At this early period of musical activities, when neither tempers nor receptive faculties are inclined to inflammation from exacting demands. There is a warmth less simulated than sometimes comes later.

To pronounce upon the outcome of Mr. Von Dohnanyi's future as a composer would from this single evidence of his talent be unjust, and, aside from this, his musical and musicianly performance of the concerto atoned in no small measure for the impression which it left. As might be expected, the work is marked by the enthusiasm and the exuberance of youth and an intention to make the orchestra as continuously as possible in evidence—a trait not dissociated from the two first named.

The thematic material is in no case strikingly original, and in the general working out of his subject matter he is all too frequently prone to weaken, rather than strengthen his ideas, by a lack of balance between the solo instruments and the ponderous tone masses that he allots the orchestra. A Tschaikowsky may allow himself such a privilege, but a Tschaikowsky would choose other methods in accomplishing his results than Mr. Dohnanyi, of whose admiration of the great Russian one is not left long in ignorance. It is an ambitious work, one full of enthusiasm, the achievement of a musical writer of poetic temperament and of study.

But the thematic material first of all, quite aside from any incoherence and extravagance possibly to be eliminated by years and experience, is scarcely reassuring. The orchestral support under Mr. Gericke was thoroughly sympathetic.

At the close of the concerto Mr. Von Dohnanyi was recalled three times by the audience, a tribute, perhaps, equally to his accomplishments as a pianist, and the pompously effective climax in the finale.

The second evening concert by the Boston Orchestra, which will take place at the Academy of Music, is announced for Wednesday evening, with Miss Gertrude May Stein as soloist.

WILLIAM ARMSTRONG.

The Philadelphia Press

TUESDAY, NOVEMBER 6, 1900.

PHILADELPHIA.

DVORAK AND DOHNANYI.

The "New World" Symphony and a Very "New" Concerto in Contrast.

"How heavily these youngsters score nowadays," Wagner once remarked with the easy air of the conservative whose hand was always evenly laid on the orchestral choirs. How heavily, indeed, particularly when the composer is the hero of what might be called the modern hammer-klavier school and writes a concerto for the piano after his own heart and to suit his own muscle and his own amazing technique, which strains neither at gnats nor camels, but takes them all at a rush and with a fury that is equal to all things, even to sheer noise for the sake of it. In view of the interpretation of the Dohnanyi concerto in E minor, his Opus 5, by the Boston Symphony Orchestra and the composer-executant at the Academy of Music last evening, it was well that Mr. Gericke gave the beautiful symphony No. 5, in E minor, "From the New World," by Dvorak, since it had a tranquilizing effect, restored one to a balanced appreciation of this great orchestra's virtuosity and left the reassuring impression of intelligible utterance as well as high artistic intent on the part of the composer, and of the splendid interpretative skill of the band and its leader.

By contrast, as it were, Dvorak seemed faint-hearted when Dohnanyi's impetuosity of utterance for the solo instrument and orchestra was brought out, for the young composer's work bourgeons with constant effort at stunning rather than at attracting by a sweet reasonableness. Possessing amazing technical skill, with great powers of endurance, able to hammer out a heavy-footed phrase with titanic power and then turn a graceful thought with crisp nonchalance, Dohnanyi has written a concerto, for himself largely, which has entirely too much to say and says it at times with a thickness of utterance which, if it bespeaks the very crowding of effects clear in themselves, at the same time suggests the muddy vigor of a brook in flood. The concerto lasts fully forty-five minutes and, beginning adagio maestoso, has a tendency to the pompous to the very end, with a marked lack of contrasts. Technical difficulties abound, for the solo instrument particularly, and the work must be viewed as a tour de force to exploit Dohnanyi's own methods at the pianoforte. There is no question that it does this and that the composer captures his audience, but there is the "still small voice" in art that after all must be recognized before the higher levels of achievement are reached.

Aside from the symphony and concerto, the orchestra gave agreeable readings of Weber's "Euryanthe" overture and Schubert's "Rosamunde" music. The wait of ten minutes before the symphony is an innovation that should be persisted in. Too often the Boston Symphony programs have been gone through with on the quick-lunch plan, in a manner calculated to give musical indigestion to the most case-hardened. On Wednesday evening the first concert of the second series is given, with the following program: Overture, "The Roman Carnival;" Berlioz's aria, "Traum Koenig," Raff; "Esclarmonde," orchestra suite, Massenet; Adriane's aria from "Rienzi," Wagner; Symphony No. 2, in C major, Schumann; soloist, Miss Gertrude May Stein.

The Times

PHILADELPHIA, NOVEMBER 6, 1900.

THE SYMPHONY CONCERT

The Boston Orchestra Opens the Season With Dohnanyi as Soloist.

The Boston Symphony Orchestra, under William Gericke, gave the first concert of its sixteenth season here at the Academy of Music last night, with the usual brilliant audience. The principal feature of the programme was a new piano concerto by Ernst Dohnanyi, the Hungarian pianist, who himself played the solo part. It is a prize composition written for a competition in Vienna only the year before last. It is very long, and very modern, in the disregard of symmetrical proportion, in a frequent vagueness and naturally in certain obvious reminiscences, not so much in subject as in the orchestral treatment. But it has what is not characteristic of much very modern work, a fine poetic imagination and an unfailing fervor. It is a pianist's composition, in which the exploitation of the instrument is a conscious factor. The piano is always dominant, but while treated as a solo instrument, it is always in union with the orchestra, so that its effect is not separate from the ensemble. The long first movement was full of interest and charm. It is followed by a lovely andantino that is exceedingly graceful in the development of its theme and admirable in instrumentation, and the final movement, that develops into a tremendous climax, was played by Dohnanyi with such splendid power and clear cut brilliancy that it possibly made a greater impression than its intrinsic musical value wholly justified. But the work is entirely interesting and beautiful. It is too late to complain now that concertos are not written after the old forms. It is much if they are written with the artistic feeling and elevation that this young Hungarian displays and that give value to his extraordinary technical invention and skill. The concerto, with the lovely "Euryanthe" overture preceding and the two movements from Schubert's "Rosamunde" following it, really made a satisfying concert, and after all this Dvorak's E minor symphony seemed more than ever long. It is the symphony called "From the New World," with which concert-goers should be reasonably familiar, and it need not be said that it was admirably played. The orchestra will give the opening concert of the second series to-morrow afternoon. The symphony will be Schumann's in C major, and Miss Stein will be the soloist.

THE RECORD

Nos. 917 and 919 Chestnut Street.

Philadelphia, November 6, 1900.

Dohnanyi's Playing of His Own Concerto.

The young Hungarian pianist, Ernst von Dohnanyi, scored a great popular hit at the initial Boston Symphony Orchestra concert of the season at the Academy of Music, last evening, playing his own Concerto in E minor in brilliant style. Perhaps his youthfulness increased his artistic impression; although, despite a tendency to touch the keys too hard, he must be acknowledged an admirable executionist. The Concerto called for some noisy work at times, the solo part being unwisely written against a loud orchestra. The work is not notable for any significant musical contents, but is clever in instrumentation, pretentious in effects and showy in technique, ending with a most theatric finale. The andantino ending the choral episode in the third movement were its most enjoyable feats of writing, and it was sweetly melodious, by transitions, throughout. Dohnanyi's young wife, wedded just ere he left Europe, sat in one of the boxes.

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6 Nov 7

Baltimore American.

FIRST CONCERT BY THE BOSTON ORCHESTRA.

A New Concerto by Mr. Ernst von Dohnanyi Played by the Young Composer.

Whenever there is a fall election in town the Boston Symphony Orchestra manages to hit the date for its opening concert. Last night, the beginning of its sixteenth season in Baltimore, was no exception. Away from "the tumult and the shouting," safely housed in Music Hall, a fine audience assembled to enjoy one of the inimitable performances Mr. Gericke gives us once a month. Except the bursting of one firecracker, there was no sound to disturb the quiet of the big hall. The concert was opened with the overture to Mozart's "Magic Flute," the greatest overture of that sweet and smooth composer.

The novelty on the program was a concerto for piano in E minor (opus 5), by Mr. Ernst von Dohnanyi, the young Hungarian pianist, who made such a fine impression in one concert here last season, and the soloist was the composer himself. Mr. Dohnanyi is a young man of great promise, and it was natural to expect to find evidences of youth and merit in his concerts, and the expectation was realized. The first movement abounds in themes, but they are not developed at length, the composer having a tendency to hasten on to exhibit his technique and speed, which are brilliant and amazing. One is constantly looking for some thoughts which he thinks should be embodied in a work of this kind, but his desire remains unsatisfied. There is music in its way, but it does not go deep enough. The work is modern, however, and there is much in it to admire. Mr. Dohnanyi has constructed a real concerto. The piano part is not predominant. In fact, one is tempted to say the orchestral part is the better. It is not at least a mere accompaniment, as in other works of this kind.

The second movement is the best, the orchestra being superior here to the piano, but the same tendency is observed, viz., to rush on into technical difficulties, which are overcome with great dash and success.

It is in the third movement, however, that the composer gives himself the fullest swing. He sets severe tasks before himself, which he accomplished with wonderful speed, playing against a full orchestra, and surprises his hearers by his amazing cleverness and brilliancy in execution. As a digital performance the closing movement is exceedingly striking, but as music that touches the emotional part of the hearer it is not satisfying. The Hungarian fire and dash with which it was done was stirring.

The concert is a prize work, of whose merits Mr. Gericke was one of the judges, and, considering Mr. Dohnanyi's youth, it is highly creditable.

Schubert's ballet movement and entre' acte from "Rosamunde" was soothing and sweet after the dynamics of Mr. Dohnanyi, and it was played in a soft and refined manner, just suited to its character.

Mr. Gericke reserved his best for the last—Beethoven's immortal Fifth Symphony. It is late in time to attempt to say anything new of this great production. The older it becomes the more majestic and satisfying it is to the hearer, especially when it is interpreted by Mr. Gericke's band. The symphony was played with a breadth and dignity that were inspiring. The sweep and vastness of the great, slow movement were brought out in a profoundly impressive manner. The attendance was very large.

The Kneisel quartet will give a concert this afternoon at three o'clock sharp in the main hall of the Peabody Institute.

THE SU

BALTIMORE, WEDNESDAY, NOVEMBER 7, 1900

BOSTON SYMPHONY CONCERT

Thoroughly Enjoyable Performance Begins Season Of 1900-1901.

The annual period of artistic conquest which the Boston Symphony Orchestra engages in has recommenced, and beautifully and most auspiciously with the first of this season's series of fine concerts given last night at Music Hall. The time has long since passed when the *tournees* of the Boston Orchestra were less than triumphal, and this, the first concert of the year, continues its great traditions and splendid achievements.

The unusual character of the musical performance reflects itself in the audience in many different ways. Music has been adopted (fortunately or unfortunately) by fashion, and it is the mode to enjoy the symphony concerts. However, fashionable patronage in this particular case interferes in no way with the serious enjoyment of the musical amateur and his more critical professional brother. As features of local musical life these concerts have become indispensible, and the distinguished audiences which they attract shows their general appreciation. The program was as follows:

Mozart.....Overture to "The Magic Flute"
Ernst von Dohnanyi,
Concerto for Pianoforte in E minor, Op. 5 (First time).
Schubert,
Ballet-Movement and Entr'acte from Rosamunde"
Betthoven.....Symphony No. 5, in C minor, Op. 67

The Fifth Symphony of Beethoven has been especially adopted in Baltimore because it has been heard in this city more frequently than any other Beethoven symphony. This familiarity nevertheless increases its popularity.

The hearer is thereby enabled to stand off and view the colossal proportions of the marvelous movement without getting lost in the details which always engage the attention of the unfamiliar hearer.

The symbolism of the great work has been so frequently discussed that unanimity as to its real significance has long since ceased to exist. Like all the works of art, it can have no absolute significance, and it must therefore mean one thing to one hearer and something quite different to another.

Mr. Gericki's reading of the symphony was conservative in the extreme, but if he did not raise the hearer to a great pitch of enthusiasm, he at least convinced by his dignity and sincerity. As an instrument for the expression of the director's ideas the orchestra was almost perfect.

Comparison was inevitably challenged with a performance of the Fifth Symphony by the Theodore Thomas Orchestra several years ago. This is usually spoken of as one of the greatest musical entertainments of recent years, and the playing of the symphony was the most memorable part of the concert. Comparisons are always difficult and generally unfair, but in some way or other the concert of a few years ago aroused greater enthusiasm.

The piano concerto of the soloist Dohnanyi was awaited with some interest. This young artist appeared with the Boston organization last year, and had made an unmistakably pleasant impression. He proved himself to be, on that occasion, a most engaging and accomplished pianist. He had made a reputation in Europe, and especially in England, as an interpreter of his own concerto, but he discreetly packed his own work away out of sight during his first brief concert tour in America. Last night, however, it was unpacked and shaken out before a Baltimore audience.

Its texture is wonderfully fine, although the material is somewhat motley. For such a young artist, the performance of his own composition under such favorable circumstances is unusual. But, in the words of a popular entertainer, "He makes his own music; let him use it." Unquestionably the work made a favorable impression, and the generous applause was not undeserved.

Reckless enthusiasm like Dohnanyi's could only be found in a young artist, but in spite of the noise and bluster there is an undercurrent of fine musical sentiment. The composition is rather descriptive than definite, because the ideas are frequently merely suggested and not clearly worked out. It is much too long and there are great lapses, but there are also some exquisite moments.

The concerto was a prize composition and the one of 72 similar works which gained the most votes. The hardiest imagination falters at the thought of 72 piano concertos being presented to five helpless judges. The acres of scrawled manuscripts and the miles and miles of peggios through which they had to plunge must arouse sympathy. However, Dahnanyi bore off the palm; but whether his work has permanent value or not cannot be determined by one hearing.

A number of new faces were visible in the orchestra, but the character of tone and technique were about the same as in former years. Possibly the wood-wind is less secure than usual.

The next concert will be given on December 11.

[35]

THE EVENING TELEGRAPH.
CHARLES E. WARBURTON,
FOUNDER.
TUESDAY, NOVEMBER 6, 1900.

First Boston Symphony Orchestra Concert of the Season.

A fairly full house welcomed the Boston Orchestra at the Academy of Music last evening, on the occasion of the opening concert of the first series to be given this season. The present is the sixteenth season in this city, the twentieth in the history of the Orchestra, and the second year of its performance under Mr. Wilhelm Gericke's direction. The programme on the whole was not up to the level of interest expected from a concert organization declared in its own home to be "the finest symphony orchestra in the world." The minor numbers were the most attractive and could only be considered as compensating for the somewhat tedious character of the concerto and the symphony which constituted the pieces de resistance, an arrangement in reverse order of what is usually regarded as a good programme.

The special feature of the occasion was the introduction of Mr. Ernst von Dohnanyi as a composer and piano-forte soloist. Mr. Dohnanyi, who made his first debut here last season, is still in appearance in the first flush of youth, and that the Boston Symphony Orchestra should honor him as a composer by making his concerto the leading feature of its first concert this season and accompanying him in his renditon of the work, is an honor which will give the young musician a very high standing in the artistic world. As a pianist Mr. Dohnanyi demonstrated last evening his full mastery of the instrument. His command of the keyboard must be very nearly perfect, and it is difficult to believe that the force of technical accomplishment can further go. In his liquid runs and rippling trills he suggests the playing of Joseffy, and his manner at the piano further calls to mind the sympathetic sway and swing of the elder master's performance.

Mr. Dohnanyi's contribution to the programme was a concerto for the piano-forte in E minor, marked as Op. 5, and given here for the first time. It is a brilliant work, marked by strong passages, showing high ambitions, and dashing, not to say overbold, courage on the part of the youthful composer. He attempts to achieve very grand effects, and it is to be said that he fairly justifies his ambitions in his piano score, the third movement of the concerto, really a magnificent composition of massive proportions. The whole effect of the concerto is rather dry, and its length makes it a little patience-trying, as concertos are very apt to be; but it was more than redeemed by the grand sweep of the final movement, which carried it to a triumphant conclusion amid the overwhelming plaudits of the enthusiastic audience. Mr. Dohnanyi was recalled again and again, and the great assembly of the best people of Philadelphia's musical circles accepted him as a composer of great promise and as a performer very near to the highest rank.

The one altogether delightful number of the programme was from Von Weber's overture from "Euryanthe," a charmingly melodious composition imbued with the sweet spiritual characteristics of Von Weber's highest inspirations, and at the same time discovering a breadth, scope, and variety of resource greater than is usually found in his works. That it was perfectly rendered, its last qualities of refinement and delicacy beautifully brought out, is a comment taken to be granted. The same may be said with regard to the rendition of Franz Schubert's Ballet Movement and Entre'acte, from "Rosamunde," though the work itself proved something of a disappointment. The ballet music is pretty and vivacious, but trifling, and lacking in that quality of singing melody which is the one characteristic for which Schubert is especially distinguished. The concluding number was the Symphony "From the New World," by Antonin Dvorak, a work which has been often heard here and often commented on—so often, indeed, that in a concert programme of the very highest character it is beginning to have something the savor of a back number.

ERNEST VON DOHNANYI
The pianist who appeared with the Boston Symphony Orchestra last night.

The Evening Bulletin
Published Daily, except Sunday, at No. 606 CHESTNUT STREET, Philadelphia, by
Tuesday, November 6, 1900.

BOSTON SYMPHONY ORCHESTRA

Opening of the Musical Season by Mr. Gericke's Famous Band.

The musical season of 1900-01 was formally opened last night by the Boston Symphony Orchestra at the Academy, and from now until April next event will follow event, culminating naturally in the season of grand opera, which is to commence shortly before Christmas.

Last night the house seemed to be filled with the customary crowd of well-dressed, intellectual-looking people which has marked these concerts for years past. While the concerts have assumed the shape of "functions" and society has set the stamp of its approval on them, they nevertheless attract those who are first artistic (or wish to be so considered), and, indeed, stand for much that represents the culture of the city.

When Mr. Gericke appeared he received a hearty welcome in spite of the fact that the program he had prepared was not particularly enticing. Weber's overture to Euryanthe was the first number, and it was given with much spirit, although the work might well be relegated to the kindly oblivion which the opera itself has earned. Schubert's ballet music and entr'acte from his opera of "Rosamunde" was undoubtedly the gem of the program. The ballet music might easily have suggested to Berlioz his "dance of the sylphs." It has the dreamy character, the delicate, lace-like quality of the later work and its rendition was nothing short of exquisite. The boldness and virility of the entr'acte served to emphasize the tender beauty of the other.

Although Dvorak's symphony "From the New World" has been heard repeatedly here, it cannot be said that it improves on acquaintance. It certainly lacks the inspiration which marks, for instance, his third symphony. The "New World" symphony was written in 1893, a short time after the Bohemian composer reached New York to take charge of a musical conservatory there. He had not found the atmosphere of America, and was scarcely able to do justice to the theme he had selected. It may be true enough that the only national music to which we can lay claim is the negro melody, but the themes he introduced can only be regarded as plantation songs, interpreted by a Slavic tongue, and therefore somewhat difficult to recognize. Nor is the rustic pipe exactly the instrument best fitted to announce a darky melody, and it is safe to suppose that if the talented composer had not deemed it necessary to saw out by main force a tribute to his new home so soon after reaching these shores he would have written something at once more characteristic and more worthy of his theme. The largo is undoubtedly a lovely bit of writing, but in the other movements one misses the fiery czardas which so often gave him inspiration in his other compositions.

When the soloist of the evening, Mr. Dohnanyi, appeared here in March last he was hailed as a great pianist. He was simple, direct and sincere in his methods; he did not pose, and exhibited none of the objectionable attributes of the would-be virtuoso. Last night he played, for the first time, a concerto of his own composition, and he was not altogether well advised in so doing. There have been great composers at twenty-three, but the number is not large, and it would have been better had Dohnanyi written his concerto and put it away for a few years and then when experience, study and mere length of life had brought him knowledge, perception and increased technical skill, he might safely have polished up his youthful effort and would doubtless have more reason to congratulate himself than he has to-day. As a matter of fact, the work is too long, because of the lack of something to express, too incoherent and too noisy. The composer naturally had not a great deal to say, but could not stop when he had said it. Yet the work is far from lacking merit. There are passages of genuine power, flashes of genius which speak of fruition yet to come. The influence of Beethoven is evident, although the work is more modern than classical, and if the artist-composer will decide to interpret to-day and compose after awhile there need be no fear that his ultimate success as a creator will equal his undoubted success as an executant.

The next concert will take place on Wednesday, when Schumann's second symphony, together with a suite by Massenet, will be given and Miss Gertrude Stein will sing.

Philadelphia Inquirer
TUESDAY - - - NOVEMBER 6, 1900

BOSTON SYMPHONY ORCHESTRA

It Begins Its Sixteenth Local Season at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. William Gericke, opened its sixteenth local season at the Academy of Music last evening in the presence of the large and brilliant audience which the concerts of this great organization never fail to attract. There were four numbers on the program and of these the most noteworthy if not the most enjoyable was a concerto for the pianoforte by Ernst von Dohnanyi, which had not before been performed in this city.

It proved to be an interesting and beautiful work, written in the manner of Rubinstein, a little too long drawn out, perhaps, but full of good ideas ingeniously, felicitously and effectively expressed and showing very considerable skill in the handling alike of the orchestra and of the obligato instrument. It is too important and elaborate a composition to admit of its being fairly judged on a first hearing, but it leaves a distinctly agreeable impression, and probably most of those who heard it last night would be glad of an opportunity at an appropriately removed period of hearing it again.

It was played to perfection by the composer. Dohnanyi, as those know who heard him last season, is both a brilliant performer and a consummate artist. He has plenty of power, but that is far from being the beginning and end of his equipment. He plays also with admirable delicacy and refinement, evoking a lovely quality of tone and interpreting the musical idea and sentiment with the utmost sincerity and eloquence. He was deservedly much applauded and a number of inconsiderate people, who apparently did not realize the arduous character of the task which he had just performed, the concerto being long and extremely difficult, wanted him to play again. This imposition of Mr. Gerickes' strict rule against allowing encores spared him.

The other numbers on the program were Weber's Euryanthe overture, the ballet music from Schubert's "Rosamunde" and Dvorak's poetic and romantic symphony entitled "From the New World," with its wild, weird melodies and its striking suggestion of the melancholy sentiment which broods over the Western prairies. It and the other selections were beautifully played with that refinement of manner, that justice of balance, that clarity of phrasing, and exquisite finish of detail which constantly distinguish the work of Mr. Gericke's players. If anything, all the well-known excellences of the orchestra were more than ever conspicuously displayed. Certainly it was never heard to better advantage.

It will give a second concert at the Academy to-morrow evening, when the program will comprise Berlioz's overture, "Carnival Romain Massenets Esclaronde" suite and Schumann's second symphony, and when Miss May Gertrude Stein will be the soloist.

Vol 3

THE MUSIC TRADE REVIEW

BOSTON'S LATEST TRIBUTE TO MUSIC.

ONE of the most brilliant affairs ever witnessed in Boston was the opening of the new Symphony Hall, October 15. The occasion will be one of the landmarks in musical history, and will surely be spoken of long and often. The hall itself is beautiful and refined to a degree and lovers of the great classic rejoiced to see that the medallion that formed the center of the framing of the stage was dedicated to Beethoven. The coloring is warm and genial, the aisles are broad, the seats are comfortable, and all seats are good; the acoustics seem to be all that acoustics should be, in short the hall is an admirable and fitting home for one of the world's greatest orchestras, the Boston Symphony. The splendid organ is also an equipmentof rare value.

The program included a choral by Bach, an address by Mr. Higginson, a poem by Owen Wister, and the Missa Solemnis in D of Beethoven. Gericke conducted. The solo singers were Clementine de Vere, Gertrude May Stein, Evan Williams, Joseph S. Baernstein. J. Wallace Goodrich was the organist, and the violin solo in the "Benedictus" was played by Kneisel.

The performance was admirable, taking into consideration the unwarrantable difficulty with which the Beethoven mass abounds. It is nothing new or original to say and to insist that Beethoven could not or did not write for the voice notwithstanding the great and imposing beauty of this work which lies in the masterful handling of the instruments, the thrilling climaxes, the beautiful melodies, and the nobility of thought throughout. Gericke was masterly in his control which brought out the finest nuances and the broadest effects. Wister's poem would have been at a better advantage printed as souvenir of the occasion, but it was deadly dull as it was.

The audience consisted of the brains, culture, talent and society of Boston. Seldom is such an aggregation of eminent people seen. The hall and the orchestra are regarded generally as a living monument to Henry L. Higginson, and his example should emulate others to act in the same direction.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 7, 1900.

The statement that the Boston Symphony Orchestra is worthy of a more exclusive hall than the auditorium of the Academy of Music should be accepted by the men interested in the broad and public spirited sense in which it was written. No one individual was blamed for the lack of a suitable hall, and there also was nothing unpardonable in urging the wealthy residents to unite in some effort to arouse in Brooklyn a greater pride and a more generous support in local enterprises. As for some of you musicians and managers in Brooklyn, *do* think on the Talmage theme, "Cheerfulness," and do not in the future take yourselves so seriously. Brooklyn is a mighty good place, but it is not the centre of this universe.

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Following its concert in Manhattan, the Boston Symphony Orchestra will give the first concert in Brooklyn this season at the Academy of Music, Friday evening, November 9. Dohnányi will be the soloist. This will be the program:

Overture, The Roman Carnival, op. 9.....Berlioz
Concerto for piano, in E minor (first time).....Dohnányi
Ballet Movement and Entr'acte, from Rosamunde.....Schubert
Symphony No. 5, in E minor, From the New World, op. 95..Dvorák

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ERNST VON DOHNANYI had a narrow escape of it before leaving Hungary for the United States. The day previous to his departure he was surprised to learn that he might be summoned for military service. You may judge of his consternation! By the evening matters had cleared sufficiently for the Hungarian pianist to rush around to the residence of his fiancée, explain matters, rush for a marriage permit, wire for a cabin on the Campania, get married and sail for America. The whole business was conducted at such a breathless *tempo* that Madame Von Dohnanyi—a good looking, musical girl of Budapest—naively remarked: "Why, it was all so sudden that when I woke up I was in New York." Young Von Dohnanyi is a man of actions, piano and otherwise.

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Baltimorean's Gift to Poor Students.

J. B. NOEL WYATT, a well-known Baltimore architect, has recently purchased forty season tickets for the series of concerts to be given in Baltimore by the Boston Symphony Orchestra, with a view of disposing of them at much reduced rates to students of music who cannot afford to pay the regular prices. The tickets are to be distributed through two musical institutions. This is a worthy act of kindliness in line with the annual custom of H. L. Higginson, of Boston, who performed a similar service to the students of music in that city.—Philadelphia Record.

Ernst von Dohnanyi.

Ernst Von Doh... is to be the soloist with the Boston Symphony Orchestra at their first evening concert in this city on Thursday evening next. On Monday and Tuesday he plays with the orchestra in Baltimore and Philadelphia; on Friday evening he will be the soloist with the Brooklyn Philharmonic Society. In these different cities he will play his own concerto. Seats are now on sale at Schuberth's music store for his two recitals which are to be given in Mendelssohn Hall on Wednesday and Saturday afternoons, November 14 and 17.

DOHNANYI.

By Floersheim and Hale.

THE first performance of Ernst von Dohnanyi's Concerto for piano was the event last Saturday night at the Boston Symphony concert in Boston. Music criticism must necessarily be of very uncertain quantity when two authorities like Otto Floersheim and Philip Hale can take such diametrically opposite views on the same thing on a first performance each, as the following parallel columns will show:

Otto Floersheim in "The Musical Courier," March 14, 1900.

BERLIN, February 13, 1900.

The first appearance here of Ernst von Dohnányi was doubly interesting, because he created lately quite a furore in England and through the fact that he played his own piano concerto, which won for him the Vienna Boesendorfer prize, in close competition with the Böhm concerto, of which I spoke at length before.

Now that I have heard Dohnányi's work I am, for once, ready to agree with the vox populii. The first E minor movement of this work, which received the prize, for as such it was intended as a concerto in one movement, is as full of ideas as an egg is full of meat. They are not all of equal importance, but they are new, and never commonplace. The solo instrument is treated with consummate virtuosity, and what struck me most favorably is the fact that Dohnányi really found a way out of the old fashioned piano technic of the Beethoven trill and scale kind, nor is his the Liszt brilliant, but frequently empty, passage work, nor yet the habnebuechene technic, with some almost insurmountable difficulties, of the Brahms piano concertos, but he really wrote something *pianistically* new, which is legitimate and at the same time highly effective.

The treatment of the orchestra also shows rare skill and an excellent sense of color. Where piano solo work is concerned, the band never drowns the soloist, and yet the accompaniment is not sparingly scored. Where the orchestra has something to say for itself the instrumentation often waxes very brilliant. In its present shape the first movement, however, is a trifle too long. The two subsequently written movements are in much more concise form. The andantino in A minor is the weaker of the two and becomes more interesting only when the ...gs in unison take up the ...ipal theme transposed to ...e major, and the piano weaves all around it a brilliant counterpoint.

The final vivace moves in sprightly waltz rhythms and is pianistically very effective. Toward the close a choral theme, which plays also an important part in the first movement, is brought in again and helps to bring the work to a logical ending. For the concerto of a composer twenty-two years of age I consider it one of the most promising and most talented efforts I have ever encountered. The mastery over the technical resources of composition is remarkable in one so young.

Equally pleased I was with Dohnányi as a pianist. That he is musical to the tips of his fingers you may easily imagine from what I say above. His touch is a very crisp one, and so rich in dynamic variety that through these two qualities alone it becomes delightful. The technic is one of the most reliable I ever heard and exceedingly brilliant, without being showy or ostentatious. Dohnányi scored immediate success and recognition, both as a composer and a pianist, with last night's fashionable audience.

Philip Hale in "Boston Sunday Journal," November 4, 1900.

Mr. Dohnányi's concerto took the prize offered by Bösendorfer (a piano firm) in 1898, when seventy-two concertos were submitted to the jury—Messrs. Epstein, Gericke, Grünfeld, Leschetizky and Rosenthal. Mr. Dohnányi's concerto received 706 votes, Mr. Brandts-Buys', 607; Eduard Behm's, 598. The work was first played March 28, 1899, by the composer at Vienna. He played it at a Richter concert in London October 23, 1899, and at a Philharmonic concert in Berlin, under Nikisch, February 12, 1900.

Prize compositions are generally viewed with suspicion, and there is just reason for this view. The composer, young or old, girds up his loins and proposes deliberately to astonish. He tells everything he knows without regard to space or time; he keeps the dear public constantly in view; and in the finale he sees his apotheosis, he sees himself ascending to the sky, laurel-crowned, while applauding thousands gape at the ascension. This concerto of Mr. Dohnányi, for instance, is a manufactured, swollen, bombastic thing. The introduction is merely a reminiscence of a mood of Brahms, and it awakens anticipation of—more Brahms. Occasionally in the work there are flashes of well cultivated talent; but as a whole, how preposterous, how windy, how meretricious is this concerto that takes forty-three minutes in actual performance, without the count of breathing spells! The themes are for the most part of short breath, the development is chippy; the orchestration is muddy, or inconsequential, or laboriously ineffective, and the concerto as a whole is a frank appeal to the crowd. Mr. Dohnányi played with speed, force and general abandon. I can understand how by popular vote —706 out of 1,911 votes—he obtained the prize; for the crowd is always easily convinced by speed, noise, the use of pulsatile instruments when the attention might otherwise flag, and assurance. So last night there was frenetic applause, in which the orchestra joined to ... gree that I feared for their work in the succeeding piece.

The same concerto will be played here to-morrow night. It will be difficult for THE MUSICAL COURIER to anticipate the performance, but the editor of this paper went to Boston to hear the work, and its performance there obliges us to state that we agree with Mr. Floersheim's views, and yet there will be others who will agree with Mr. Hale.

By the way, Mr. Hale has resigned the editorship of the Boston *Musical Record*.

Old Boston Music Hall.

HAD a record been taken of the sound effects produced within the walls of old Music Hall during the forty-eight years of its existence, a repertory of the world's best music might be recalled. In striking contrast might also be heard the curious cries and exclamations aroused at baby shows, the cackling of poultry, the barking of many dogs and the cheers that go with wrestling and sparring contests. Men unnumbered have held forth in political conventions assembled, "Pointing with pride to the past," and "Viewing the future with alarm," and nominations have been seconded amid rip-roaring applause.

The hall has had its tragedies. It is remembered how one man lost his life while attempting to enter one of the upper windows against the will of the faction in control at the time of the Democratic convention in 1896. The death of one woman is directly traced to overwork at the hospital fair held in 1873, and many have caught severe colds and worse from the draught that ever blew in through the old side doors leading to the corridors.

But Music Hall has had its little comedies, too. For instance, the audience at a concert given many years ago was amused when Sauret, the violinist, in bowing his appreciation of the applause sent up after his excellent performance, fell over backward and was lost to view behind the raised platform on which he had been standing when last seen.

There was some unexpected amusement again when Madame Rudersdorff began singing one piece while the accompanying pianist proceeded with another. Only last season the Saturday evening symphony gathering was moved to smile when the attendant, who had come on to take Mr. Schueker's harp away, picked up some money from the floor and gave it to the nearest first violin—money that everybody but the attendant knew Mr. Adamowski had dropped from his pocket as he reached for his handkerchief. Music Hall has gone the way that all things go that have outlived their usefulness, and is now being ripped and remodelled to meet the demands of the hour. No sentiment is allowed.

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In the cause of Music Hall's coming into being may be found an example of the uses of abuses, for at that time Boston people were very much alive to the abuse of the enthusiasm over Jennie Lind, which led to the Fitchburg station concert in October, 1850, that bonnet crushing, woman fainting, man protesting event made possible by the oversold condition of the hall. Musical interest ran high. One man had paid $650 for a choice of seats at one of her concerts, and others managed to get in for $5. With a growing interest in orchestral and choral music, it was granted that a new hall was needed.

To Dr. J. Baxter Upham is accredited the honor of having been the one to whom the success of promoting the enterprise was due. The idea was first suggested by him to the Musical Fund Society, an organization which was devoted to giving concerts for the mutual benefit of the members. For some reason, however, the society did not see fit to take hold of the proposition. The idea was warmly received some time later when put before the Harvard Musical Association. It was talked over at a dinner, and inside of sixty days the $100,000 stock was subscribed for the building. Among the names of prominent shareholders are found those of Charles C. Perkins, who presented the hall with the statue of Beethoven; R. E. Apthorp, J. B. Upham, George Derby and J. S. Dwight. The Hon. C. P. Curtis was the first president of the board of directors.

George Snell was the architect. The plan was that it should be "grand in its proportions, chaste and noble in style." Whatever may now be said as to the degree of success in reaching this mark, it can be surmised that it was something fine in its day from the following enthusiastic description which appeared at the time of the hall's completion, November, 1852:

"It is truly superb, vast and magnificent in design and completely successful in execution, exhibiting genius in the mechanical conception and great practical skill in the mechanical details. It is 65 feet in height (15 feet higher than the Metropolitan Hall, New York), its length is 130 feet, its width 78 feet, and it is perfectly harmonious in its proportion. It has two tiers of light galleries on the sides, with room for only three rows of seats, with two galleries on the end more spacious. On the opposite end is a space for a large orchestra and an organ, which is entirely hidden from the audience behind elegant lattice-work.

"The seats are stuffed, with backs and arm rests, and covered with blue and white moreen, each seat being numbered on the top of the back by the insertion of a piece of ivory with a black figure. The interior is brilliantly lighted by a flood of gas from above and around the cornices, and the effect upon the audience is really remarkable. The hall has three very spacious entrances, with wide corridors around it, with side doors at short distances from each other, so that it could be emptied of 2,500 people in three minutes. It is beautifully frescoed, with panel work in gilt frames. The ceiling is superb and the ventilation perfect."

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Before Music Hall's day there were, of course, other halls, the Odeon, Melodeon, Meonian, Boylston, Tremont Temple (two or three generations of temples ago), Old Boston Theatre and the illustrious Faneuil Hall.

Associated with these several halls is a story of progress in musical work which may be said to have begun early in the century. At the time of the beginning Boston was what John S. Dwight called a "musical wilderness." What singing there was in any volume arose from church choirs and old-time singing schools, which were nourished by prosaic Puritanic psalm tunes. The Philo-Harmonic Orchestra appeared as one of the first organizations of its kind. The concerts were few and irregular, however. As for pianos about town, Mr. Dwight says there could not have been over fifty, if that many, in the entire population of 6,000 families in Boston at that time.

Gottlieb Graupner was Boston's first teacher of any account. He was very well liked, and he appears to have gone along on the principle of spreading music about him, that those who heard might do likewise.

In 1815 the Handel and Haydn Society came into being. It was practically organized from the Park street choir. When three years old the society gave "The Messiah," with a chorus of 100, of which ten were women. The orchestra included twelve pieces. In the next few years the Philo-Harmonic, Musical Institute of Boston, Boston Academy of Music, Brigade Band, Philharmonic, Musical Fund and Harvard Musical societies were formed. Harvard had also its Pierian Sodality.

There were many chamber concerts in those days, and not a few in halls. Beethoven's Fifth Symphony was first given in Boston in 1840. A decline in interest for the higher class of music seems to have set in shortly after that, Moore's melodies and old Scotch and English ballads having the popular preference among the societies. The classic music was again uppermost, however, and the various organizations presented programs of Beethoven, Mozart, Haydn and Mendelssohn. To George J. Webb is accredited much influence for the return to the higher class of music. In 1847 a troupe of Italian opera singers made their appearance, presenting, among other pieces, Verdi's "Ernani." Among the members of this troupe were Signora Todesco, Signors Perelli, Vita, Mme. Rainieri, Severi, F. Badiali, Mme. Truffli, Benedetti, Beneventono, Rosi, the Labordes, Dubreul and Salvi.

The Germania Orchestra, by its visit in 1850, exerted a strong influence upon the local societies, and the next year the Mendelssohn Quintet was organized of the following musicians: Aug. Fries, first violin; Rziha, second violin; Lehman and Thomas Ryan, violas; Wulf Fries, 'cello. There were many other organizations of greater or smaller sort, and by 1852 Boston was glad enough to have its new hall.

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The announcement of the musical festival with which the hall would be opened was accompanied by the statement that the proceeds of the concert would be devoted to furnishing the hall with a suitable organ, which was, eventually, the great organ, pitilessly known since as "Jumbo." The Handel and Hayden, Musical Education, Musical Fund, Germania Serenade Band and the German Liedertafel societies contributed to the festival. Mme. Marietta Alboni, Sig. Sangiovanni, Sig. Rovero and Sig. Arditi were the chief artists of the occasion.

The Musical Fund Society gave "Zauberflote" overture, by Mozart; Weber's overture to "Oberon," and Beethoven's Andante from the Fifth Symphony.

The Handel and Haydn Society gave the "Hallelujah Chorus" from "The Mount of Olives," and, united with the Musical Education Society, gave the "Hallelujah Chorus" from "The Messiah" and "The Heavens Are Telling," from "The Creation."

The Germania Serenade Band gave "Gruss an der Vaterland," composed for the orchestra by Wittman.

Madame Alboni rendered two German songs, "Nachtlied," by Lenz, and "Der Jager Abschied," by Mendelssohn; "Canzone," from "La Fille du Regiment"; "Ciascum lo Dice," Donizetti, and Rondo Finale from "Cenerentola," and "Non Piu Mesta," by Rossini, were also on the program. A trio consisting of Madame Alboni, Sig. Sangiovanni and Sig. Rovero gave Rossini's "Ah Quel Calpa" from "Il Barbiere." The conductor of the festival was G. J. Webb; the organist, F. F. Mueller.

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The Boston *Herald* of November 22, 1852, has the following account of the festival concert:

"The new Music Hall was opened on Saturday evening for the first time, to an immense audience, assembled to participate in the great musical festival that had been prepared for the opening night. The hall exceeds the expectations of everyone who has seen it. It is a grand and sumptuous affair. We have had nothing like it in Boston, and it may be long before we shall have another hall of equal extent, magnificence and beauty.

"The festival concert was in every respect a triumphant

one, and gave unbounded satisfaction to as large and as fashionable an audience as was ever gathered within the walls of a concert room. The choruses by the Händel and Haydn and Musical Education societies were very effective, and the grand "Hallelujah Chorus" swelled through the spacious hall in uninterrupted grandeur. Alboni appeared to the greatest advantage. Her voice filled the hall completely and she gave unmingled satisfaction and delight. Mr. Arthurson and Sangiovanni were apologized for, on the ground of indisposition, and their absence caused some change on the program."

The first concert of the Germania Musical Society was given on the next Saturday evening, for which occasion the following was the program: Mme. Elise Sledenburg, prima soprano, from the Court Theatre of the Grand Duke of Schwerin, "first appearance in America"; Mme. Caroline Brandt, pianist, "first appearance in Boston;" Emanuel Klein, tenor, "from the Academy of Music, Amsterdam," "first appearance in America;" Alfred Jaell, pianist.

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The following thirty years leading up to the organization of the Boston Symphony Orchestra in 1882 by H. L. Higginson, is full of most interesting musical events, in which Music Hall played the important part which was expected of it. Large and small societies contributed to the progress, and especially stimulating was the addition to the local artists of many from Germany. Even to those who came but to pass on, the local interest was much influenced. Many, too, went to Germany to study.

Beethoven's Ninth Symphony, known as "The Choral Symphony," was first given in Boston by the Handel and Haydn Society and the Germania Orchestra in 1853. The following year the former organization secured the services of Carl Zerrahn as conductor. He held that position for forty-one consecutive years, no doubt the longest period of service of the kind recorded by any musical conductor.

The Beethoven Festival, in 1856, at the dedication of Crawford's statue of Beethoven, presented by Mr. Perkins, was a notable event. Three instrumental movements of the Ninth Symphony were given, the soprano scena and aria from "Fidelio," by Mrs. J. H. Long; "Quartet in Canon," by Mrs. Wentworth, Mrs. Howard, Messrs. Low and Wetherbee; violin concerto, August Fries, and the "Hallelujah Chorus" from "The Mount of Olives." The donator played the piano part in "The Praise of Harmony." In May, 1857, the Handel and Haydn Society held a three days' festival after the manner of those given in Birmingham, England. In the early sixties the Mendelssohn Quintet Club was formed. At that time, Mr. Dwight observes, such music as "Mrs. McDonald, with Variations," had fallen into disuse. In 1861, at the outbreak of the Rebellion, a patriotic concert was given in which Dellinger's "Te Deum" and "The Hymn of Praise" were rendered. The jubilee concert of January 1, 1863, was a remarkable occasion. The proclamation of General Saxton to the freedmen of South Carolina was read by J. Quincy, Jr.; R. W. Emerson read a poem, and Dr. Holmes' "Army Hymn' was sung by Mr. Kreissman. The Philharmonic Orchestra, led by Mr. Zerrahn, with a chorus in charge of Mr. Lang, gave the overture from "Egmont," and solo and chorus from "The Hymn of Praise." The chorus from Mendelssohn's "Elijah," the "Hallelujah Chorus" from "The Messiah," and the overture from "William Tell" were also given.

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The dedication of the great organ, November 2, 1863, with an ode by Charlotte Cushman, was a memorable event in Music Hall history. Selections from Bach, Händel, Palestrina, Mendelssohn, Lefebvre and Wely were given by the well-known organists J. K. Paine, G. W. Morgan, B. J. Lang, S. P. Tuckerman, Eugene Thayer and J. H. Wilcox. Madame Frohock is the only woman who performed in public upon the great organ. Madame Frohock is now a resident of Malden. At the time of its construction the Music Hall organ was regarded as one of the largest in the world. It had four manuals and pedals, with a command of eighty-nine registers, 5,474 pipes and 332 foot stops. A hall has been provided for it at Methuen, where its voice may be heard after its long rest since its removal in 1883 at the quarters hard by the graveyard adjoining the New England Conservatory of Music.

In 1865-66 the Guillmette troupe, composed of local talent, presented quite a number of operas in Music Hall, among them being "Don Pasquale," "Lucia de Lammermoor" and Mendelssohn s "Son and Stranger." At one time and another many propositions were suggested to make the hall more adaptable for presenting opera and drama, but none were ever found acceptable. The removal of the large organ was intended to give more room on the platform, and also increase the seating capacity of the auditorium, but the latter was decreased more by a changing in the system of seats than the additional room increased.

There was a great chorus by the children of the Boston public schools at the close of the war, conducted by Julius Eichberg, who at that time had charge of the school singing. It was an inspiring event, especially so to an ex-Confederate soldier, who arose from his seat behind the great clock and made a short speech that was well applauded. Mr. Eichberg's hymn, "To Thee, My Country," was given.

In May, 1865, a week's festival was held, with a chorus of from 500 to 700 voices and about 100 instruments. Among the pieces given were Nicolai's "Festival Overture," with chorus; Mendelssohn's "Hymn of Praise," and "The Creation," "Israel in Egypt" and "Elijah," and Schubert's Symphony in C. Among those who took part were Madame Parepa-Rosa, Miss Houston, Adelaide Phillips Miss Cary, Mrs. Kempton, Fredereci Himmer, Van Zandt, Brainerd, George Simpson, James Whitney, M. W. Whitney, J. F. Winch, J. F. Rudolphsen, Alide Topp and Carl Rosa.

In 1866 the Harvard Musical Association began a series of concerts that continued along until 1881. Some were given in the Boston Museum. In 1868 concerts were begun by the old Oratorio Society and the Orpheus Musical Society, and two years later the coming of Theodore Thomas and his excellent company "sharpened the musical perception" by his delightful program.

In 1871 the Apollo Club organized, and in 1873 the Boylston Club. In 1874 grand memorial services to the City of Boston were held. The Passion Music by Bach was given, under Mr. Lang's direction. In 1877 the Cecelia Club came into existence. In 1885 the first presentation of "Damnation of Faust" occurred in Music Hall. Another notable musical event about this time was the concert given by the Commandery of Massachusetts, Loyal Legion, to Gen. Charles Devens. In the same year the promenade concerts began. In them, in the language of a contemporaneous musical journal, "Meyerbeer and Suppé quietly succeeded Brahms and Dvorák." The presentation of "Robin Hood" by the Bostonians September 20, 1890, under the management of Tom Carl, W. H. Macdonald and H. C. Barnabee, was one of the prominent events of a period so near the present that it seems hardly to have become history. In the cast were Edwin Hoff, Mr. Barnabee, Mr. Macdonald, Eugene Cowles, George Frothingham, Peter Lang, Jessie Bartlett Davis, Greas Reals, Josephine Bartlett and Marie Stone. The following year Wagner's "Parsifal" was given, a number of the singers coming from Bayreuth.

Among the many musical artists of prominence who appeared before Boston audiences, most, if not all, at the Music Hall, are recalled Ole Bull, Paul Julien, Rubinstein, Hans von Bülow, the only Patti, and the "Queenly" Tietjens, Krebs, Camilla Urso, Teresa Carreño, Mario, Grisi, Nilsson, Mme. Tietjens, Edith Wynn, Mme. Patey, Cummings, Santley, Miss Thornby, Miss Kellogg, Miss Juch, Wilhelmj, Thalberg, Mrs. Eliot, Mrs. J. H. Long, Mrs. Mozart, Mrs. Hill, Miss Twitchell, C. R. Adams, Leach, Dr. Guilmette, Mesdames Alboni, La Grange, Johannsen, Fermes, Mme. Bertucca Mardzek, Vestvali, Salvini, Morelli, Clara Doria, P. H. Powers, J. Trenkle, Hugo Leonard, Heller, Ernst Perabo, Anna Mehlig and Mme. Arabella Stoddard.

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The Boston Symphony Orchestra in the eighteen years that it has been in existence has, indeed, reached an enviable position of excellence, with many assertion that it is the very best in the world. Among those who say so is Carl Zerrahn, and it is a pleasant and significant compliment, coming from one who has been so long a conductor and a close student of the chief orchestras of the world.

Georg Henschel was the first conductor of the Symphony Orchestra, holding that position three years. William Gericke, who has been its leader the past two years, followed Mr. Henschel for five years. Arthur Nikisch and Emil Paur filled the intervening period for three and five years respectively.

The first program given by the Symphony Orchestra, in 1882, consisted of Brahms' "Tragic" overture; Grieg's Concerto for piano in A minor; Beethoven's Symphony in C, op. 21; piano solos by W. H. Sherwood; "Warum," Schumann, and Scherzo in C sharp minor, Chopin.

Among the eminent soloists who have appeared before Symphony audiences may be mentioned Mmes. Materna, Annie Louise Cary, Sembrich, Melba and Ternina; Ben Davies, the great tenor; Paderewski, Vladimir de Pachmann, Henri Marteau, Ysaye, César Thomson, Emil Sauret, Camilla Urso, Joseffy, Campanari, the 'cellist, and Dohnányi.

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With the early history of Music Hall are prominently associated Theodore Parker and Wendell Phillips. The former preached the first Sunday the hall was open to the Twenty-eighth Congregational Society, having moved there from the Melodeon Hall, where he previously held forth. With the account of the opening concert given in the hall the preceding evening appeared on the succeeding Monday morning in the *Herald* a brief abstract of Mr. Parker's sermon, as follows:

"Yesterday afternoon the Rev. Theodore Parker preached his first sermon in the hall. Every seat on the floor, in the galleries and the orchestra was occupied.

"Mr. Parker preached from the text, 'I know in whom I have believed.' He said that, as this was the first morning of their assembling in that place for worship, it was highly proper that the services for the day should be made in reference to that fact. He had, therefore, selected as the appropriate topic for his discourse 'The Position and Duty of a Minister in These Times.'

"Mr. Parker passed in review the three great historical forms of religion—the heathen and the Jewish form, the office of whose priests it was to appease the wrath of a finite God by sacrifices; the form of the Roman Church, whose priests undertook to reconcile an offended finite God to offending men by virtue of the one great sacrificial offering of Christ's death, and to impart salvation to their communicants by sacraments, &c.; and the Protestant form, whose priests communicate and display a miraculous revelation of the will of God, whose chief function it is to explain the Scriptures—for belief in them is salvation through faith.

"These forms were insufficient, for they were based upon an insufficient idea of God and the wants of mankind. The true function of a minister, Mr. Parker contended, was to teach and promote religion among mankind—the religion of human nature. The idea he developed at great length, but we have no room to follow him in his elaborate statements. Mr. Parker will preach at Music Hall on Thanksgiving forenoon. The society under his charge have engaged it for a regular place of worship."

* * *

Wendell Phillips sought Music Hall as a place where he might speak in the cause of anti-slavery more freely, he said, than in any of the churches, which were then almost universally hostile to his stand. On his first appearance there, however, he was in a fair way to be mobbed. Then Acting Mayor Clapp is reputed to have been in sympathy with him, and was personally present at the meeting, when, to his knowledge, the special guard of sixty was on hand at the hall to prevent any trouble, escorting Phillips home as a body guard against the mob.

The shareholders of the Music Hall Association were reluctant to a degree both to Parker and Phillips appearing on their property because of the general unpopularity of the latter—the one for his extreme religious views, the other for his political stand. The shareholders felt that

the hall would be boycotted by a considerable element. The two persecuted men, however, had their following in the association, and they were at least tolerated.

Many other eminent men have spoken in Music Hall—Wilson, Sumner, William Lloyd Garrison and the Irish patriots, Thomas Meagher and Parnell. Bryan, it will be remembered, addressed the Democratic State convention in 1896, the time the hall was captured by the silver faction.

In 1860 the hall was well started upon its versatile career. Shortly before Theodore Parker's death the Parker Fraternity lectures began, continuing there for many years. Mrs. Scott Siddons presented "A Midsummer Night's Dream" there, the music for which was given by an orchestra assembled for the occasion. It is told of Mrs. Siddons that she has agreed to rehearse with the orchestra a day or two before the event in Bumstead Hall, that place of many rehearsal trials. The musicians were ready at the appointed hour, but no Mrs. Siddons! One of the committee in charge of the affair presented himself at the Parker House, where Mr. and Mrs. Siddons were staying. The former was found alone at the breakfast table. The actress had not arisen. But she made all the haste possible, and the air was soon clearer in Bumstead Hall.

One of the most gorgeously decorated events that has taken place in Music Hall was the Army and Navy Fair in 1864. There was much patriotic music on that occasion, with bugle calls to attract and interest. In March, 1864, a Catholic fair was given on a grand scale, and in 1872 the fair in aid of the Homeopathic Hospital. A notable event was the reception given the United States soldiers, June 16, 1875, on the occasion of the centennial anniversary of Bunker Hill. Many Southern men were present to take part in the celebration.

Nordica Was Right.

Madame Nordica refused to sing at the St. Louis music festival two nights ago until the management handed her her pay about $1,900. Part payment was offered, but Nordica remained firm, and after a delay in the program, the cash was finally collected and the singer appeared.

Pacific Coast News.

Riverside, Cal., contributed a good share of the talent and a number of auditors to the concert given in Arlington on the 8th. The Misses Judith and R. Miller, H. Allen, R. Miller, Percy Errington and Keith Kennedy, Miss Winnie Rohrer, Mrs. R. C. Hawes, Miss Ethel Baldwin, Miss Clara Crawford, Miss Bonnie Rockhold, Mrs. Foster, Mrs. Hopkins, Mr. Willis, Miss Hicks and Mr. Hill were among those participating. The accompanists of the evening were Mrs. Turner, Miss Vera Rockhold and Miss Rohrer.

Mrs. Grace Morei Dickman, lately from Europe, sang at vespers in the Unitarian church, Alameda, on the 14th.

Raymond Benjamin, of Napa, violinist, assisted Miss Mabel Richardson, of Vallejo, in her recital at Santa Rosa early in the month.

San Francisco has a new music pavilion, erected in Golden Gate Park, which is said by experts to be the finest in the world. It was given to the city by Claus Spreckels. It consists of a main arch and peristyle, with colonnades at each end. The arch is 75 feet high, and the orchestra platform, 45 feet wide, accommodates 100 musicians. Its total cost was $100,000.

A reception was given Mrs. William Beckman and Mrs. Elizabeth Purnell, at Sacramento, recently. Miss Elizabeth Taylor, Mr. Bauer and Mrs. Hood were the soloists.

The musical program at the lawn fête given by Mrs. Dougherty at San José early in the month was given by Miss Marguerite Kennedy, Professor Bulwer, Miss Debora Faust, Charles Kimic, Prof. Edward Stower, Mrs. David J. Gairaud, the Misses Perdues. Miss Greeninger, A. Serio, Miss Hortense Hammond, Professor and Mrs. Henry Bettman.

Mrs. J. E. Birmingham, contralto, sang at the Loring concert in San Francisco October 18.

Vocal pupils of Percy A. R. Dow gave a recital at the residence of Mrs. Dow, in San Francisco, on the 20th. Those who participated in the program were Miss Marion H. Coyle, Miss Jessie P. Doty, Miss Corinne Gyle, Andrew V. Wood, Walton C. Webb, Henry B. Monges, Jr., with Miss Julia Levinson and Miss Blanche Hostetter as accompanists.

A Strauss Program.

At the second Strauss popular concert, at the Metropolitan Opera House, Sunday evening, November 11, six of Johann Strauss' compositions will be played, as also the ballet music from Delibes' "Sylvia," the always delightful "Loin du Bal," by Gillet; a potpourri from Bizet's "Carmen"; some excerpts from Rubinstein's "Bal Costume," and a new Waltz Movement by Erik Meyer-Helmund, for string quartet and harp.

Louis B. Voigt.

Louise B. Voigt, the soprano, has been engaged for the first concert of the Washington Saengerbund on December 2. She has also been booked by her manager for appearances with the Germania Club, of Brooklyn, November 10; Arion, Brooklyn, 18; Eichenkranz, New York, November 25, and New York Mozart Club, November 29.

A Ratcliffe-Caperton Pupil.

Paul Otto Volkmann, a pupil of Mrs. Ratcliffe-Caperton, received the following criticism after a recent concert in Philadelphia from the well-known critic William Armstrong:

The work done during the evening by Paul Otto Volkmann, tenor, and a pupil of Mrs. Ratcliffe-Caperton, was the most finished and satisfactory that I have heard in America as the result of the same length of training—in all, I believe, two years.

Carl Martens.

Los Angeles, Cal., November 3.—Carl Martens, once famous throughout the United States as musician and orchestra leader, was found dead in his room here to-day. He was a victim of consumption and his death was hastened by dissipation. Martens was educated in the conservatories of Brussels and Leipsic, and was at one time leader of Emma Abbott's orchestra. His divorced wife is living in San Francisco.

London, England.

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THE HILD

The Concert-Goer

Boston office of THE CONCERT-GOER
Pierce Building, Nov. 1, 1900.

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Fiat Lux	Theo. DuBois

Some smacked their lips over the program and some found fault with it, claiming it too stiff and not the most agreeable to public taste. Aside from the Symphonie, if the hearer was not altogether pleased then the fault must have been within him. The Symphonie, too, is remarkable music, especially its first movement. The program certainly displayed the organ and the performer alike; both are of Boston's best, and the organ received the most attention at the recital because it is the new comer. The console is movable, having 100 feet of free cable to the organ at the back of the stage and can be placed at any point on the stage. This was demonstrated at the symphony concert the week previous, when Mr. Goodrich was the soloist and had the advantage of being at the front of the stage. Mr. Goodrich's performances on both of these occasions left nothing to be desired.

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The suite was the novelty, this being its first performance here. It is a very brilliant affair in four movements, being arranged for orchestra alone by the composer from the opera of the same name, "Esclarmonde." Mme. Schumann-Heink sang her numbers with her accustomed dramatic emphasis and dignity, with that impressive breadth of style for which she is noted. Despite the severe weather she was at her best and had evidently not been affected by hoarseness in any degree. The rest of the program has been heard in Boston before; the "New World" symphony is always invigorating and it seems to me a tempting and pleading model to American composers.

RALPH HOWARD PENDLETON.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

SATURDAY MORNING, NOV. 10, 1900.

OUR ORCHESTRA ABROAD.

From the N. Y. Times.

It is hardly likely that the majority of the audience which greeted the Boston Symphony Orchestra last night at Carnegie Hall on its first appearance this season in New York was acquainted with the full significance of the occasion. The entertainment was the 1900th concert given by this orchestra since its foundation, 11 years ago. In mere number alone the record exceeds that of any other orchestral organization in the country. But the musical history which goes with the record and the beneficient work for the elevation of artistic standards and the development of public appreciation are far and away beyond any count of numbers. In the 19 years of its existence the Boston Symphony Orchestra has been the central sun of the orchestral system of this country, in whose refulgent rays other orchestras have paled as do the stars at the coming of the morning.

It stands today as the leader and the type of all that is most beautiful in musical ensemble, and it preaches the gospel of refinement, of artistic balance, and of polish of style as effectively as it did when it was first made known to this public in a certain memorable concert in the old Steinway Hall. For these reasons it is always welcome when it returns to us, and its concert last night, the close of its 18 century of entertainments, was one to be welcomed with joy and remembered with gratitude.

Boston Transcript

SATURDAY, NOVEMBER 10, 1900

Mr. Ernst von Dohnanyi, the Hungarian pianist, accompanied the Boston Symphony Orchestra on their trip this past week. His success has been such with the concert-going public that there is no doubt that crowded houses will greet him on his appearances in his recitals in Steinert Hall on Tuesday afternoon, Nov. 27 and Saturday afternoon, Dec. 1.

[illegible] and United States Gazette

THURSDAY, NOVEMBER 8, 1900

BOSTON ORCHESTRA PLAYS SCHUMANN AND MASSENET

Indifferent Work in Early Part of Programme Atoned for in Second Half.

Last night's concert by the Boston Symphony Orchestra at the Academy of Music was not so largely attended as the one which marked the opening of the first series on Monday evening. In the earlier part of the programme the musicians were apathetic to a point, indicating physical weariness. It was with the Scherzo of Schumann's Symphony No. 2, in C major, which constituted the second part of the programme, that the admirable temper of the orchestra was asserted.

The finish in careful detail so frequently of an absolute beauty, the attention to precision, and the mechanical demand of the composer, strong points of Mr. Gericke as a conductor, were at all times richly in evidence. But there were also other moments, particularly in the earlier portion of the programme, when a pedantic repression and premeditatedness proved all too frequently in evidence.

At such moments as these it is that one can fancy Mr. Gericke, even at his own execution, as taking out his watch to note the exact moment of his demise rather than giving way to any unnecessary emotions. The limitations are his own and not those of the body of musicians under him, although in the instance of last evening those earlier numbers were of an apathetic response on the part of the men, which helped seriously to hamper the interpretation. But with the second movement of the Schumann Symphony this apathy was banished, and the noble resources of the orchestra as well as a greater degree of warmth and spirit on the part of Mr. Gericke prevailed instead.

For all the French may confer the sobriquet of "Mlle. Wagner" upon Massenet, his music remains so characteristically French, so demanding of nuance, of daintiness and sensuousness, that the spirit of interpretation remains utterly and entirely peculiar to his nationality. The "Esclaramonde" suite of Massenet naturally does not differ in spirit from anything else he has written; indeed, in many other respects Massenet has the peculiarity of rarely differing. He does not naturally lie in the special province of Mr. Gericke as an interpreter, but, while we listened to him spoken last night with a foreign accent, as it were, there was such rare care in detail, precision and delicacy that the second and fourth numbers of the suite possessed great charm in the performance.

The soloist was Miss May Gertrude Stein, who selected Raff's tiresome "Dream King" arias, and Ariadne's aria from Wagner's "Rienzi," receiving after the latter number three recalls from the audience for the dramatic effect with which she gave the final climax.

WILLIAM ARMSTRONG.

THE RECORD

Philadelphia, November 8, 1900.

Boston Symphony's Splendid Playing.

The superb personnel of the Boston Symphony Orchestra had impressive demonstration in its rendition this week of its first two concerts of the local season. Dvorak's "New World" Symphony was notably interpreted on Monday evening, and last night the Berlioz "Roman Carnival" Overture, with its magnificent coloring, Massenet's orchestral suite, "Esclarmonde," and Schumann's melodious Symphony in C major were all beautifully performed. The brasses were perhaps not at their very best, but the work of the wood instruments in the Schumann number was even exceptionally exquisite. As for the Massenet suite, given for the first time at these concerts, it cannot be said that it is a fine work in the sense of musical ideas. Its instrumentation is striking and rich, but Massenet seems to have been vainly seeking to express something. He starts in with his materials to paint a picture and, after preparing a gorgeous frame, cannot find the picture itself. The second and last movements—the Magic Isle and the Pastoral and Hunt—were effective enough in their instrumentation, however, to win decided applause. The soloist of the occasion was Miss Gertrude Stein, who repeated her previous success before Philadelphia music-lovers by her singing of both Raff's "Dream King" and Adriane's aria from "Rienzi." Her voice deserves high praise, and although Adriane's aria was a little beyond her art in its highest demands, she sang it very creditably and finished it in fine style.

[illegible] LEDGER
AND DAILY TRANSCRIPT.

Philadelphia, Thursday, Nov. 8, 1900.

BOSTON SYMPHONY ORCHESTRA

The First of the Wednesday Evening Series.

For fourteen years Monday was the chosen evening for the concerts of the Boston Symphony Orchestra. Not until last season was an additional series of Wednesday evening concerts started, but so far they have not caught up in popularity with the Monday series. Not because the Monday series in one whit better; it is just a matter of habit, those who have been going for years continue to go on Monday, musical enthusiasts go on both days, but the remainder, who go on Wednesday for multifarious reasons, do not fill the house in the same comfortable fashion as it is filed on Mondays. So it was last night. It was a good-sized audience and a discriminating one, but the seats were not all filled. The programme, which was as follows, speaks for itself:

Overture, "The Roman Carnival," op. 9, Hector Berlios
Aria, "Traum Konig" ..... Raff
Gertrude May Stein.
"Esclarmonde," Orchestra Suite. Jules Massenet
(First time at these concerts.)
Adriane's Aria, from "Riensi" Richard Wagner
Gertrude May Stein.
Symphony No. 2, in C major, op. 61, Robert Schumann

It will be seen that, as usual, Mr. Gericke placed the symphony last, a habit which is responsible in a large measure for people leaving the Academy before the concert is over. It is no exaggeration to say that last Monday night fully 100 people left the house in the course of the symphony. Last night the numbers were not so great, but many found themselves, after nearly an hour and a half of close attention to serious music, unwilling to court musical indigestion by sitting out the symphony.

The last time that Schumann's C major symphony was played here was under Mr. Paur's direction in 1894. On that occasion the programme opened with the overture to "Tannhauser," which was followed by an aria, "La Jeune Captive," sung by Mrs. Julie M. Wyman. Then came the symphony, after which succeeded Gluck's Tambourin, Gavotte and Chaconne, another aria, one of Massenet's, and for the final number Goldmark's overture, "Sappho," played then for the first time in Philadelphia—an arrangement to which we respectfully beg to call Mr. Gericke's attention.

To return to last night's concert. Putting aside the symphony and the overture, which is not such a one as to kindle an audience quickly into an appreciatively receptive frame of mind, there remains the selections from Massenet's opera, "Esclarmonde," in which Miss Sibyl Sanderson sang the title role in Paris with great eclat. The suite begins with the invocation to Astarte, a weird and subtle number that is delightful in its suggestion of barbaric potions and spells and cabalistic mysteries. It is followed by music corresponding with the theme in the second act of "Tristan and Isolde," though entirely original, and the whole winds up with a pastoral, interwoven with a hunting chorus of horns, ending with a brilliant finale. The whole suite is charming from beginning to end, and the music augurs well for the popularity of the same composer's opera, "Le Cid," when it is sung here this winter.

Miss Gertrude May Stein sang both the Raff and the Wagner arias. Her delivery of the first was somewhat monotonous, but with the perplexed striving betwixt love and duty of Adriano's aria she sang with greater freedom and better effect. Miss Stein seems to have the dramatic instinct, but her voice is wanting in sympathetic quality and her singing in color.

The Times

PHILADELPHIA, NOVEMBER 8, 1900.

SYMPHONY CONCERT

First of the Second Series of the Boston Orchestra.

The feature of the first Wednesday night concert of the Boston Orchestra was the brilliant performance of the Schumann C major symphony. This beautiful work was played under Mr. Gericke with a fine poetic appreciation, with a clarity and refinement of execution and a fervor and force that left nothing to be demanded. The novelty on the programme was Massenet's "Esclarmonde" suite, a concert work rewritten from the music of the opera. Some of it is very beautiful music, imaginative and picturesque, but without the scene not all of it is self-sufficient. The instrumentation is very ingenious. The other orchestral number was Berlioz's "Roman Carnival" overture, and Miss Stein sang Raff's "Dream King" and an air from "Rienzi." Raff's long romantic ballads are much alike and this one is not particularly interesting, but Miss Stein is an interesting singer, with a lovely fresh voice and a good style, and she sang it very well indeed. The Wagner aria developed further fine capability of her voice and strengthened an agreeable impression.

The New Boston Music Hall.

Messrs. Editors: The opening of Symphony Hall in Boston was an event which not only excited the largest amount of local interest, but attracted the attendance of musical critics and enthusiasts from surrounding cities within a radius of several hundred miles.

The event was called the "city's new glory," and the opening performance was by the Boston Symphony Orchestra, supplemented by a local chorus, with soloists from New York.

Photographs of the hall have been received in Baltimore, and it is interesting to note that the interior is almost exactly a duplicate of Music Hall on Mount Royal avenue.

The opening address was made by Mr. H. L. Higginson, the founder and supporter of the Boston Symphony Orchestra.

In his speech Mr. Higginson stated that the directors "pondered long over plans, and finally, laying aside with regret Mr. McKim's beautiful design after the Greek theatre, they adopted the shape of hall which had of late been in vogue because successful."

Probably the opinion of the conductor and members of the Boston Symphony Orchestra had much to do with this decision, as their expressions of satisfaction with the Baltimore Music Hall are well known, and they have abundant experience in both American and foreign music halls. Indeed, a representative of the directors came to Baltimore and took measurements of the interior of Music Hall, so that the extraordinary resemblance of the interiors of the two halls is not a surprise to those who are aware of the above facts.

The heating, lighting and ventilation of our Music Hall are entirely satisfactory, in which respects the Boston hall seems to be equal; but, judging from certain guarded remarks in the newspapers, it is likely that the acoustic qualities of our Baltimore hall (which are acknowledged to be excellent) are better than those of the Boston hall.

The Boston hall has a second gallery, and its total seating capacity is 2,560, while that of our Music Hall is 2,298, the arrangements of the seats being practically the same in each hall.

The rise in the main floor is the same as that in Baltimore, and in both halls a person can both see and hear from every seat.

The facade of the Boston hall is in its main construction like that of our Music Hall, but is relieved by cornices and entablatures, which can be added to the Baltimore hall at a comparatively small expense, and it will then present a finished and proper architectural appearance.

The total cost of our Music Hall was about $250,000, while the cost of the Boston Music Hall was about $750,000, of which about $400,000 was subscribed in cash to the capital stock, but about $350,000 had to be borrowed on mortgage.

Mr. Higginson stated in his address, speaking for the directors: "They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for 10 years to me, and I am to meet costs of administration, taxes and all charges and to pay to the stockholders the rest of the receipts."

It would appear from this statement that Mr. Higginson assumes the burden of paying the interest on the mortgage and all other expenses after receiving the rentals, which are likely to be far below the sums mentioned.

It is a matter of congratulations that no mortgage with a fixed charge rests upon our hall and that it is able to maintain itself from its own income.

The citizens of Baltimore, to whose generosity Music Hall is due, will doubtless be pleased to read these lines, and probably a Mr. Higginson or a combination of him may yet be found to enable Music Hall to be finished as it ought to be.

In conclusion I cannot do better than to quote Mr. Higginson's final words and apply them where they belong here:

"Certain citizens of Boston build a hall without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for 20 miles around this spot; and it is fitting in a republic that the citizens, and not the government in any form, should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and of art."

FREDERICK M. COLSTON.

[40]

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The suite was the novelty, this being its first performance here. It is a very brilliant affair in four movements, being arranged for orchestra alone by the composer from the opera of the same name, "Esclarmonde." Mme. Schumann-Heink sang her numbers with her accustomed dramatic emphasis and dignity, with that impressive breadth of style for which she is noted. Despite the severe weather she was at her best and had evidently not been affected by hoarseness in any degree. The rest of the program has been heard in Boston before; the "New World" symphony is always invigorating and it seems to me a tempting and pleading model to American composers.

RALPH HOWARD PENDLETON.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

SATURDAY MORNING, NOV. 10, 1900.

OUR ORCHESTRA ABROAD.

From the N. Y. Times.

It is hardly likely that the majority of the audience which greeted the Boston Symphony Orchestra last night at Carnegie Hall on its first appearance this season in New York was acquainted with the full significance of the occasion. The entertainment was the 1800th concert given by this orchestra since its foundation, 18 years ago. In mere number alone the record exceeds that of any other orchestral organization in the country. But the musical history which goes with the record and the beneficient work for the elevation of artistic standards and the development of public appreciation are far and away beyond any count of numbers. In the 19 years of its existence the Boston Symphony Orchestra has been the central sun of the orchestral system of this country, in whose refulgent rays other orchestras have paled as do the stars at the coming of the morning.

It stands today as the leader and the type of all that is most beautiful in musical ensemble, and it preaches the gospel of refinement, of artistic balance, and of polish of style as effectively as it did when it was first made known to this public in a certain memorable concert in the old Steinway Hall. For these reasons it is always welcome when it returns to us, and its concert last night, the close of its 18 century of entertainments, was one to be welcomed with joy and remembered with gratitude.

Boston Transcript

SATURDAY, NOVEMBER 10, 1900

Mr. Ernst von Dohnanyi, the Hungarian pianist, accompanied the Boston Symphony Orchestra on their trip this past week. His success has been such with the concert-going public that there is no doubt that crowded houses will greet him on his appearances in his recitals in Steinert Hall on Tuesday afternoon, Nov. 27 and Saturday afternoon, Dec. 1.

The North American

Daily Advertiser
and United States Gazette

THURSDAY, NOVEMBER 8, 1900

BOSTON ORCHESTRA PLAYS SCHUMANN AND MASSENET

Indifferent Work in Early Part of Programme Atoned for in Second Half.

Last night's concert by the Boston Symphony Orchestra at the Academy of Music was not so largely attended as the one which marked the opening of the first series on Monday evening. In the earlier part of the programme the musicians were apathetic to a point, indicating physical weariness. It was with the Scherzo of Schumann's Symphony No. 2, in C major, which constituted the second part of the programme, that the admirable temper of the orchestra was asserted.

The finish in careful detail so frequently of an absolute beauty, the attention to precision, and the mechanical demand of the composer, strong points of Mr. Gericke as a conductor, were at all times richly in evidence. But there were also other moments, particularly in the earlier portion of the programme, when a pedantic repression and premeditatedness proved all too frequently in evidence.

At such moments as these it is that one can fancy Mr. Gericke, even at his own execution, as taking out his watch to note the exact moment of his demise rather than giving way to any unnecessary emotions. The limitations are his own and not those of the body of musicians under him, although in the instance of last evening those earlier numbers were of an apathetic response on the part of the men, which helped seriously to hamper the interpretation. But with the second movement of the Schumann Symphony this apathy was banished, and the noble resources of the orchestra as well as a greater degree of warmth and spirit on the part of Mr. Gericke prevailed instead.

For all the French may confer the sobriquet of "Mlle. Wagner" upon Massenet, his music remains so characteristically French, so demanding of nuance, of daintiness and sensuousness, that the spirit of interpretation remains utterly and entirely peculiar to his nationality. The "Esclaramonde" suite of Massenet naturally does not differ in spirit from anything else he has written; indeed, in many other respects Massenet has the peculiarity of rarely differing. He does not naturally lie in the special province of Mr. Gericke as an interpreter, but, while we listened to him spoken last night with a foreign accent, as it were, there was such rare care in detail, precision and delicacy that the second and fourth numbers of the suite possessed great charm in the performance.

The soloist was Miss May Gertrude Stein, who selected Raff's tiresome "Dream King" arias, and Ariadne's aria from Wagner's "Rienzi," receiving after the latter number three recalls from the audience for the dramatic effect with which she gave the final climax.

WILLIAM ARMSTRONG.

THE RECORD

Philadelphia, November 8, 1900.

Boston Symphony's Splendid Playing.

The superb personnel of the Boston Symphony Orchestra has had impressive demonstration in its rendition, this week, of its first two concerts of the local season. Dvorak's "New World" Symphony was notably interpreted on Monday evening, and last night the Berlios "Roman Carnival" Overture, with its magnificent coloring, Massenet's orchestral suite, "Esclarmonde," and Schumann's melodious Symphony in C major were all beautifully performed. The brasses were perhaps not at their very best, but the work of the wood instruments in the Schumann number was even exceptionally exquisite. As for the Massenet suite, given for the first time at these concerts, it cannot be said that it is a fine work in the sense of musical ideas. Its instrumentation is striking and rich, but Massenet seems to have been vainly seeking to express something. He starts in with his materials to paint a picture and, after preparing a gorgeous frame, cannot find the picture itself. The second and last movements—the Magic Isle and the Pastoral and Hunt—were effective enough in their instrumentation, however, to win decided applause. The soloist of the occasion was Miss Gertrude Stein, who repeated her previous success before Philadelphia music-lovers by her singing of both Raff's "Dream King" and Adriane's aria from "Rienzi." Her voice deserves high praise, and although Adriane's aria was a little beyond her art in its highest demands, she sang it very creditably and finished it in fine style.

PUBLIC LEDGER AND DAILY TRANSCRIPT.

Philadelphia, Thursday, Nov. 8, 1900.

BOSTON SYMPHONY ORCHESTRA

The First of the Wednesday Evening Series.

For fourteen years Monday was the chosen evening for the concerts of the Boston Symphony Orchestra. Not until last season was an additional series of Wednesday evening concerts started, but so far they have not caught up in popularity with the Monday series. Not because the Monday series in one whit better; it is just a matter of habit, those who have been going for years continue to go on Monday, musical enthusiasts go on both days, but the remainder, who go on Wednesday for multifarious reasons, do not fill the house in the same comfortable fashion as it is filed on Mondays. So it was last night. It was a good-sized audience and a discriminating one, but the seats were not all filled. The programme, which was as follows, speaks for itself:

Overture, "The Roman Carnival," op. 9, Hector Berlioz

Aria, "Traum Konig".....Raff
Gertrude May Stein.

"Esclarmonde," Orchestra Suite Jules Massenet
(First time at these concerts.)

Adriane's Aria, from "Rienzi".Richard Wagner
Gertrude May Stein.

Symphony No. 2, in C major, op. 61, Robert Schumann

It will be seen that, as usual, Mr. Gericke placed the symphony last, a habit which is responsible in a large measure for people leaving the Academy before the concert is over. It is no exaggeration to say that last Monday night fully 100 people left the house in the course of the symphony. Last night the numbers were not so great, but many found themselves, after nearly an hour and a half of close attention to serious music, unwilling to court musical indigestion by sitting out the symphony.

The last time that Schumann's C major symphony was played here was under Mr. Paur's direction in 1894. On that occasion the programme opened with the overture to "Tannhauser," which was followed by an aria, "La Jeune Captive," sung by Mrs. Julie M. Wyman. Then came the symphony, after which succeeded Gluck's Tambourin, Gavotte and Chaconne, another aria, one of Massenet's, and for the final number Goldmark's overture, "Sappho," played then for the first time in Philadelphia—an arrangement to which we respectfully beg to call Mr. Gericke's attention.

To return to last night's concert. Putting aside the symphony and the overture, which is not such a one as to kindle an audience quickly into an appreciatively receptive frame of mind, there remains the selections from Massenet's opera, "Esclarmonde," in which Miss Sibyl Sanderson sang the title role in Paris with great eclat. The suite begins with the invocation to Astarte, a weird and subtle number that is delightful in its suggestion of barbaric potions and spells and cabalistic mysteries. It is followed by music corresponding with the theme in the second act of "Tristan and Isolde," though entirely original, and the whole winds up with a pastoral, interwoven with a hunting chorus of horns, ending with a brilliant finale. The whole suite is charming from beginning to end, and the music augurs well for the popularity of the same composer's opera, "Le Cid," when it is sung here this winter.

Miss Gertrude May Stein sang both the Raff and the Wagner arias. Her delivery of the first was somewhat monotonous, but with the perplexed striving betwixt love and duty of Adriano's aria she sang with greater freedom and better effect. Miss Stein seems to have the dramatic instinct, but her voice is wanting in sympathetic quality and her singing in color.

The Times

PHILADELPHIA, NOVEMBER 8, 1900.

SYMPHONY CONCERT

First of the Second Series of the Boston Orchestra.

The feature of the first Wednesday night concert of the Boston Orchestra was the brilliant performance of the Schumann C major symphony. This beautiful work was played under Mr. Gericke with a fine poetic appreciation, with a clarity and refinement of execution and a fervor and force that left nothing to be demanded. The novelty on the programme was Massenet's "Esclarmonde" suite, a concert work rewritten from the music of the opera. Some of it is very beautiful music, imaginative and picturesque, but without the scene not all of it is self-sufficient. The instrumentation is very ingenious. The other orchestral number was Berlioz's "Roman Carnival" overture, and Miss Stein sang Raff's "Dream King" and an air from "Rienzi." Raff's long romantic ballads are much alike and this one is not particularly interesting, but Miss Stein is an interesting singer, with a lovely fresh voice and a good style, and she sang it very well indeed. The Wagner aria developed further fine capability of her voice and strengthened an agreeable impression.

The New Boston Music Hall.

Messrs. Editors: **The opening of Symphony Hall in Boston was an event which not only excited the largest amount of local interest, but attracted the attendance of musical critics and enthusiasts from surrounding cities within a radius of several hundred miles.**

The event was called the "city's new glory," and the opening performance was by the Boston Symphony Orchestra, supplemented by a local chorus, with soloists from New York.

Photographs of the hall have been received in Baltimore, and it is interesting to note that the interior is almost exactly a duplicate of Music Hall on Mount Royal avenue.

The opening address was made by Mr. H. L. Higginson, the founder and supporter of the Boston Symphony Orchestra.

In his speech Mr. Higginson stated that the directors "pondered long over plans, and finally, laying aside with regret Mr. McKim's beautiful design after the Greek theatre, they adopted the shape of hall which had of late been in vogue because successful."

Probably the opinion of the conductor and members of the Boston Symphony Orchestra had much to do with this decision, as their expressions of satisfaction with the Baltimore Music Hall are well known, and they have abundant experience in both American and foreign music halls. Indeed, a representative of the directors came to Baltimore and took measurements of the interior of Music Hall, so that the extraordinary resemblance of the interiors of the two halls is not a surprise to those who are aware of the above facts.

The heating, lighting and ventilation of our Music Hall are entirely satisfactory, in which respects the Boston hall seems to be equal; but, judging from certain guarded remarks in the newspapers, it is likely that the acoustic qualities of our Baltimore hall (which are acknowledged to be excellent) are better than those of the Boston hall.

The Boston hall has a second gallery, and its total seating capacity is 2,569, while that of our Music Hall is 2,298, the arrangements of the seats being practically the same in each hall.

The rise in the main floor is the same as that in Baltimore, and in both halls a person can both see and hear from every seat.

The facade of the Boston hall is in its main construction like that of our Music Hall, but is relieved by cornices and entablatures, which can be added to the Baltimore hall at a comparatively small expense, and it will then present a finished and proper architectural appearance.

The total cost of our Music Hall was about $250,000, while the cost of the Boston Music Hall was about $750,000, of which about $400,000 was subscribed in cash to the capital stock, but about $350,000 had to be borrowed on mortgage.

Mr. Higginson stated in his address, speaking for the directors: "They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for 10 years to me, and I am to meet costs of administration, taxes and all charges and to pay to the stockholders the rest of the receipts."

If would appear from this statement that Mr. Higginson assumes the burden of paying the interest on the mortgage and all other expenses after receiving the rentals, which are likely to be far below the sums mentioned.

It is a matter of congratulations that no mortgage with a fixed charge rests upon our hall and that it is able to maintain itself from its own income.

The citizens of Baltimore, to whose generosity Music Hall is due, will doubtless be pleased to read these lines, and probably a Mr. Higginson or a combination of him may yet be found to enable Music Hall to be finished as it ought to be.

In conclusion I cannot do better than to quote Mr. Higginson's final words and apply them where they belong here:

"Certain citizens of Boston build a hall without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for 20 miles around this spot; and it is fitting in a republic that the citizens, and not the government in any form, should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and of art."

FREDERICK M. COLSTON.

[40]

Press

THURSDAY, NOVEMBER 8, 1900.

THE SYMPHONY CONCERT.

Schumann's Great Work in C Major Read in Splendid Style.

What with the very welcome intermission of ten minutes before the symphony and the music that led up to it the interpretation of Schumann's impressive Symphony No. 2, in C major, by the Boston Symphony Orchestra at the Academy of Music last evening, was sharply defined as the feature of the concert. After hearing it read with that breadth of delivery and mastery of expression that is characteristic of the orchestra under Mr. Gericke's baton there was no question that this was what one came out to hear. The other features of the program were all very well as episodes, but the symphony stood out as a great work of art, attracting by its splendid proportions and its high classico-romantic appeal.

It was in vivid contrast to the program music of the French school represented by the well-known Berlioz Overture, "The Roman Carnival," tricky and bizarre and Massenet's orchestral suite, "Esclarmonde." Years and a decided change in the point of view lie between the "Roman Carnival," and "Esclarmonde," but there is a certain touch of Gallic nature and similarity of musical thought in both numbers, Berlioz anticipating the more modern work, while the modern composer reveals in this suite the palette recipes that Berlioz brought in and also justifies the sobriquet applied to him of "M'lle Wagner." As is characteristic of his school, Massenet's music is varied in apt color and the imitative and suggestive music is effective if the conventionally inevitable. The orchestra worked out the contrasts in the suite very delightfully, and was as crisp and clean cut in its work as if it were indeed a solo instrument.

The vocal interludes of the evening were in the shape of a somewhat tedious aria by Raff and Adriane's aria from "Rienzi," interpreted by Miss Gertrude May Stein, who has a warm soprano voice of power and wide range. The attack on certain notes in the Raff aria "Traum konig" was a little uncertain and the singer was heard to better advantage in the "Rienzi" selection, when her voice and art made a most favorable impression.

NEW YORK HERALD

HERALD SQUARE.

NEW YOR FRIDA , NOVEMBER 9 1900.

BOSTON SYMPHONY ORCHESTRA HEARD

Opens the New York Season of Classical Concerts in Carnegie Hall.

DOHNANYI THE SOLOIST

His Interpretation of His Own Concerto for Pianoforte Wins Much Applause.

THE MUSICIANS PLAYED WELL

Wilhelm Gericke Conducted, and the Band Fully Sustained Its High Reputation.

Under Wilhelm Gericke's direction the Boston Symphony Orchestra gave its first concert and the first classical orchestral concert of the musical season at Carnegie Hall last night. The increased attendance over that of last year showed that the organization is growing in popularity. Its work was as usual deservedly applauded. The soloist, Ernst von Dohnanyi, who played his own piano concerto, aroused much enthusiasm.

Herr von Dohnanyi's concerto (E minor) is a fine composition. In the solid first movement the piano is treated rather too much as part of the ensemble, instead of as a solo instrument. But in the andantino, which contains many beautiful passages—notably a sustained melody for the orchestra, with a delicate accompaniment of trills on the piano—and in the vivacious finale it fully asserted its rights. The pianist-composer who interpreted it is the most promising virtuoso who has been heard here since Paderewski made his first tour of conquest. He plays with brilliancy, dash and poetic feeling, and in manner is modest and unassuming. His success with the audience was most pronounced.

The orchestral numbers were Berlioz's "Roman Carnival" overture, a pretty scherzo by Goldmark and Dvorak's "From the New World" symphony. The concert might have been entitled an "Evening in E minor," for the introduction, allegro and vivace of the concerto and the introduction and three movements of the symphony were in that key.

All the orchestral works were played with great precision and much beauty of tone and with artistic expression. The orchestra was absolutely responsive to Mr. Gericke's baton.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, NOVEMBER 9, 1900.

Before an audience of size and appearance befitting the occasion, the Boston Symphony Orchestra gave the first of its ten New York concerts last evening at Carnegie Hall. Ernst von Dohnanyi, the young Hungarian pianist and composer, was the soloist, playing the piano part in his own concerto, with which he won a prize in competition in Vienna two years ago. Mr. Gericke was again at the conductor's stand, and the orchestra was the same body of virtuosi as of old. The programme included, besides the new Dohnanyi concerto, an unfamiliar work by Karl Goldmark, his "Scherzo," opus 45. The Berlioz "Roman Carnival" overture and Dvorak's "New World" symphony completed the list.

* * *

When Dohnanyi made his debut last March, with the Boston Orchestra, his choice of Beethoven's fourth piano concerto was taken as an indication of his preference, in a general way, for form over color. In his subsequent recitals, his powers as a colorist were shown to be considerable, yet it was made evident that his personal taste inclined less toward the use of this important factor, in pianoforte playing, than to an unusual sensitiveness for outline and mass. It was not surprising, therefore, to find in his pianoforte concerto, as heard last night, a close reflection of the young musician's temperament. It is rich in thematic material of a decided, if not always original, soft. Every movement has definite ideas in it, good melodic themes, marked in rhythm and purposeful in character. Though there are numerous passages in which the instruments combine to produce harmonies warm in color, one feels that this is rarely the ultimate object sought.

* * *

Sickliness and flabbiness play no part in this composition. Here was a musician with something very sweeping and positive to say. Like most juvenile efforts, the result contains some pretty commonplace matter, while exaggeration and lack of balance are also noticeable. Yet every whit is in deadly earnest. The composer has taken himself with proper seriousness, and his pronunciamentos, though they are not always effective, have come from a full heart.

The piano concerto, which is in E minor and bears the opus number 5, is in three movements, all of considerable length. The first opens adagio maestoso, in 3—4 time, changing quickly to allegro, in 2—2 time. The second movement, andantino, is in A minor, and in 2—2 time. The third movement, vivace, is in E minor, and in 3—4 time. Nothing in the whole composition is better than the full-throated introductory measures of the first movement. Throughout, the statement of thematic material, and its first elaboration, are the most interesting portions. In the working out sections, Dohnanyi was less successful. The orchestration, toward the end of each movement, becomes thick and turgid, and the fragments of themes, restated by small combinations of instruments, do not always attain a proper relief against the heavy body of orchestral tone. A conspicuous case of this occurs in the last movement, just before a closing presto.

The pianoforte part is important without either monopolizing the introduction of themes or degenerating into mere ornamentation. As Mr. Dohnanyi played it last night, one could tell that even his surprising technique was put to the test. His performance was admirable throughout, and, with the composition itself, increased the respect in which his musicianship is to be held. The acquaintance of this new work was well worth the making, if only as an indication of Mr. Dohnanyi's genuine promise. There was great enthusiasm last evening for the young composer, and he had to bow his acknowledgments many times.

* * *

Goldmark's "Scherzo" is evidently not intended to be taken too seriously. If it were, one could but deplore the fall from the high level of his recent "Sappho," with its haunting opening passage for two harps, or of the exquisite overture, "In Spring," to say nothing of the earlier "Sakuntala" of which the musical world is not likely to grow weary for many a day. But as Mr. Apthorp points out in the concert programme book, the term "Scherzo," as this new composition's title, is apparently used in its literal meaning of "a joke," rather than in its more common technical sense. Goldmark's feeling for rhythm and color is as marked as ever, in this new score; his melodic invention is not up to its usual standard, even when one considers this work as intended for a sort of musical trifle.

* * *

Mr. Gericke had not previously conducted Dvorak's "New World" symphony in New York, and there was some curiosity as to his reading of it. Except for a slight change in tempo in the English horn theme of the second movement, there was no conspicuous departure from tradition. And how the orchestra played! Those resounding strings fairly struck home, in such passages as the opening theme of the last movement; the wood wind choir, all important in this Dvorak score, covered itself with glory; the brass was incisive, or rich and mellow, as desired. Mr. Gericke enjoys almost a unique privilege in having at his command so perfect, so adaptable, so nicely adjusted an instrument as the Boston symphony orchestra.

The second concert of the New York series will take place on Saturday afternoon at Carnegie Hall, with Miss Gertrude May Stein as soloist, and a programme wholly different from last night's.

SAMUEL SWIFT.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, NOV. 9, 1900.

THE BOSTON ORCHESTRA.

The 1,800th Concert of the Organization Given Last Night.

It is hardly likely that the majority of the audience which greeted the Boston Symphony Orchestra last night at Carnegie Hall on its first appearance this season in New York was acquainted with the full significance of the occasion. The entertainment was the eighteen-hundredths concert given by this orchestra since its foundation, nineteen years ago. In mere number alone the record exceeds that of any other orchestral organization in the country. But the musical history which goes with the record and the beneficent work for the elevation of artistic standards and the development of public appreciation are far and away beyond any count of numbers. In the nineteen years of its existence the Boston Symphony Orchestra has been the central sun of the orchestral system of this country, in whose refulgent rays other orchestras have paled as do the stars at the coming of the morning. It stands to-day as the leader and the type of all that is most beautiful in musical ensemble, and it preaches the gospel of refinement, of artistic balance, and of polish of style as effectively as it did when it was first made known to this public in a certain memorable concert in the old Steinway Hall. For these reasons it is always welcome when it returns to us, and its concert last night, the close of its eighteenth century of entertainments, was one to be welcomed with joy and remembered with gratitude.

The programme for the evening consisted of the "Carnival Romain" overture of Berlioz, an old battle horse of this orchestra, a piano concerto in E minor by Ernest Donhanyi, the young piano virtuoso; a new scherzo in A major for orchestra by Carl Goldmark, and the ever-welcome symphony of Antonio Dvorak, called "From the New World." The centre of interest was, of course, Mr. Donhanyi's piano concerto with the composer at the piano. This composition won for its writer the Boesendorfer Prize in Vienna, and that fact, in the minds of most music lovers, was sufficient to raise questions. For prize compositions have generally to be made on some familiar last, and to be neatly fashioned with counterpoint, harmonic modulations and melodic contrasts after the manner of the fathers who laid down the laws of the grammar of music. Any composer who flies in the face of tradition in working for a prize is like to find himself in the situation of young Walther before that eminent marker, Sixtus Beckmesser, who knew the rules but had no fancy for novelty.

Now, the judges who gave Mr. Dohnanyi the prize for his piano concerto must at least have been of the present epoch. They were not living wholly in the music of the past, for this concerto is not cut strictly according to any of the patterns. The first movement was originally intended for a whole work in one piece, and it bears evidences of that fact. It is too long, and it is not as closely related to the rest of the composition as it might be. It is tremendously dramatic in conception, and it is written with enormous vigor, though not with constant discretion nor that continence which will come to its composer with maturity. But the youth who can turn out such virile and freely written matter may do something in the field of composition when he shall have got his forces in hand. There are plenty of thematic ideas in the movement, but they are fragmentary and not associated in style. Mr. Dohnanyi has heard Beethoven and Wagner and Brahms, and while he thinks his own thoughts, he follows the style of first one and then another of his forerunners.

The second movement is the clearest and most consistent in the work. The third is weak, though there is effect in the final summing up of its ideas by the orchestra with a running commentary by the piano. The last movement is too eager in its search after imposing climax, and it overthrows itself by its ambition. But this is not a piece of music to be tossed lightly aside by the nib of the critical pen. It is made of bone and muscle, and it throbs, too, with the blood of ardent, aspiring, impassioned youth. Its errors are those of ingenuousness, for piling Pelion on Ossa in the struggle for majesty of utterance has always been an amiable mistake of youth.

Experience will teach this young man how to gain his ends at the expense of less appearance of exhausting the physical resources of music. Maturity will reveal to him that the highest utterance of genius is simple, and that the peaks of art lie serene and snowy in the radiance of the golden sunlight far above the turmoil of the sordid vales below. Let it be added that this concerto is remarkably free from the cheap piano figures which abound in the writings of some more noted composers, and the orchestral part is uncommonly rich and beautiful. The distribution of thought between the solo instrument and the orchestra is masterly, but it may be doubted whether in the first movement and at times in the others the composer has not strayed away from the natural idiom of the piano. Mr. Dohnanyi played his work with superb skill. In the crashing finale he rose to unusal heights, and he left the stage with the audience in a state of exaltation, which earned for him half a dozen enthusiastic recalls. The accompaniment was performed in perfect manner by Mr. Gericke and his splendid orchestra.

The Goldmark scherzo proved to be a work of genial mood and melodious character, delightfully written for the orchestra and played with that finish and sonority to which the Boston men have accustomed us. And at the end of all it was our privilege to listen once more to that admirable symphony of Dr. Dvorak, which, like so many other things musical, is to the taste of New York and to the distaste of Boston. For this there should be genuine regret. But Boston is nothing if not original, and whether in music or politics it has its own way. Let us rejoice that the Boston orchestra when away from home plucks up courage to perform as excellently as it did last night a symphony in which the composer said he was trying to note something of the musical spirit of the United States, as shown in the kind of folk-song most popular here. That the folk-song of the rest of the land is not that of Boston let us admit, where mothers lull their restless babes with the stern lyrics of Browning set to Philippine music. But the symphony delights us in spite of that saddening fact. It would delight us more if Mr. Gericke would not hurry the slow movement quite so much, but perhaps that is a matter of fancy. We would forgive much for the sake of such solid tone and perfect technic as that of the orchestra heard last night.

NOVEMBER 9, 1900.

BOSTON ORCHESTRA HEARD.

Opens the Season at Carnegie Hall —Dohnanyi's Concerto.

No longer can there be any doubt that the musical season is on in earnest. The Boston Symphony Orchestra, under the familiar leadership of Mr. Gericke, came to town last night and gave its first concert at Carnegie Hall. There was a well-filled house to welcome this band of accomplished musicians and in it were to be seen most of the prominent music-lovers of New York.

Mr. Gericke's programme consisted of four numbers, two of which were played for the first time here. One served to re-introduce Ernst von Dohnanyi, the Hungarian pianist, whose remarkable talent was disclosed here only toward the end of last season. It will be remembered that the simplicity and loftiness, the clean-cut touch, the disdain of clap-trap and lack of affectation that marked the playing of this young man then came as a welcome relief to ears surfeited with sensuous titilations and dulled with o'ermastering hammering.

Last night Mr. Dohnanyi played one of his own compositions, his Concerto in E Minor, recorded as his Opus 5. The work, which is of no mean order of merit, is a little too constrained. It is especially strong in orchestration and is developed with great technical skill. While not lacking in thought, the marks of labor somewhat obscure the inspiration. If they emphasize the promise of things to come, however, the half a dozen recalls that Mr. Dohnanyi got were fully deserved.

Goldmark's Scherzo in A major was the other novelty while Berlioz's overture, "The Roman Carnival," and Dvorak's "From the New World" symphony, completed the programme. The players were in fine fettle, responding to the slightest intimation of the conductor's desires and playing with a tone and a finish never more admirable. Some exception might be taken to Mr. Gericke's reading of the second movement of the symphony, but it did not seriously interfere with the enjoyment of the whole.

The orchestra may be heard to-night in Brooklyn and to-morrow the first matinee of the New York season will be given at Carnegie Hall.

The World.

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FRIDAY, NOVEMBER 9, 1900.

THE BOSTON ORCHESTRA.

Gives Its First Concert with Pianist Dohnanyi as Soloist.

The Boston Symphony Orchestra made its first visit to New York yesterday and inaugurated the season of symphonic music in proper form at Carnegie Hall in the evening. By a coincidence, the concert was the eighteen hundreth given by the orchestra since its organization in 1881.

For the orchestral part of the programme Mr. William Gericke had selected Berlioz's overture, "The Roman Carnival," a scherzo by Karl Goldmark (A major, Op. 45), and Dvorak's fifth symphony—the one written while the composer was living here a few years ago and which is built on themes and rhythms which are current in the musical speech of America.

The orchestra was in its best form—barring a recurring weakness in the attack of the wood wind instruments. In precision, beauty and fulness of tone, finish, polish and sympathetic unity of interpretation this superlative organization has no superior. This fact has been established, and performances like that of last evening simply emphasize the matter. The precision was notably exhibited in the Berlioz overture, with its successive contrasts of character. The Goldmark scherzo, which had never before been played here, is a good show piece. Its calls on orchestral skill are incessant. Intrinsically the composition has little value. It is lively, spirited and entertaining, but the substance is thin. Goldmark's command of orchestration is fully utilized, but the work does not contain the dramatic expressiveness and breadth and the rich tone-color which are the indices of the composer's individuality in his more familiar works.

Mr. Gericke's reading of the Dvorak symphony was disturbing to New York notions. It was hard, cold and prosaic, with tempi and phrasings at variance with those which the composer—vicariously, through Mr. Seidl's agency—established at the work's first performance.

Ernst von Dohnanyi, the young pianist whose belated participation in the last season was one of its striking features, played his own concerto — the one with which he won the Vienna competition two years ago. The opus has the faults of youth. It is ambitious, pretentious and labored. The composer was not inspired, he was striving for a prize. He tried to put all he knew and all he thought he knew in its pages. It is well written, showing a very thorough knowledge of form and development, but it is weak in ideas. Another fault is, that the pianist has dominated the composer, and much of the matter has no other purpose than that of permitting the instrumentalist to exhibit his technical facility. The second movement is the best. It has a main theme of much melodic beauty. The finale is a burst of fiery vigor, which carries the audience away. Needless to say, Mr. von Dohnanyi played with extraordinary dash.

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The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY AFTERNOON, NOV. 9, 1900.

The first concert of the Boston Symphony Orchestra in the Carnegie Hall last night brought out the distinguished audience that is always found at these events, and one, too, that filled the hall with comfort, a favorable augury for the prosperity of the organization in the coming season. Last year, for some reason, the audiences were not always so large as they should have been.

The programme was excellent, comprising two familiar and welcome numbers, Berlioz's *Roman Carnival* overture and Dvorak's *From the New World* Symphony, which had not been played here for three years, and two novelties, a scherzo in A major by Karl Goldmark and a pianoforte concerto in E minor by Ernst von Dohnányi, who was the soloist. The playing of the overture revealed all those qualities which make the Boston Orchestra one of the best in the world, the fine quality of tone, the absolute balance and the superb discipline and training which have made it the perfect and homogeneous instrument that it is. Few changes are observable in the composition of the band, which in itself will account for a good part of its fine work. Mr. Gericke, however, has changed the arrangement slightly by putting his 'cellos practically behind the first violins and bringing forward his violas to a position of greater prominence.

As to the symphony, to tell the truth, Mr. Gericke's treatment of this did not make a deep impression on us. In a way it was almost faultlessly played, as nearly everything undertaken by this band is, and the symphony gained immeasurably in beauty through the exquisite tone of the wood wind instruments. None the less the performance left one rather cold and unmoved. It was brilliant, but the warmth and geniality which so fill the work—one of the most charming things that Dvorak has written, and one that wears exceedingly well—were noticeable chiefly by their absence. It seemed as if Mr. Gericke was not greatly in sympathy with it and its purpose.

Goldmark's Scherzo is a show piece pure and simple, withal a pleasing one, but a piece which must suffer greatly when brought into comparison with many of his earlier compositions. The material of which it is built is not very substantial, and the composer's instrumentation, while effective to a certain degree, lacks much of that richness of color which has always been the hall-mark of Goldmark's work. Indeed, parts of it were very thin, and made one wonder if Goldmark is losing his grip, which would not be strange considering his age. Yet it is attractive, and is likely to become popular with concert-goers.

The welcome given to Mr. Dohnányi was warm and sincere as it should have been, for he is one of the most interesting pianists we have ever had here. His coming at the tail-end of last season was one of the few events which gave to it some distinction, all the more so since he came unknown and unheralded. A fine pianist, he is in addition to that a serious musician, who goes at his work with a sincerity which is altogether convincing; one who does not resort to any of the many tricks of the trade to win the approbation of the superficial. It would be strange, however, if we should find in him, considering his youth, as accomplished a composer as pianist. What of his work that was heard here last year indicated that he had good stuff in him which time would develop, and his concerto which he played last night confirmed this opinion. He has all the extravagance of youth, an abundance of ideas, but as yet he is not sure how best to give them expression. His concerto contains enough material for at least two, and there are composers writing who could make three out of it and do a pretty good job at that. It is too long and prolix, and the very richness of its material prevents the composer from doing justice to himself, for he at times gets into tangles from which he has to release himself by heroic measures, at the cost of symmetry and lucidity. Yet fault should not be found with this, for the sin, if it be one, will be corrected by age and experience and no one in these days should be criticized for having too much to say—musically.

In the general treatment of the subject one easily detects the influence of Brahms, both in the treatment of the solo instrument and in the orchestration. The piano is really a solo instrument but a part of the time, this despite some stunning passage work and striking cadenzas; it is really a part of the orchestra and the impression is left that Dohnányi was writing for the whole instead of the one. In this he is following the general tendency of subordinating the solo instrument in works of this kind, a tendency which, if carried to it logical end, will ultimately banish the concerto from the concert stage, a thing not altogether to be deplored. The instrumentation is rich and vigorous and the whole work was of a kind to leave a deep impression of promise for the future. Mr. Dohnányi played with great brilliancy and he received fine support from the band.

At the matinée to-morrow afternoon, the orchestra will play the *Euryanthe* overture, Massenet's *Esclarmonde* suite and Beethoven's C minor Symphony. The soloist will be Miss Gertrude May Stein.

New-York Daily Tribune.

FRIDAY, NOVEMBER 9, 1900.

THE BOSTON ORCHESTRA.

The first concert for the season of the Boston Symphony Orchestra, which took place last night in Carnegie Hall, introduced two novelties to the local public and a somewhat novel reading of a work with which that public is on peculiar terms of intimacy. The new compositions were a pianoforte concerto by Ernst von Dohnanyi, the solo part of which was played by the composer, and an orchestral scherzo by Carl Goldmark. The familiar work which offered new things in the matter of reading was Dr. Dvorak's symphony, "From the New World," which has won recognition all the world over for its beauty and originality, but is still a cause of wit with the funny men of the Boston press. Mr. Gericke and his men were admirably disposed, and when they opened the concert with Berlioz's "Carnaval Romain" overture it seemed as if their tone had never been so brilliant, their precision so great, their rhythms so crisp, incisive and sparkling. These qualities, indeed, marked all the work of the evening, but much of the dreamy poetry of the second movement of the symphony was sacrificed by Mr. Gericke's unconscionably rapid tempo, as was also much of the beauty of the first movement. In the case of this symphony there is validity in local tradition, for it was here that the work was first awakened into life, and the composer's sanction was impressed upon the first performances which it received under Mr. Seidl at Philharmonic concerts. It is also a part of the history of the symphony that Dr. Dvorak changed the time designation of the slow movement to make it conform to Mr. Seidl's conception of its proper tempo. Mr. Gericke did not give us a largo, but an andante. The scherzo by Goldmark proved to be an uninteresting composition, which no doubt accounts for the circumstance that, though it is a dozen or fifteen years old at least, and all the rest of its composer's orchestral pieces have won popularity in our concert rooms, it waited till last night for its first performance in the American metropolis.

Mr. Dohnanyi played his concerto with such fine dash and life as would have predisposed the audience in its favor had it been only half as interesting a work as it turned out to be. Mr. Dohnanyi is a young man and is still leading a strenuous artistic life. Even when his thoughts are not large they surge and seethe in the utterance and take on an importance to which they are not fairly entitled. Yet this concerto is a striking piece of evidence of that fine talent, not to call it genius, which we were glad to recognize in the young musician a year ago. It might profitably be pruned in respect of length as well as thickness of orchestration, but it speaks for things which are admirable and which must be recognized with gratitude.

The number of copies of the Evening Telegram printed yesterday was . . . 145,800

NEW YORK, FRIDAY, NOVEMBER 9, 1900.

Boston Symphony Orchestra Heard.

Under Wilhelm Gericke's direction the Boston Symphony Orchestra gave its first concert and the first classical orchestral concert of the musical season at Carnegie Hall last night. The increased attendance over that of last year showed that the organization is growing in popularity. Its work was as usual deservedly applauded. The soloist, Ernst von Dohnanyi, who played his own piano concerto, aroused much enthusiasm.

The orchestral numbers were Berlioz's "Roman Carnival" overture, a pretty scherzo by Goldmark and Dvorak's "From the New World" symphony. The concert might have been entitled an "Evening in E minor," for the introduction, allegro and vivace of the concerto and the introduction and three movements of the symphony were in that key.

All the orchestral works were played with great precision and much beauty of tone and with artistic expression. The orchestra was absolutely responsive to Mr. Gericke's baton.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, NOV. 9, 1900.

THE BOSTON ORCHESTRA.

The 1,800th Concert of the Organization Given Last Night.

It is hardly likely that the majority of the audience which greeted the Boston Symphony Orchestra last night at Carnegie Hall on its first appearance this season in New York was acquainted with the full significance of the occasion. The entertainment was the eighteen-hundredths concert given by this orchestra since its foundation, nineteen years ago. In mere number alone the record exceeds that of any other orchestral organization in the country. But the musical history which goes with the record and the beneficent work for the elevation of artistic standards and the development of public appreciation are far and away beyond any count of numbers. In the nineteen years of its existence the Boston Symphony Orchestra has been the central sun of the orchestral system of this country, in whose refulgent rays other orchestras have paled as do the stars at the coming of the morning. It stands to-day as the leader and the type of all that is most beautiful in musical ensemble, and it preaches the gospel of refinement, of artistic balance, and of polish of style as effectively as it did when it was first made known to this public in a certain memorable concert in the old Steinway Hall. For these reasons it is always welcome when it returns to us, and its concert last night, the close of its eighteenth century of entertainments, was one to be welcomed with joy and remembered with gratitude.

The programme for the evening consisted of the "Carnival Romain" overture of Berlioz, an old battle horse of this orchestra, a piano concerto in E minor by Ernest Donhanyi, the young piano virtuoso; a new scherzo in A major for orchestra by Carl Goldmark, and the ever-welcome symphony of Antonio Dvorak, called "From the New World." The centre of interest was, of course, Mr. Donhanyi's piano concerto with the composer at the piano. This composition won for its writer the Boesendorfer Prize in Vienna, and that fact, in the minds of most music lovers, was sufficient to raise questions. For prize compositions have generally to be made on some familiar last, and to be neatly fashioned with counterpoint, harmonic modulations and melodic contrasts after the manner of the fathers who laid down the laws of the grammar of music. Any composer who flies in the face of tradition in working for a prize is like to find himself in the situation of young Walther before that eminent marker, Sixtus Beckmesser, who knew the rules but had no fancy for novelty.

Now, the judges who gave Mr. Dohnanyi the prize for his piano concerto must at least have been of the present epoch. They were not living wholly in the music of the past, for this concerto is not cut strictly according to any of the patterns. The first movement was originally intended for a whole work in one piece, and it bears evidences of that fact. It is too long, and it is not as closely related to the rest of the composition as it might be. It is tremendously dramatic in conception, and it is written with enormous vigor, though not with constant discretion nor that continence which will come to its composer with maturity. But the youth who can turn out such virile and freely written matter may do something in the field of composition when he shall have got his forces in hand. There are plenty of thematic ideas in the movement, but they are fragmentary and not associated in style. Mr. Dohnanyi has heard Beethoven and Wagner and Brahms, and while he thinks his own thoughts, he follows the style of first one and then another of his forerunners.

The second movement is the clearest and most consistent in the work. The third is weak, though there is effect in the final summing up of its ideas by the orchestra with a running commentary by the piano. The last movement is too eager in its search after imposing climax, and it overthrows itself by its ambition. But this is not a piece of music to be tossed lightly aside by the nib of the critical pen. It is made of bone and muscle, and it throbs, too, with the blood of ardent, aspiring, impassioned youth. Its errors are those of ingenuousness, for piling Pelion on Ossa in the struggle for majesty of utterance has always been an amiable mistake of youth.

Experience will teach this young man how to gain his ends at the expense of less appearance of exhausting the physical resources of music. Maturity will reveal to him that the highest utterance of genius is simple, and that the peaks of art lie serene and snowy in the radiance of the golden sunlight far above the turmoil of the sordid vales below. Let it be added that this concerto is remarkably free from the cheap piano figures which abound in the writings of some more noted composers, and the orchestral part is uncommonly rich and beautiful. The distribution of thought between the solo instrument and the orchestra is masterly, but it may be doubted whether in the first movement and at times in the others the composer has not strayed away from the natural idiom of the piano. Mr. Dohnanyi played his work with superb skill. In the crashing finale he rose to unusal heights, and he left the stage with the audience in a state of exaltation, which earned for him half a dozen enthusiastic recalls. The accompaniment was performed in perfect manner by Mr. Gericke and his splendid orchestra.

The Goldmark scherzo proved to be a work of genial mood and melodious character, delightfully written for the orchestra and played with that finish and sonority to which the Boston men have accustomed us. And at the end of all it was our privilege to listen once more to that admirable symphony of Dr. Dvorak, which, like so many other things musical, is to the taste of New York and to the distaste of Boston. For this there should be genuine regret. But Boston is nothing if not original, and whether in music or politics it has its own way. Let us rejoice that the Boston orchestra when away from home plucks up courage to perform as excellently as it did last night a symphony in which the composer said he was trying to note something of the musical spirit of the United States, as shown in the kind of folk-song most popular here. That the folk-song of the rest of the land is not that of Boston let us admit, where mothers lull their restless babes with the stern lyrics of Browning set to Philippine music, but the symphony delights us in spite of that saddening fact. It would delight us more if Mr. Gericke would not hurry the slow movement quite so much, but perhaps that is a matter of fancy. We would forgive much for the sake of such solid tone and perfect technic as that of the orchestra heard last night.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, SUNDAY, NOV. 11, 1900.

THE BOSTON ORCHESTRA.

First Afternoon Concert of the Season at Carnegie Hall.

It was evident from the programme of the first afternoon concert of the Boston Symphony Orchestra, which was given at Carnegie Hall yesterday afternoon, that Mr. Gericke intends to make a distinction between the character of the evening entertainments and that of those offered in the afternoons. The former are, as is right and expedient, to be the more serious, while the latter, without falling below the dignity of the organization, will be of a popular kind. Let it be added that the popularity will not be of the variety commonly meant when that word is used, but of the sort understood among people to whom music does not signify the froth of operettas or the vain imaginings of Sousa.

The programme yesterday afternoon consisted of Weber's overture to "Euryanthe," Raff's aria "Traum Koenig," the ballet music from Massenet's "Esclarmonde," Adriano's aria from Wagner's "Rienzi," and Beethoven's fifth symphony. The soloist was Miss Gertrude May Stein. The audience was a large one, a fact which showed the wisdom of changing the day of the matinées from Wednesday to Saturday, and the applause demonstrated that the assembly was in search of sweets of a nature easy on the tongue. The largest amount of enthusiasm was aroused by the dainty scherzo of the ballet. But the other good things of the feast were not lacking in appreciation.

Again the orchestra proved its title to the first place among organizations of the kind. Its playing was admirable, though it must be noted that in the symphony one viola player made an incorrect entry, a thing so uncommon among these Bostonian artists as to call for remark. The "Esclarmonde" music afforded Mr. Gericke opportunity for the display of the virtuosity of his assembly of instrumentalists, and they acquitted themselves with their unfailing success. It is a delight to hear brilliant music played brilliantly, and it would be hard, indeed, to find anything more admirable in the way of precision and beauty of tone than the performance of this number. Yet in the symphony the players revealed once again those sterling qualities which have done more for the reputation of this orchestra than any mere displays of technical skill. The solidity and purity of tone, the perfection of the phrasing, and withal the constant revelation of artistic intelligence in the performance made it thoroughly praiseworthy. Certainly it would be impossible to play the famous andante better than it was played yesterday.

Miss Stein is a singer of irregular moods. Her normal musical state is one of icy smoothness and glitter, yet it is not so long since, in Boston, she astonished her hearers by singing in Beethoven's mass in D with moving warmth. She had not this warmth yesterday. Her tone was pinched and consequently cold, and without warm tone warm style is out of the question. In the cantabile of the Wagner air, too, it must be admitted that Miss Stein was at times off the key. But muscular contraction of the throat in the effort to control tone never does anything but harm. What a pity that so many singers get so far away from nature in what they are pleased to call their "method."

The reappearance of the Boston Symphony Orchestra last week was the principal musical occurrence of the week. That the players from the Aguinaldian city of Massachusetts were in splendid form was a matter to be noted, but not a subject for astonishment. Their tone sounded unusually substantial and brilliant on Thursday night, and it was not possible to discern the reason for it. The atmospheric conditions did not seem to be exceptional, and the arrangement of the stage and the seating of the orchestra were the same as heretofore. But the fact remains that there was something uncommonly fine in the sound of the body of instruments.

It is a pity that Mr. Gericke's reading of the Dvorak symphony was not as admirable as the orchestra's performance of it. It is not possible to conceive how he could so have misread the slow movement. By taking it at an incorrectly fast tempo he destroyed the entire spirit of this wonderfully poetic piece of writing. Wagner declared that the whole duty of the conductor lay in the right conception of the tempo. If that is all right, the rest will follow of itself. No clearer demonstration of the truth of this assertion by a man whose head was wonderfully level on most questions of musical art was ever given than in Mr. Gericke's too swift performance of the largo of this symphony. The purpose of the music, its color, its emotional atmosphere, all were quite obliterated. It was, indeed, sad, for the orchestra was fit to play the symphony as it had never been played here before. Again, in the last movement, Mr. Gericke made one long for the muscular precision of his predecessor, who would certainly not have polished the corners off this piece of square-cut, resolute music.

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With the Boston Orchestra there returned to the local concert stage that admirable young piano virtuoso Ernest Dohnanyi. He was welcomed as he deserved to be, and he played like a young Apollo. His new concerto was sufficiently discussed after its performance, but an additional word must be said as to the personality of this most interesting artist. He has the real material in him, and his individuality is wonderfully fascinating. It has justly been said of him that he is the first pianist made known to this public since Paderewski who has whetted the musical appetite. He is a true artist, musical in organization, gifted with temperament and intelligence, already far advanced in self-control, and competent to hold the attention of an audience at all times. Frequently he can move his hearers to a high pitch of excitement. His two recitals announced elsewhere should have large audiences, and doubtless will.

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The Sun.

SUNDAY, NOVEMBER 11, 1900.

BOSTON SYMPHONY MATINEE.

A Pleasing and Popular Concert in Carnegie Hall Yesterday.

The Boston Symphony Orchestra played for the second time this week in Carnegie Hall yesterday afternoon. It was a pleasing but by no means remarkable concert. Conductor Gericke built his programme with the heavy artillery closing up the rear; Beethoven's fifth symphony ended the affair; Weber's Euryan the overture began it. In the middle he plumped that amazing convocation of other men's ideas —Massenet's Esclarmonde suite. This, with two arias sung by Miss Gertrude May Stein, made up a scheme if not notable for novelty, at least sound and enjoyable. At the previous concert the fact was noticeable that this orchestra of virtuosi had not yet limbered up after a long vacation. The wood wind when massed lacked the precision and purity to be expected from such artists; while the apathy of the general performance could not be overlooked. It seemed as if the Berlioz overture had exhausted the speed and fire of the organization. Yesterday the Weber overture was not so brilliantly delivered as the Berlioz "pastaccio," but it was sufficiently muscular to be inspiring, and better still, it did not absorb the dynamic energy of Mr. Gericke and his men. As to details, one may cavil at the hoarseness of the brass, particularly near the close. Weber is a pet composer of the conductor's and his interest in the music was gratifyingly felt.

The Esclarmonde suite is not a novelty in this city, having been heard under Seidl and others. It was announced on the programme as new at these concerts. As a composition it has all the distinguishing earmarks of being made to suit the popular taste. When Massenet brews his musical entertainments the wraith of Wagner is not afar. It looms up in the hollow and sonorous invocation; in company with Berlioz it hovers restlessly over the Magic Isle; and when the formal patterns of the great dead composer are not in evidence his rich coloring is utilized with—it must be confessed—an ear-tickling effect that speeds like a bullet to the public target. If Wagner fails our gifted Frenchman Raff comes at the beck of his versatile pen. The Pastoral—charmingly pired by M. Longy and his bosky oboe—and the Hunt, are Raffish in intention rather than strictly imitative. Massenet manufactured this suite out of his operatic snippets: at the best it is nothing if not panoramic. It was extremely well done by the band. Mr. Gericke mixes his colors well even if he does not accelerate one's pulse beat. To play innovations into the C minor symphony is the dear desire of most modern conductors. A memorable exception is this one. He is academic; he believes in saying the old things well rather than the new indifferently. But well enough is not good enough for the interpretation of this arch type of symphonic literature. Beethoven needs the big note and the big note was what we did not hear yesterday afternoon. There were smooth and decorative surfaces, mellifluousness, even breadth in the final allegro; but the swing, majesty and dramatic spirit were absent. For this reason the lovely song of the andante went begging. Too filed out were its phrases and the breath of poetry was not in it. No more familiar work is played to our audiences, yet no more remote work, remote and inaccessible, has ever been created. It has been given so often by the Boston Symphony Orchestra that from its "vasty deep" the spirits do not always answer Mr. Gericke's summons.

Miss Stein, a local mezzo-soprano, gave an unfamiliar air, "Traune Koenig," by Raff and Adriano's air, "Gerechter Gott," from "Rienzi." She sang with her accustomed intelligence and finish. The Raff music was undoubtedly warmed at the Bayreuth oven. It is pretty with a vague prettiness and some of it seemed too low for the singer. The phrase, "Mein Lieb," taxed her deeper notes. She was more successful with parts of the Wagner recitative and air, though missing the larger dramatic accent. The audience quite filled the hall and was not demonstrative.

New-York Daily Tribune.

SUNDAY, NOVEMBER 11, 1900.

An extremely interesting set of ballet pieces was brought forward as the central number in the scheme of the Boston Symphony Orchestra's concert yesterday afternoon. It is a composition by Jules Massenet and grew out of music originally written for "Esclarmonde," which, like so many French operas, had its little out lively day in Paris. The music is piquant, clever in invention and most ingeniously orchestrated, and the number made a delightful impression. The concert began with the overture to "Euryanthe" and closed with Beethoven's Fifth Symphony, in the reading of which there was little to admire, the pleasure which the performance gave coming chiefly from the exquisite tone of the band and the precision of its playing. Eloquent, picturesque, suggestive, inspiriting, Mr. Gericke's interpretation of this masterpiece is not; but illuminative of its textual contents. Miss Gertrude May Stein sang Raff's "Der Traum König und Sein Lieb" and Adriano's air from Wagner's "Rienzi," which has earned a few years' rest. Miss Stein sang, as she always does, very well indeed.

Last night in Mendelssohn Hall the Kneisel Quartet assisted Miss Florence Gale in giving a concert of chamber music. There was an air of seriousness about the programme not often observable in concerts whose design is primarily to exploit a pianoforte player, and an air of gentleness and kindness prevailed among the listeners; so the affair passed off amiably. Miss Gale, who is a pupil of Leschetizky, played Mendelssohn's Trio in D minor with Messrs. Kneisel and Schroeder, and Schumann's Quintet with Mr. Kneisel and his three companions, and was also heard in four solos—Schumann's Novelette, Op. 21, No. 8; Tschaikowsky's Romance in A flat, Op. 5; Liszt's D flat study, and Mosskowski's "Zur Guitarre," the last given on a recall. Her style of playing is marked by clearness, rhythmical incisiveness and robustness of tone, but deficient in sentiment and poetry.

The Music Committee of the Deutscher Liederkranz has instituted a series of chamber music concerts, the first of which will be given in the hall of the club this afternoon. The performers will be Richard Arnold, Hermann Kuehn and John Sparger, violins; Carl Binhak, viola; Leo Taussig, violoncello, and August Kalkhof, double bass, and the programme will consist of Beethoven's Quartet, Op. 18, No. 4; Wuerst's Russian suite (sextet), Henri Hartog's "Bonheur" (sextet) and Tschaikowsky's Serenade, Op. 48.

The World.

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SUNDAY, NOVEMBER 11, 1900.

It is so seldom that one is called upon to express dissatisfaction with a musical performance by the Boston Symphony Orchestra that the words drop reluctantly from the point of the pen. Still, the truth demands the record of the fact that Mr. Gericke's reading of the Dvorak "New World" symphony seemed as if inspired by hostility. It can be understood that the Bohemian composer's notion of reflecting in this work in an idealized manner certain fixed national musical forms and idioms would escape a conductor who has never been susceptible to the influences of his American environment. But there is no explanation for the perversion of elementary indications of tempo. Mr. Gericke may not be familiar with the exact rhythmic twist of the so-called "snap," but he can not be ignorant of the fact that "largo" and "andante" are not interchangeable terms. As played on Thursday evening the symphony was robbed of all its charm and poetry.

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NEW YORK HERALD, SU NOVEMBER 11, 1900.

The Boston Symphony Orchestra gave an afternoon concert at Carnegie Hall yesterday, playing among other works, under Wilhelm Gericke's direction, selections from Massenet's "Esclarmonde" and Beethoven's Fifth Symphony. The orchestra and the soloist, Miss Gertrude May Stein, who sang selections by Raff and Wagner, were much applauded.

The Sun.

FRIDAY, NOVEMBER 9, 1900.

BOSTON SYMPHONY ORCHESTRA.

Ernst Von Dohnanyi's Concerto Heard for the First Time Here.

The Boston Symphony Orchestra, which has come to occupy such a high place in the affections of New York music lovers, gave the first concert of its present season last night at Carnegie Hall. The Boston players are now nearly as much at home here as in the city which claims them. In the regrettable absense of any comparable orchestra of its own the local public has elected to bestow its patronage liberally on the visiting musicians.

The programme last night included the "Roman Carnival" overture by Berlioz, Ernst von Dohnanyi's concerto for piano in E minor, opus 5; Carl Goldmark's Scherzo in A minor, and Antonin Dvorak's Fifth Symphony, in E minor, commonly called "From the New World." M. Dohnanyi was the soloist in his own composition. It was the novelty of the programme and attracted particular attention through the composer's performance.

The history of the work is already more or less familiar. It received the prize in a competition organized by a firm of Viennese piano makers in 1898 when the jury, which was to pass on the merits of the work, included besides Wilhelm Gericke, the conductor last night, MM. Epstein, Gruenfeld, Leschetizy and Rosenthal. Although M. Dohnanyi submitted his concerto in an unfinished condition it won the first prize over the seventy-one works submitted. It has been played by the composer already in Vienna, London and Berlin. It is a highly pretentious work and moreover a long one, as it occupies nearly three-quarters of an hour in performance. It is modern in form and the piano is not always kept a solo instrument, but becomes at times a part of the orchestra. The concerto is an extremely interesting work, although the composer's ambitions have at times been too much for his present power of achievement. He shows a mastery of the orchestra and his efforts to combine the styles of two composers were evident frequently; for, like many young composers, M. Dohnanyi has not yet formed his own style, although his natural talents as they were shown in the concerto are likely to develop until his own individuality is more strongly stamped on his work. The composition bore in other particulars marks of the young musician's work. The effort to accomplish a great effect was frequently obvious and there were at times greater evidence of study than spontaneity or inspiration. The success of the work with the audience was undoubted. M. Dohnanyi was repeatedly recalled. His own performance was brilliant and the orchestra played in this number, as in all others, with faultless skill, which is characteristic of the organization.

Another novelty last night was Goldmark's "Scherzo," which has not been heard here before. The name is used by the composer in its literal sense to mean "a joke" and not in its musical significance. The work had the orchestral splendor which is always to be expected of the composer and its character was at times distinctly suggestive of Mendelssohn. It proved to be an agreeable composition rather popular than classical in its nature and without striking originality. The playing of the orchestra in this selection as well as in the Berlioz overture and the Dvorak symphony, was as remarkable as ever for its beauty of tone, precision, finish and elegance.

The organization has been truthfully called a "virtuoso" orchestra and it has never lost its right to that title.

The Evening Post.

New York, Friday, Nov. 9, 1900.

Boston Symphony Orchestra.

There are few bands in the world equal in make-up and training to the Boston Symphony Orchestra; yet its opening concert last night at Carnegie Hall was a bore from beginning to end, owing partly to the programme, partly to the manner of its interpretation. The soloist, Mr. Dohnanyi, played his own concerto in E minor, opus 5, concerning which so much has been heard because at a competition in Vienna it won the prize of $800 over more than seventy rivals. While listening to it, one could not but recall Voltaire's sneer at the optimism of Leibnitz: "If this is the best of all possible worlds, what must the others be?" If the Viennese judges (Mr. Gericke was one of them) found this the best concerto submitted to them from all the countries of Europe, then the creative musical impulse must be at a low ebb in those countries.

For an opus 5 it is indeed very well written, revealing in every movement the fact that the composer has mastered the rules of harmony and counterpoint, and the art of orchestration, as taught at the conservatories. But of creativeness there is not a trace. There are themes, to be sure, for without themes one cannot write any music; but themes are not necessarily ideas. "How do you do?" and "There is a cold wave coming from the west" are themes, but not ideas. Mr. Dohnanyi's concerto—like 95 per cent. of all music written—consists of strings of such platitudes, and, as it lasts forty-five minutes, it becomes most wearisome long before the end. Mr. Dohnanyi has now learned how to write music. The next thing for him to learn is a number of "Don'ts," and among these the most important is, "Don't compose unless you have something new to say." It is needless to add that the young composer played his concerto with dash and enthusiasm; yet, for a Hungarian, he seemed remarkably Teutonic. He will be heard to better advantage at his Mendelssohn Hall recitals on November 14 and 17.

It has often been remarked in this journal that Mr. Gericke, and the Bostonians in general, show a strange fondness for Berlioz, the emptiest of all orchestral writers. The reason doubtless lies in the fact that Berlioz gives this admirably drilled orchestra a good chance to show off its virtuosity. It has also been observed repeatedly in this journal that Mr. Gericke habitually gives Manhattan less interesting programmes than any other city or borough, including Brooklyn. Brooklyn to-night will hear the charming ballet music and entr'acte from Schubert's "Rosamunde." This was also on the Carnegie Hall programme, but a few days ago it was announced that a scherzo (A major, opus 45), by Goldmark, would be substituted for it. Why? Mr. Gericke is an excellent Schubert conductor, and the "Rosamunde" selection would no doubt have been enjoyed, whereas the Goldmark Scherzo proved to be singularly dry and uninteresting—void of ideas, and quite unworthy of the composer of the "Queen of Sheba."

In both the Berlioz and the Goldmark numbers the Boston orchestra displayed its best qualities. Not so in the final number on the programme Dvorák's superb "New World" symphony. Here there was a strange lack of that delicious euphony characteristic of Dvorák, while the phrasing was often slovenly and unintelligent. The orchestra was less to blame for this than the conductor, who showed a strange lack of sympathy with and understanding of this work. To be sure we shall never again hear such an inspired and stirring performance of this great work as that which the Philharmonic Orchestra give under Anton Seidl's bâton in presence of the composer. That was an event to be remembered a lifetime. The audience was stirred to intense enthusiasm, and during the slow movement tears were in many eyes. Last evening this same symphony scored barely a *succès d'estime*. It was played coarsely in the allegro movements and the scherzo, while the execution of the slow movement can only be called murder in the first degree. Mr. Gericke took it at least 40 per cent. too fast, though it is marked largo, which is defined as "the slowest of all tempo indications"; while in the C sharp minor section, which is marked *un poco più mosso*, the conductor retarded the pace! Dvorák's largo is one of the saddest pieces ever written. Those who knew the composer intimately during his sojourn in New York are aware that he was not happy here; he longed for his native Bohemia, and this slow movement was an expression of his *Heimweh*. Mr. Gericke's tempo and abrupt staccato phrasing (in place of the legatissimo called for) deprived it of all poetry, all expressiveness, all its dolorous sweetness and tender longing. How truly Richard Wagner observed that the art of conducting consists chiefly in the instinct for the right tempo, because, as he explained, he proves by his choice of the tempo whether he does or does not understand the piece, and is thus otherwise able to interpret it.

Boston Journal.

SUNDAY, NOVEMBER 11, 1900.

Mr. H. T. Finck wrote as follows in the New York Evening Post of Nov. 9 about Dohnányi's piano concerto which was performed in that city the night before at a concert of the Boston Symphony Orchestra:

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Mr. Finck found Goldmark's Scherzo "singularly dry and uninteresting—void of ideas, and quite unworthy of the composer of 'The Queen of Sheba.'" And he described the phrasing in the performance of Dvorák's Congo-American symphony as "often slovenly and unintelligent. The orchestra was less to blame for this than the conductor, who showed a strange lack of sympathy with and understanding of this work. * * * Last evening this same symphony scored barely a succès d'estime. It was played coarsely in the allegro movements and the scherzo, while the execution of the slow movement can only be called murder in the first degree. Mr. Gericke took it at least 40 per cent. too fast, though it is marked largo, which is defined as "the slowest of all tempo indications"; while in the C sharp minor section, which is marked un poco piu mosso, the conductor retarded the pace! Dvorák's largo is one of the saddest pieces ever written. * * * Mr. Gericke's tempo and abrupt staccato phrasing (in place of the legatissimo called for) deprived it of all poetry, all expressiveness, all its dolorous sweetness and tender longing. How truly Richard Wagner observed that the art of conducting consists chiefly in the instinct for the right tempo, because, as he explained, he proves by his choice of the tempo whether he does or does not understand the piece, and is thus otherwise able to interpret it."

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[43]

FASHION STUDIES IN SYMPHONY HALL.

Possibilities of Artistic Gowning Revealed at the Friday Afternoon Rehearsals at the New Temple of Music.

AT no other matinee in town is there a better opportunity to study fashion than at the Friday afternoon rehearsals in Symphony Hall. That is where one gets such good ideas on how to wear one's clothes well. And the possibilities for artistic gowning in this house has probably never occurred to the throng of handsome women who will occupy their seats regularly throughout the season. That coloring, Pompeiian red on the aisles and the deep pastel green leather on the chairs has a tendency to throw into relief the costumes donned on these occasions.

It is the one place of entertainment where hats can be worn, and from an excellent point of vantage last week I studied the fashionable throng as it swept down the long aisles. It is safe to say that two-thirds of the women in the house were clad in cloth coats and skirts in black, Oxford gray or dark blue. Every woman removed her coat immediately she found her place, and revealed her stunning separate bodice of white or one in the palest tints of blue, yellow or green.

A few there were in handsome toilets of veiling, cashmere and crepe de chine, decorated with rich ecru lace and effective touches of black velvet. It is needless to say that these young women and girls invariably affected the long, loose-backed raglans in Oxford gray or the light covert newmarkets as outside wraps, and wore handsome millinery creations.

And speaking of hats what an opportunity for smart head coverings there is at these rehearsals. In the centre of the house there sat a well set up brunette, who wore a gown of beige cloth, that fascinating light tan shade. The skirt was built in three tiers, all shaped flounces. This model is no end becoming to slight women. The bodice was snug in fit and without ornamentation save a rounded guimpe effect of white cloth embroidered in gold thread and a high choker done in the same embroidered cloths. Her hat was a low crushed affair of vivid cerise, canted well up on one side, with happy effect, which lent an amount of dash to her ensemble.

Nearby sat a picturesque looking young woman who wore one of the new white Louisine bodices, built very like a shirtwaist, with clusters of tucks forming a V in front and decorated through its centre with a row of dull gold buttons.

The odd feature which distinguished this waist from many others in that vicinity was that it buttoned fetchingly down the back with dull gold buttons. Her choker was of white panne velvet latticed at its base with narrow cloth of gold bands and a most enchanting picture hat drooping low over her piquante face, its soft pale blue chiffon lines encircled with a drooping white plume completed a picture that few in that vast audience noticed, so rapt was their attention on the performance of the artist at the piano.

Another bodice, showing the season's modish touches, was well worn by a chic young woman who sat in a balcony seat. It was in white taffeta with motifs of black chantilly lace appliqued and the material cut out beneath. It was built on a tight fitting lining apparently, though it was very much bloused all around. There was a broad fitted girdle decorated with stitching of black silk and black silk hand embroidered French knots. The sleeves were those wide at the elbow ones, with tight forearm undersleeves, and there were overhanging stitched caps over the shoulders. Her hat was a continental affair created from tucked taffeta, in a salmon pink tone, with a huge knot of sable its only decoration. It was tilted well over her brow just revealing the side parted coiffure.

All ultra smart women know how modish this over the face style of hat remains and that little fashion point, the jutting knot of fur or velvet is the hallmark of elegance. G. M. P.

Boston Transcript

WEDNESDAY, NOVEMBER 14, 1900

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BOSTON HOME JOURNAL

A PAPER OF TO-DAY

Vol. 56. SATURDAY, NOVEMBER 10, 1900. No. 45.

THE pale, anæmic Ernst von Donhanyi appeared in the dual role of composer and pianist at the third Symphony concert, and won a great amount of popular acclaim. This, I take it—and perhaps the wish is father to the thought—was due to his magnificent playing, which triumphed over every difficulty he had set for himself, rather than to any great virtue in his concerto. This work is a titanic blare, a confused mass of "heavy" effects of instrumentation, with no clear underlying idea and possessed of no special beauty or charm of any sort. As the work of a boy it is not to be jeered at—that is to be understood emphatically—yet it does not give any very definite promise.

The other features of the concert may be summed up in a very few words. The "Magic Flute" overture was played with all the grace in the world; there was considerable roughness displayed by the orchestra in Goldmark's scherzo, heard here for the first time, and of not much musical value, while the delightful Schumann symphony in C major received an interpretation that matched its own beauty perfectly.

And I trust it will not be considered trivial or flippant for me to add that the wild blasts from the Symphony Hall ventilators have been in a great measure tamed, and that one can now enjoy his music without the accompaniment of aconite pellets. For many these draughts have hitherto been a really serious matter, and their cessation is hailed with delight.

There will be no Symphony concert to-night, the orchestra having taken its departure to New York, there to show the denizens of the big town what instrumental music really is. But we shall not be entirely without concerts, for Mr. Felix Fox gives a pianoforte recital in Steinert this evening. Mr. Fox is one of the most poetic and accomplished of our resident players, and withal—this is the strange thing—entirely lacking in that conceit that makes the gorge rise at so many musicians.

What is there inherent in high musical ability that tend to give its possessor so vast an opinion of himself? In no other profession in the world, save one, can there be found such overweening self-sufficiency, such preposterous development of the stand-and-look-at-me sentiment. Nor is it at all retarded by the petting so many of the players receive from the leaders of society. There are men in the Symphony Orchestra to-day who cut dead on the street the acquaintances they used half a dozen years ago. I know of specific cases that ought to make their perpetrators red with shame whenever they are called to mind. Yet the gentlemen are entirely complacent and believe in their own greatness more implicitly every day.

An unseemly story is wafted over from Philadelphia, the purport of which is that one Riter Fitzgerald is there belaboring in print the Boston Symphony Orchestra. He does not deny that our band is a rather good specimen of its kind, but he alleges that the Quaker town does not need us any longer, because it now has a permanent orchestra of its own, conducted by a man named Fritz Scheel. "Go away, Boston Orchestra, we do not want you any longer," he shouts in elegant language. Whether Mr. Riter Fitzgerald is a huge joke or not is not quite evident at this distance, but in any event he should be frowned upon At this rate Philadelphia will soon be claiming to be the "musical centre of the United States," and then there will be a pretty row between that city and New York, which has already applied for a copyright on the phrase.

SYMPHONY CONCERT.

First of the Season Heard by Large Audience.

The nineteenth series of concerts in this city by the Boston Symphony Orchestra was opened in Infantry Hall last night. The arrangements this season are for a series of six concerts, instead of the eight given for several years past, and the popularity of this change, with the consequent reduction in the price of season tickets, was evidenced by the presence of the largest audience ever seen on an opening night.

There were many late-comers, as there seemed to be some confusion in regard to the hour of opening. The season tickets say 8 o'clock, while the programme books give the hour as 7:45 on one page and 8 on another. In spite of printer's errors, however, the concerts will begin at 7:45 this season, and patrons should govern themselves accordingly.

The programme was an interesting one upon the whole, although it contained no novelties. A new singer, Mme. Evta Kileski, was the soloist, who made a very favorable impression. The numbers were as follows:

Overture, "The Roman Carnival," Op. 9 ..... Hector Berlioz

Aria, "Dove Sono," from "Marriage of Figaro" ..... Wolfgang Amadeus Mozart

Ballet-Movement and Entr'acte from Rosamunde ..... Franz Schubert
I. Ballet: Andantino (G major).
II. Entr'acte: Andantino (B-flat major).

Aria, "Ocean, Thou Mighty Monster," from "Oberon" ..... Karl Maria von Weber

Symphony No. 5, in E minor, "From the New World," Op. 95 ..... Antonin Dvorak
I. Adagio (E minor). Allegro molto (E minor).
II. Largo (D-flat major).
III. Scherzo: Molto vivace (E minor).
IV. Allegro con fuoco (E minor).

The playing of these numbers by the orchestra was brilliant in the extreme, and marked by the precision and finish of detail which have been conspicuous features since conductor Gericke assumed control. It would be almost impossible to expect a more finished technical performance than that given Berlioz's picturesque "Roman Carnival." The music offers unusual opportunities for display. No one has ever excelled the great French composer in the writing of suggestive and interesting "programme music," or shown such intimate knowledge of effective instrumentation. It matters not with him whether the themes he handles are pregnant or trivial; before they leave his workshop they are adorned with such rainbow-colored orchestral millinery that one forgets to notice whether they be mere lay figures or real flesh and blood. The second instrumental number, consisting of two selections from Schubert's "Rosamunde" music, was also played in a most satisfactory fashion, some charming dynamic effects being brought out in the presentation of the dainty ballet.

Dvorak's "New World" symphony was chosen as the piece de resistance of the programme. As this much-talked-of work becomes more familiar through repeated hearings its made-to-order character becomes more fully revealed. It is perhaps not polite to look a gift horse in the mouth. Nevertheless, Dr. Dvorak's efforts on our behalf only serve to accentuate the belief that the American symphony will have to be written by an American, if it is ever written at all. The title, "From the New World," might as well have been "From the Carboniferous Period," for the typical themes are at least amphibian in character if not invertebrate. That the composer found them here is hardly sufficient to establish their nationality. The barbaric runes of slaves on the Southern plantations, handed down by tradition from their wild African ancestors, or evolved from their own rude musical instincts, are about as fit and appropriate to typify American life, character and genius, as is the "made in Germany" dress wherewith Dr. Dvorak has clothed them.

From a merely musical point of view the symphony has undeniable claims to recognition. The workmanship is that of a skilled hand; indeed, nothing less could be expected from the foremost of living composers. Yet even here the attempt to exploit the "typical" character of the symphony is too apparent. What need of so much twisting and turning of those exceptionally ugly and disjointed themes until they have run the gamut of every instrument in the orchestra? Does all this "damnable iteration" prove anything? These characteristics are more noticeable in the opening movement than elsewhere. The largo, having the least of them, is conspicuously the best of the four. In the two closing movements the composer at times forgets his "American" inspiration, and breaks out here and there in true Bohemian style. Truly, a composite, not to say cosmopolitan composition.

Mme. Evta Kileski, the soloist of the evening, gave much pleasure by her refined and artistic singing. Her voice is a true soprano, of beautiful quality and ample range, and her technical equipment is of the best. The Mozart aria was excellently suited to her voice and style, and a most satisfactory performance resulted. The great aria from Weber's "Oberon" requires a larger voice for its full effect, though here again the work of the singer was unexceptionable. Mme. Kileski was heartily applauded and recalled after both numbers.

The second concert of the series will be given on Wednesday evening, Dec. 19, at 7:45 sharp.

THE BOSTON SYMPHONY CONCERTS

The first concert of this season, and the 1,800th concert of the Boston Symphony Orchestra, was given in Carnegie Hall on Thursday evening of last week. The programme consisted of the "Carnival Romain" overture of Berlioz, an old favorite of this orchestra; a piano concerto in E minor by Ernst von Dohnanyi; a new scherzo in A major for orchestra by Carl Goldmark, and the well-known symphony of Antonio Dvorak, called "From the New World." The soloist, Mr. von Dohnanyi, and his composition, was the center of interest of the evening. This composition won last year a prize in Vienna, and this added somewhat to the enthusiasm with which its author was received at this, his second visit to this country. Great opoprtunity was given in this composition for technique, but the beautiful expression which was enjoyed so much last year in Mr. von Dohnanyi's recital, was absent in this performance. The second movement in this concerto was the most beautiful, the passionate, sweeping chords of the piano, being intensified by the deep throbbing of the pizzicati of the lower strings. The symphony was splendidly worked out, and the beautiful principal theme in the second movement was sung by the English horn over an harmonic accompaniment in the strings. It was an evening of glorious music, perfect under the control of Mr. Gericke, and enthusiastically received by a sympathetic audience, which will always remember with joy the last concert of the Boston orchestra's eighteenth century of entertainments.

The second concert, on Saturday afternoon, was as well attended, and the various numbers were received with equal enthusiasm and delight. The programme was composed of the overture to "Euryanthe," "Esclarmonde," Orchestra Suite, by Jules Massenet, and Beethoven's Fifth Symphony. Miss Gertrude May Stein was the soloist, and she sang Raff's "Der Traumkönig und Sein Lieb," and Adriane's Aria, from Wagner's "Rienzi," in her usual artistic and effective manner. The most interesting number of the afternoon was the central one, "Esclarmonde." This set of ballet pieces is not, properly speaking, made up of selections from the music of the opera of the same name. Massenet has simply taken parts of scenes from the opera and developed them as concert music for orchestra. The result is a delightfully brilliant composition, and it was played with a precision and beauty of tone that was admirable. Especially charming was the second movement, "L'Ile Magique," in which mysterious, dreamy harmonies alternate with a brisk dance. The symphony was also played with the artistic intelligence and sympathetic feeling that has always characterized the performances of the orchestra. Once more it was made evident that the Boston Symphony Orchestra has no superior among organizations of the kind.

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Ballet-Movement and Entr'ace from Rosamunde ..... Franz Schubert
I. Ballet: Andantino (G major).
II. Entr'acte: Andantino (B-flat major).
Aria, "Ocean, Thou Mighty Monster," from "Oberon" ..... Karl Maria von Weber
Symphony No. 5, in E minor, "From the New World," Op. 95 ..... Antonin Dvorak
I. Adagio (E minor). Allegro molto (E minor).
II. Largo (D-flat major).
III. Scherzo: Molto vivace (E minor).
IV. Allegro con fuoco (E minor).

The playing of these numbers by the orchestra was brilliant in the extreme, and marked by the precision and finish of detail which have been conspicuous features since conductor Gericke assumed control. It would be almost impossible to expect a more finished technical performance than that given Berlioz's picturesque "Roman Carnival." The music offers unusual opportunities for display. No one has ever excelled the great French composer in the writing of suggestive and interesting "programme music," or shown such intimate knowledge of effective instrumentation. It matters not with him whether the themes he handles are pregnant or trivial; before they leave his workshop they are adorned with such rainbow-colored orchestral millinery that one forgets to notice whether they be mere lay figures or real flesh and blood. The second instrumental number, consisting of two selections from Schubert's "Rosamunde" music, was also played in a most satisfactory fashion, some charming dynamic effects being brought out in the presentation of the dainty ballet.

Dvorak's "New World" symphony was chosen as the piece de resistance of the programme. As this much-talked-of work becomes more familiar through repeated hearings its made-to-order character becomes more fully revealed. It is perhaps not polite to look a gift horse in the mouth. Nevertheless, Dr. Dvorak's efforts on our behalf only serve to accentuate the belief that the American symphony will have to be written by an American, if it is ever written at all. The title, "From the New World," might as well have been "From the Carboniferous Period," for the typical themes are at least amphibian in character if not invertebrate. That the composer found them here is hardly sufficient to establish their nationality. The barbaric runes of slaves on the Southern plantations, handed down by tradition from their wild African ancestors, or evolved from their own rude musical instincts, are about as fit and appropriate to typify American life, character and genius, as is the "made in Germany" dress wherewith Dr. Dvorak has clothed them.

From a merely musical point of view the symphony has undeniable claims to recognition. The workmanship is that of a skilled hand; indeed, nothing less could be expected from the foremost of living composers. Yet even here the attempt to exploit the "typical" character of the symphony is too apparent. What need of so much twisting and turning of those exceptionally ugly and disjointed themes until they have run the gamut of every instrument in the orchestra? Does all this "damnable iteration" prove anything? These characteristics are more noticeable in the opening movement than elsewhere. The largo, having the least of them, is conspicuously the best of the four. In the two closing movements the composer at times forgets his "American" inspiration, and breaks out here and there in true Bohemian style. Truly, a composite, not to say cosmopolitan composition.

Mme. Evta Kileski, the soloist of the evening, gave much pleasure by her refined and artistic singing. Her voice is a true soprano, of beautiful quality and ample range, and her technical equipment is of the best. The Mozart aria was excellently suited to her voice and style, and a most satisfactory performance resulted. The great aria from Weber's "Oberon" requires a larger voice for its full effect, though here again the work of the singer was unexceptionable. Mme. Kileski was heartily applauded and recalled after both numbers.

The second concert of the series will be given on Wednesday evening, Dec. 19, at 7:45 sharp.

THE HOME JOURNAL
November 15, 1900

THE BOSTON SYMPHONY CONCERTS

The first concert of this season, and the 1,800th concert of the Boston Symphony Orchestra, was given in Carnegie Hall on Thursday evening of last week. The programme consisted of the "Carnival Romain" overture of Berlioz, an old favorite of this orchestra; a piano concerto in E minor by Ernst von Dohnanyi; a new scherzo in A major for orchestra by Carl Goldmark, and the well-known symphony of Antonio Dvorak, called "From the New World." The soloist, Mr. von Dohnanyi, and his composition, was the center of interest of the evening. This composition won last year a prize in Vienna, and this added somewhat to the enthusiasm with which its author was received at this, his second visit to this country. Great opoprtunity was given in this composition for technique, but the beautiful expression which was enjoyed so much last year in Mr. von Dohnanyi's recital, was absent in this performance. The second movement in this concerto was the most beautiful, the passionate, sweeping chords of the piano, being intensified by the deep throbbing of the pizzicati of the lower strings. The symphony was splendidly worked out, and the beautiful principal theme in the second movement was sung by the English horn over an harmonic accompaniment in the strings. It was an evening of glorious music, perfect under the control of Mr. Gericke, and enthusiastically received by a sympathetic audience, which will always remember with joy the last concert of the Boston orchestra's eighteenth century of entertainments.

The second concert, on Saturday afternoon, was as well attended, and the various numbers were received with equal enthusiasm and delight. The programme was composed of the overture to "Euryanthe," "Esclarmonde," Orchestra Suite, by Jules Massenet, and Beethoven's Fifth Symphony. Miss Gertrude May Stein was the soloist, and she sang Raff's "Der Traumkönig und Sein Lieb," and Adriane's Aria, from Wagner's "Rienzi," in her usual artistic and effective manner. The most interesting number of the afternoon was the central one, "Esclarmonde." This set of ballet pieces is not, properly speaking, made up of selections from the music of the opera of the same name. Massenet has simply taken parts of scenes from the opera and developed them as concert music for orchestra. The result is a delightfully brilliant composition, and it was played with a precision and beauty of tone that was admirable. Especially charming was the second movement, "L'Ile Magique," in which mysterious, dreamy harmonies alternate with a brisk dance. The symphony was also played with the artistic intelligence and sympathetic feeling that has always characterized the performances of the orchestra. Once more it was made evident that the Boston Symphony Orchestra has no superior among organizations of the kind.

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SUNDAY, NOV. 18, 1900.

THE SYMPHONY CONCERT.

Rather Perfunctory Symphony of Haydn Given Last Night.

It Has a Frolicking Finale, However—Dreary Norwegian Folk Music and a Weary Concerto of Dvorak's Produced—The Former Is Blackly Pessimistic.

The Boston Symphony orchestra gave its fourth concert of the season in Symphony Hall, last evening, the programme being:

Symphony No. 5, in D major.....Haydn
Concerto for violin, op. 53.....Dvorak
Ballad on a Norwegian folk melody, op. 36.....J. Rontgen
Overture to "Tannhauser".....Wagner

Mr. T. Adamowski was the soloist. The symphony was given on this occasion for the first time at these concerts, and the concerto and the ballad were given for the first time in Boston.

The Haydn symphony is not among the most interesting of the composer's works in its class. It is lacking in the seeming spontaneity of inspiration that is so charmingly characteristic of Haydn in general, and, with the exception of a few moments in the slow movement, suggests that it was a perfunctory effort when his vein was not propitious. Toward the close of the slow movement there is an interesting solo treatment of the drums, very rare, indeed, before Beethoven had the happy thought of putting them to better use than that of mere noise making.

The free fantasia that opens the second part of the first movement is in Haydn's finest contrapuntal mood, but in the main the symphony is dull, despite the naively frolicking spirit of the finale. However, it would have been better placed after the long and wearisome concerto, and the sombre and dreary ballad, in which position it would not have seemed dull, but, instead, a burst of genial and enlivening sunshine through a veil of depressing gloom.

It may be reasonably imagined that Mr. Adamowski selected this uninspired rambling and vexatious concerto in order to avoid repeating one of the stock concertos that have done service so often at these concerts, but, unfortunately, any of the hackneyed pieces would have given more pleasure in the hearing than did this, to say nothing of the thanklessness of the task the artist set himself when he labored to overcome the difficulties of the work and to memorise it.

Mr. Adamowski is to be credited with a brilliant and fluent performance of the concerto, not always perfect in intonation, but admirable in its technique, and denoting still further the advance the artist steadily makes in the higher essentials of his art. He was received with cordial heartiness, vigorously and appreciatively applauded, and recalled twice with great acclaim.

The orchestration of the Rontgen ballad is remarkably rich, often immensely impressive, and always clear, able and effective. The composition moans almost unbrokenly from beginning to end, and its brief themes are turned over and over in almost every possible way without giving any relief to their melodic monotony of effect. Perhaps Mr. Rontgen meant to produce this very result and its attendant impression, in which case he is to be congratulated on his perfect success, in addition to a warm recognition of his really fine orchestration.

But ballads on Norwegian folk melodies, if they are all of the same description as this, are luxuries to be indulged in sparingly, unless one has a very pronounced taste for such things and can snap one's fingers defiantly at all possible chances of a lapse into incurable and morbid pessimism.

The programme for the next concert is, "Idyllic" Symphony, F. Cowen, first time; Petite Suite, Bizet; Symphony No. 1 in G-minor, Brahms. There is to be no soloist on this occasion.

At the Symphony rencarsal on Friday, with Mr. Timothee Adamowski as the soloist there was a full and appreciative house. Mr. Adamowski was heartily recalled after his splendid playing of the Dvorak concerto. Among those there were noted: Mr. Augustus N. Rantoul, Mr. and Mrs. William Bassett, Mrs. Hall Curtis, Mrs. Ezra J. Trull, Mrs. J. A. Baldwin, Miss Baldwin, Mrs. John B. Osborn, Mrs. William Hooper, Miss Ames, Mrs. C. R. Hayden, Mrs. Hasbrouck and Mr. Francis Shaw Sturgis.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 18, 1900.

FOURTH SYMPHONY CONCERT

The fourth concert of the Boston Symphony Orchestra was given last evening in the Symphony Hall. Mr. T. Adamowski, violinist, was the soloist, and the programme included Haydn's Symphony No. 5 (first time at these concerts); Dvorak's violin concerto in A-minor, op. 53 (first time at these concerts); an orchestra ballad by Julius Rortgen (also first time), and Wagner's "Tannhauser" overture.

All the selections proved to uninteresting. The "Tannhauser" overture was all that saved the concert from being one of the dullest in the history of this orchestra, although the playing was up to the usual high standard. Mr. Adamowski played superbly, though his selection was hardly the kind to show his abilities to the best advantage.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, NOV. 19, 1900.

It was rather a dull programme, that of Saturday night, with nothing in any of its numbers to inspire enthusiasm until its end, when the pent-up energy of the orchestra, which had been repressed almost entirely until this point, burst forth in a performance of the "Tannhaeuser" overture, that was electrifying.

The Haydn symphony in D major, No. 5 of the Breitkopf & Haertel edition, is about the most placid of the "English Symphonies" which Haydn wrote so glibly to Salamon's order. The first movement has some interesting development of a short figure, in a clear contrapuntal style that might be a lesson to those moderns who use up all the musical dissonances in their "devil-opements". But apart from this there was nothing exciting in the piece, or interesting either.

The suavity of the slow movement was of that order of Chesterfieldian conventionality which Haydn uses in his scenes in the Garden of Eden when his kid-gloved Adam and Eve pay polite compliments to each other. One mild little joke was present in the Largo; the orchestra was hushed into gentle purlings, the flute heaved a sigh that faded away into silence; then followed a pause, and when one began to wonder how matters would begin again, there came a comical grunt upon the bassoon in deepest register; a jest not altogether unlike Haydn's practical joke with the kettle-drum in the "Surprise Symphony". But the whole work could only awaken a languid interest, such as one might display at the reading of a Richardson novel,—like "Clarissa Harlowe", or "Sir Charles Grandison", it belongs to the past.

But the novelties that followed afforded no change; indeed the dullness of the present, as represented by Dvorak's Violin Concerto in A minor, (which was performed for the first,—and probably last—time in Boston, on this occasion) fully balanced the tepid effects of Haydn, with the added defect that here there was incoherency in place of the crystal clearness of the older composer. One might as well endeavor to find a consecutive plot in Webster's Dictionary as look for logical sequence or coherency in this work; the orchestra and the solo violin interrupted each other with short phrases and with garrulous embellishments, like two tipsy boon-companions, but all the vociferous conversation seemed meaningless or inconsequential. This is a most severe statement to make of a composer who has done such great work as Dvorak, but it is evident that the Bohemian Homer nodded here.

The second movement made some amends. It was linked to the first movement (rather an unusual proceeding, for the slow movement is generally joined to the finale in concerto, if not standing alone) and it had something of that Slavonic melancholy which is almost always impressive. Mr. Adamowski, who was the soloist, made the most of his opportunities here, and his breadth of tone and sympathetic quality deserve much commendation. A dashing Rondo, still somewhat incoherent, ended the work. There was some attractive orchestration here, particularly a bassoon passage that seemed to be taken bodily from Beethoven's eighth symphony.

Whether the audience liked the work or not, they certainly liked the violinist, and recalled Mr. Adamowski with great fervor.

Now followed Roentgen's "Ballad on a Norwegian Folk-melody," also for the first time in Boston. It shone by comparison with the spasmodic violin concerto, but it had no particular Roentgen rays of its own. What it said has already been said many times in a more vigorous manner by Grieg; and even Cowen has done more justice to the pensive sadness of the North, in his "Scandinavian Symphony." Yet here one could at least grasp the thread of the musical discourse, and there were points of orchestration that deserved commendation, particularly the use of the deepest wind-instruments. If not as strong as "Norske Ponsk" the work was at least musicianly, and worth a single hearing, even if we must keep a few numbers by Richard Strauss or a St. Saens symphony waiting.

But this concert, like a wasp, had all its fire in its end; how all the foregoing shrivelled up when the "Tannhaeuser" overture was played! And the musicians played it as if they knew that they had reached a higher plateau in the domain of music. The whole work went as if inspired, and one involuntarily exclaimed (as Beethoven did about Handel) —"Das ist das Wahre!" The audience showed at once that it understood the situation, and something near to an encore was achieved in the tumultuous applause at the close of the concert.

One swallow does not make a summer; one noble number does not constitute a symphony programme; a demand for a more interesting programme than such a one as was presented at this concert ought not to seem audacious. We have ever been recognizant of the great debt we owe to the orchestra and to its great conductor; a little more zeal and care in the arrangement of programmes might even increase that debt. The mere statement that one or two novelties are upon a programme is not enough; the character of these novelties might be more carefully sifted. In this respect Chicago is somewhat ahead of Boston, and Theodore Thomas has taught all the world what breadth of view and catholicity of taste in programme-making mean.

Louis C. Elson.

Boston Journal.
SUNDAY, NOVEMBER 18, 1900.

SYMPHONY CONCERT.

Two Novelties—A Violin Concerto Composed by Dvorak and Played by Mr. Adamowski and a Ballade by Roentgen.

(By Philip Hale.)

The program of the fourth Symphony concert, which was given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Symphony No. 5, in D major....Josef Haydn
Concerto for Violin, in A minor, op. 53.....Dvorak
I. Allegro ma non troppe (A minor)....4-4
II. Adagio ma non troppe F major).....3-8
III. Finale: Allegro giocoso, ma non troppo (A major).....3-8
Ballad on a Norwegian Folk-Melody, op. 36.....Roentgen
Overture to "Tannhaeuser".....Wagner

Our novelties come late—so late. Dvorák's violin concerto is at least fifteen years old. I believe it was first played by Ondricek, and it was he who introduced it in London in 1896. Halir played it in Berlin in 1891 and Max Bendix in Chicago that same year. Maud Powell played it in New York in 1893—by the way, is not this admirable violinist to appear at a Symphony concert this season?

The program stated that the concerto was played last night for the first time in Boston. It was played by Bernhard Listemann with piano accompaniment Jan. 9, 1893.

And now that we have heard it with orchestral accompaniment, what is to be said except that it is not worth a performance? There are a few pleasant passages in the adagio that lull and soothe, and occasionally there are charming effects of orchestration, but the work as a whole is rambling and uninspired, and the finale is frankly vulgar. We might not be surprised at Dvorák's failure if this concerto were one of the very latest works, but it followed some characteristic pieces and it preceded the "Stabat Mater," "The Spectre's Bride" and some delightful chamber music. In this concerto the composer is garrulous; he chatters and he dozes, and then he wakes with a start and begins to chatter again without the remembrance of where he left off. Mr. Adamowski was becomingly sweet and sympathetic in the adagio. His performance, as an exhibition of technic and authority, did not reach the high standard he set for himself last season. And why in the world did he choose Dvorák's concerto?

Roentgen's Ballad on a Norwegian Folk-Melody was played for the first time in Boston. It is about four years old, and Theodore Thomas brought it out in Chicago in 1896. Roentgen is of a Dutch family and he lives now at Amsterdam. The Ballad is a curious composition, pretentious at times in the choice of harmonies, now strongly reminiscent of the Grieg of the piano concerto, and now almost repulsive in ugliness of orchestration. At the same time it shone by contrast with Dvorák's concerto. There were at least hints at a definite mood, and if the mood was that of Grieg it was not therefore displeasing. But, considered by itself, the Ballad seemed rambling and ineffective.

The choice of the Haydn symphony was not a happy one. The second movement is of worth, but the others are perfunctory music such as Haydn with his facility could spin out day after day. The "cheerfulness" of which conservative critics and hearers are never weary of speaking is in this instance the cheerfulness of formalism. Haydn's little points in this symphony are carefully prepared, even when he is apparently most childlike; and he is deliberatively naive.

And so it must be said that the concert as a whole was neither impressive no exhilarating. There was one, just one composition of flesh and blood—the "Tannhaeuser" overture.

Boston Sunday Globe.
SUNDAY, NOV. 18, 1900.

T. Adamowski Soloist at the Symphony Concert.

The fourth of this season's concerts by the Boston symphony orchestra received the customary patronage of audiences limited in size only by the capacity of Symphony hall. The audience at the Friday afternoon rehearsal was even more largely feminine than usual, doubtless because Mr Timothee Adamowski was to be the soloist. Whatever may be the opinion among musicians regarding Mr Adamowski's ability as a violinist, there is thorough unanimity as to his personal popularity in society and with the fair sex generally.

The program of the concert was as follows: Josef Haydn, Symphony No. 5, in D major; Antonin Dvorak, concerto for violin, in A minor, op 53; Julius Rontgen, ballad on a Norwegian Folk-Melody, op 36; Richard Wagner, overture to "Tannhauser."

Director Gericke has not often presented so many novelties on one occasion. With the exception of the "Tannhauser" overture none of the selections had before been played by the Boston symphony orchestra. The Haydn symphony, while by no means entitled to rank among its composer's greatest works, deserves more attention than has been granted here, and Mr Gericke is to be commended for giving it a place on his programs.

The symphony is severely classical, and the themes, not overabundant in melody, are developed without much elaboration and along conventional lines. Rather the most graceful theme of the composition is found in the second movement, the third movement is also pleasing because of the graceful treatment of the menuetto, and in the trio there are some odd and interesting tonal effects. The finale is a contra-dance ronda, of which Haydn has often given evidence of fondness. Mr Gericke's reading was thoroughly in accord with the spirit of the work.

The performance of the violin concerto was naturally the most interesting feature of the program. It is a long and very elaborately developed work, rather too exacting on attention at times because of reiteration of academic themes, but at other moments delightful in flowing melody and brilliantly contrasted tonal effects. The solo violin is given due prominence, and there is no lack of showy and difficult passages to display the virtuosity of the performer, but the orchestral accompaniment is uncommonly heavy and elaborate. Dvorak's scholarly musicianship is constantly in evidence, and he makes no concession to popular taste.

Mr Adamowski's performance was thoroughly creditable. He played with good expression, grace and finish, readily meeting all demands in matters of technique and otherwise fulfilling the expectations of his admirers, who applauded him with great enthusiasm.

The performance of Rontgen's "Ballad on a Norwegian Folk-Melody" was received with only mild expressions of approval. It was chiefly interesting as an evidence of how thoroughly unmelodious a Norwegian melody can be and because of some bizarre effects in the instrumentation. The familiar "Tannhauser" overture was played by the orchestra with accustomed spirit and thoroughness of effect.

The program for the next Symphony concert will be as follows: Idyllic Symphony in E major, No. 6, Frederic Cowen; Petite Suite, "Jeux d'Enfants," Bizet; Symphony No. 1, in C minor, Brahms.

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[45]

THE SUN, SUNDAY,
OCTOBER 28, 1900.

PLANNING A MUSIC HALL.

ACOUSTIC SCIENCE APPLIED TO BOSTON'S NEW AUDITORIUM.

The First Building Whose Hearing Qualities Were Known With Certainty in Advance—Work of a Harvard Professor—Interesting Use of Scientific Investigation.

BOSTON, Oct. 27.—The new Symphony Hall, which is to be the home of the Boston Symphony Orchestra, is perhaps the first building ever erected, either in this country or abroad, whose acoustic properties were not, during the planning and construction, very largely a matter of mere guesswork. Long before the walls were up it was known with great accuracy what the acoustic qualities of the auditorium were to be, and the architects proceeded with their work in entire confidence that the acoustic principles to which they were adapting their plans were scientifically sure.

This certainty on a point so long considered almost hopelessly uncertain was due to the investigations of Wallace C. Sabine, assistant professor of physics at Harvard University, who has been engaged in studying the subject of architectural acoustics since 1895, when he was asked by the Harvard Corporation to remedy the acoustic defects of a college lecture room. Preliminary study of the problems involved led to a complete examination of the whole subject, culminating in the notable work done on the new Symphony Hall.

It has been a popular impression for a long time that acoustics practically applied was nearly if not quite a hopeless problem. People have seen a hall which was acoustically good, copied, as they imagined, exactly, with a result which was a total failure, and very naturally, perhaps, they have come to believe that the whole subject was beyond control. Books on acoustics abound in inconsistencies. One writer says that the dimensions of a perfect music hall should be as 2 to 3 to 5; a second, as 1 to 1 to 2; and another, as 2 to 3 to 4. The whole matter, popularly and scientifically alike, has been in a state of confusion.

But as a matter of fact the difficulty has been a lack of study and therefore of understanding of the various details that influence the acoustic properties of a public hall, and this lack the Harvard investigations have gone far to supply. It is now known that the acoustic quality of one hall will be exactly duplicated by that of another if the second is built exactly like the first, only the model must be followed in every way, in material, proportion and arrangement. Nothing can be varied, even the slightest detail, without varying the acoustics also.

Of course, it is almost impossible to make one hall a mere facsimile of another. New methods of construction or ventilation, a thousand details, in a word, will cause a greater or less variation. But it is now possible to calculate the effect of all these changes, and by making still other compensating changes to retain the special values of any auditorium that one may have chosen to take as a model for good hearing.

Symphony Hall is a case in point. The architects, McKim, Mead & White of New York, at first prepared plans for a building along classical lines, and Mr. McKim visited Europe for the purpose of consulting with scientific authorities in France and Germany. It was decided finally that a Greek theatre as a music hall would be too dangerous an experiment in acoustics; and it was first decided by the committee to follow the general proportions and arrangement of a well-known auditorium the Gewandhaus, in Leipsic. But the seating capacity of this hall, only about 1,500, was too small, and the plan had to be abandoned. The new hall with its two galleries, its stage recess, its sloping floor, and above all its increased seating capacity, is a copy of the old hall only in certain acoustical results, not in the architectural means by which these results were attained. The Boston hall contains about 175,000 cubic feet more than the one in Germany; yet, owing to skilful reckoning and careful balancing, the reverberation of the former, as expressed in the formulas prepared at Harvard, is 2.31, against 2.30 for Leipsic.

The investigations at Harvard have embraced practically every detail of architectural acoustics, and have been carried on with a minuteness and a patience astonishing to the layman. Not only have the more obvious problems been studied, but calculations have been made to establish the acoustic differences between a room containing a small audience and the same room when completely filled; and something has even been done toward establishing the effect of plants when placed in an auditorium. The three essentials of a good music hall are, of course, fairly obvious: the sound from the stage should be sufficiently loud; the component parts of a complex sound must keep the proper balance of intensity; and a succession of sounds must come out distinctly, without confusion among themselves or from without. The problems arising on all these points have been carefully worked out, although the results of this study have not yet, in all cases, been fully tabulated.

In the important matter of reverberation, however, a most interesting statement has just been made, with particular reference, aside from the purely mathematical treatment of the subject, to the qualities which various objects have of absorbing sound. Sound is one form of energy, and can be changed into any other form. Usually it passes into heat. This process of decay, as it is called, is known as absorption; and sound is absorbed, more or less, by any substance with which it comes in contact.

Reverberation is sufficiently well understood. An echo is a special example of it, but the more general sort of reverberation is a confused mass of sounds, as it were, which, unlike an echo, is incapable of being analyzed into its various parts. Reverberation has spoiled many a public hall, but on the other hand a certain amount of it is not only not objectionable but actually desirable in a good music hall. In the ordinary theatre, where reverberation is reduced to the lowest practical limit, an orchestra like the Boston Symphony would sound muffled and dead as compared with a performance in a hall like its present home, where the committee, Mr. Gericke, demanded in order to obtain the best results that the architects should not eliminate the reverberation below a definite limit.

The use of various materials as absorbents of reverberation, therefore, and the calculation of the effect of each, is one of the most interesting problems of acoustics. The lecture room in Cambridge where the present experiments were begun was so exceedingly slow in absorbing sound that a word spoken in an ordinary tone of voice was audible five and a half seconds after it had been uttered. During this time even a very deliberate speaker would have uttered a dozen or more succeeding syllables. These successive enunciations were blended into a loud noise, through and above which it was necessary to distinguish the orderly progression of the speech. This could not be done across the room, and even near the platform the effort to listen for any length of time was wearisome. By bringing into this room some 1,500 cushions from the seats of Sanders Theatre, in Memorial Hall, and arranging them so as to expose the largest possible surface, the length of reverberation was reduced to 1.14 seconds—or about a fifth of what it had been before. The cushions had absorbed the rest of the reverberation.

In calculating absorption an open window is taken as the unit, since it makes no difference whether sound escapes into the open air or is transformed to heat in some substance, and an equal area of any other material is compared with this unit as a standard. The absorption of glass, for example, is thus expressed by the fraction .025, and of pine sheathing by .061. More curious are the figures for persons, or for an audience en masse. A woman absorbs more than a man for the reason that her dress offers a greater surface. For the same reason a person sitting in a scattered audience absorbs more than he would if he were one of a crowded audience. An audience is reckoned as a bounding surface, like a floor, in these calculations, and its area is measured in metres. Here is a table of comparative values:

Audience per metre	.96
Audience per person	.44
Isolated woman	.54
Isolated man	.48

To give still another example, a settee upholstered in hair and leather has a value of 1.10, while a plain settee of ash is only .039.

Without attempting to go into the other branches of this novel inquiry, it will be easy enough to see how the Harvard investigations have raised architectural acoustics to a position it never before held, and made it, as in the new Symphony Hall, a trustworthy science.

The Boston Symphony Orchestra has published as yet no definite announcement of its winter programme, but its unfamiliar numbers are to be made up, in all likelihood, from the following répertoire: Goldmark's scherzo, Op. 45; Rontgen's ballad on a Norwegian folksong; Cowen's "Idyllic" symphony, which is the composer's sixth in E; Nicode's symphonic variations; F. S. Converse, ballade (MS.), suggested by John Keate's "Endymion;" Rubl, symphony in D minor; Tschaikowsky, "Manfred," symphony in four scenes—"Manfred wandering amid the Alpine heights;" scherzo, "The Spirit of the Alps;" "A picture of the simple but prosperous life of the mountaineers;" "The subterranean palace of Arimane, with the death of Manfred;" Tschaikowsky, suite No. 2, Op. 53; Brull, overture to "Macbeth;" Saint-Saëns, symphony No. 3, with organ and piano; Van der Stucken, "William Ratcliffe;" symphony prologue, Glazounoff, ballet suite, "Raymond;" Bruckner, symphony in D minor, No. 3; Smetana, symphonic poems "Sarka" and "Aus Bohmischen Fluren und Hainen;" they were written in 1875 and are Nos. 2 and 3 of the cycle "Mein Vaterland;" Liszt, symphonic poem "Hunnenschlacht;" Howard A. Brockway, suite; Felix Weingartner, symphony in G major. The soloists at the New York concerts are to be Adele aus der Ohe, Gertrude Stein, Ernest von Dohnanyi, Leopold Godowsky, Franz Kneisel, Hugo, Beecher and Loeffler.

Boston Transcript
MONDAY, NOVEMBER 19, 1900

Symphony Hall: Boston Symphony Orchestra

The fourth symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Haydn: Symphony No. 5 (B. & H.), in D major.
(First time at these concerts.)
Dvorak: Concerto for Violin, in A minor, opus 53.
(First time in Boston.)
Julius Röntgen: Ballad on a Norwegian Folk-Melody, opus 36.
(First time in Boston.)
Wagner: Overture to "Tannhäuser."
Mr. Timothée Adamowski was the solo violinist.

Rather a dark programme! The Haydn symphony, which had not been heard here for over twenty years, turned out not to be one of the composer's most cheerful works. Here Haydn falls almost into the academic, possibly in aiming at grandeur. The whole composition, even to the Minuet, has a certain air of severity, of sternness; and this was emphasized rather than toned down by the performance. A composer's expression-marks are, to be sure, not to be trifled with; but it did seem to me on Saturday evening as if Haydn's indicated accents were insisted upon in a way that made for heaviness and monotony. Of course, when an accent returns on the first beat of successive measures, or on the first beat of alternate measures, it must be played accordingly; but must it necessarily be played with exactly the same force at each and every recurrence? Cannot some slight difference of emphasis be made? just enough to prevent four-measure periods being cut up into heavy two-measure or even one-measure periods? At this concert there was often a monotonous heaviness of accent in the playing that had something of the inexorable about it, and did not, to my mind, quite tally with the character of the symphony.

Dvorak's violin concerto does not sin on the side of over-sunniness, either. After a not very careful reading of the score, and very careful listening to the performance, I am left with the impression that the work is decidedly dull. It begins with as dour a scowl as that on the brow of the infant Napoleon; and does not get into much better humor until the finale, when it does begin to dance and sing and show—what an exceedingly sad business dancing in leaden sandals is. Upon the whole, what a peculiarly limited person Dr. Dvorak seems to be; some half-dozen of his compositions could evidently have been written by no one but a man of genius; but, when you get beyond that half-dozen or so, what a Sahara of dulness you find! For a man who really knows from personal experience what inspiration is, he makes about as poor a showing when at second-best as any composer in the whole list.

Mr. Adamowski played the concerto admirably, with adequate technique and all the enthusiasm which the composer seemed to lack. Every chance he got, notably in the slow movement, to make play with that poignant sweetness of expression of which he possesses the secret, he rose to the occasion manfully; he did wonders, too, in giving wings to the leaden dance-lilt of the finale, rising now and then to the pitch of true brilliancy in spite of all. He was rapturously applauded and twice recalled at the end; he amply deserved it!

So far, the concert, as I have said, had not been any too cheerful; but with the Röntgen ballad came a gloom so thick and black that you could not even see the coal-heavers which, you somehow felt, lined the horizon. Can this mood be natural to Mr. Röntgen, who is a Dutchman by descent and not racially given to the blues? Or did he deem it a dire duty to be as gloomy as possible when treating a Norwegian theme? Certainly this ballad of his opens vistas of abysses of low-spiritedness that are simply appalling; Lawrence Barrett's Hamlet, walking arm in arm at a funeral with Couldock's Stranger, would be cheerful in comparison. When a man gives evidence of being in such a state of mind, your first impulse is to tell him to take a pill; perhaps Mr. Röntgen's aim was to give a symphonic tone-picture of the universe before the invention of pills. Save for this preternatural, ultra-Tchaikovskian blueness, the piece is by no means uninteresting; the orchestration is masterly, and rather new in the commanding prominence it gives to the string tone, even in the most heavily scored passages; that piccolo-flute bat-whistling toward the end is quite a stroke of genius in its way; then, the composer may be said to carry through his black melancholy with a very firm and sure hand. In fine, the composition would be wondrously poetic and strong, did it not push atrabiliar gloom to the comical pitch. It was admirably read and played.

Then Lux facta est! Such a thrice-splendid performance of the "Tannhäuser" overture I cannot remember since I first listened to music. It was simply gorgeous!

The next programme is: Frederic Cowen, idyllic symphony in E major, No. 6 (first time in Boston); Bizet, petite suite, "Jeux d'Enfants"; Brahms, symphony No. 1, in C minor, opus 68. W. F. A.

Boston Transcript
SATURDAY, NOVEMBER 24, 1900

TO STOP PRESENT SPECULATION

New System of Admission to the Public Rehearsals of the Boston Symphony Orchestra to Go into Effect Next Week, to Remedy an Existing Evil

To stop speculation in the twenty-five-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra, in Symphony Hall, it has been found necessary by Charles A. Ellis, manager, and Frederic R. Comee, the assistant manager, to adopt a new plan. Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. Hereafter, on Fridays, at noon, the Huntington-avenue entrance only will be opened, and precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At half-past one, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served." No changing of places in the line will be allowed, and anyone leaving his or her place will forfeit it. No money will be changed at the door, and a quarter of a dollar piece will be the only coin accepted.

It may strike some people as singular that the management has been forced to adopt this new system because of the evil of speculation now existing. Not only have supposed-professional speculators been conspicuous this season among the crowd waiting to be admitted to these rehearsals, but well-dressed individuals who have not the look of making a regular business of selling tickets at a premium seem to have joined in the general desire to make capital of what was intended to be a public benefaction. The management easily could have sold at excellent premiums at auction every seat in the second balcony for these rehearsals, just as every seat for the evening performances is sold, but it was felt that, to such limited extent as accommodations in this part of Symphony Hall offered, the general public, unable to pay the prices at which are sold seats in other parts of the hall, might have at least some opportunity to gain admission. It seems hardly fair that individual speculators should profit by the unselfishness of the management in offering the second balcony seats to the public, hence the adoption of the new system.

The management of the Symphony Orchestra concerts make this announcement: "To stop speculation in the twenty-five-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra in Symphony Hall, it has been found necessary to adopt a new plan. Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington-avenue entrance only will be opened. Precisely five hundred and five (505) persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At half-past one, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, 'first come, first served.' No changing of places in the line will be allowed, and anyone leaving his place will forfeit it. No money will be changed at the door, and a quarter of a dollar will be the only coin accepted."

The soloist at the Symphony Concerts next week, Nov. 30 and Dec. 1, will be Mr. Harold Bauer, who comes to this country with a great reputation. He has toured through every country of Europe, awakening unvarying enthusiasm. He will appear in a recital on the afternoon of Dec. 8 in Steinert Hall.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 21, 1900

Dohnanyi's Double Triumph.

THE reappearance of Ernst von Dohnányi with the Boston Symphony Orchestra has been one round of magnificent successes. At every appearance he was more than enthusiastically received. His appearances in Boston and New York, where he played for the first time in this

ERNST VON DOHNANYI.

country his own piano concerto, was the scene of unusual demonstrations, his success with the audience being instantaneous. At each appearance he was recalled six and seven times. No less demonstrative were his appearances with the orchestra in Baltimore, Philadelphia and Brooklyn. The critics everywhere, without exception, were lavish in their praise of his playing. His concerto, too, came in for many worthy notices. The following are extracts from the opinions of the critics following his appearances with the Boston Symphony Orchestra:

That admirable virtuoso, Ernst Von Dohnányi, was welcomed as he deserved to be. He played like a young Apollo. He has the real material in him, and his individuality is wonderfully fascinating. He is the first pianist made known to the public since Paderewski who has whetted the musical appetite. He is a true artist, musical in organization, gifted with temperament and intelligence, already far advanced in self-control and competent to hold the attention of an audience at all times. Frequently he can move his hearers to a high pitch of excitement.—New York Times.

The pianist-composer, Ernst Von Dohnányi, is the most promising virtuoso who has been heard here since Paderewski made his first tour of conquest. He plays with dash, brilliancy and poetic feeling. His success with the audience was most pronounced.—New York Herald.

After the Symphony came Dohnányi, the great, who made such a wonderful impression last season by his piano performances. The concerto displays the young pianist in a most astounding manner as a veritable king of the keyboard.—Boston Advertiser.

Mr. Dohnányi's command of the keyboard is well nigh perfect, and it is difficult to believe that the force of technical accomplishments can go further. In his liquid runs and rippling trills he suggests the playing of Joseffy.—Philadelphia Telegraph.

THE ORCHESTRAL QUESTION.

EVERY effort to organize a Permanent Orchestra in New York has thus far failed, although the need of it is constantly felt, being emphasized at the very beginning of the season this year by the miserable playing of the temporary organization that accompanied Gabrilowitsch at his opening concert. All the talent, executive force and musicianship of Emil Paur could not bring about proper technical work through such an incompetent band, and adding to this the customary lack of rehearsal nothing better could have been expected, just as nothing worse could have been imagined. Those who heard the "Euryanthe" overture played by the Boston Symphony Orchestra here a few days before and then heard it at the Gabrilowitsch concert could form an estimate of differences that must have forced a blush of shame at the humiliation of orchestral music in New York city.

The causes of this degradation have been touched upon for years past and all of us interested in good music and its dissemination are acquainted with the facts that recurringly subject us to these intolerable performances. The question now is not the cause or causes, but What is New York going to do to emancipate itself from this bondage of inartistic, slovenly and incompetent orchestral work? How is this enormous community to be liberated from this enormous crime, for it is a crime to permit the present condition to prevail any longer?

An appeal to the public is useless; the people themselves will not come to the rescue because orchestras are not of interest to the masses, are not supported by them.

Musical institutions are not in condition to combine for such a purpose and many of them are at work at such cross purposes that co-operation is hopeless.

A subscription fund to be formed with the aid or support of music lovers cannot be collected because it requires an organized corps of paid canvassers to do this properly and that means ready capital to begin the work; there is no such initiative possible.

The only hope therefore rests in the public spirit of one of the wealthy citizens of this metropolis just as the Boston orchestra owes its inception and fortune to such a man, and unless such a philanthropist can be found in this community we must suffer the tortures to which all music lovers are doomed here under present orchestral conditions.

The victims are not only the music lovers but the orchestral players themselves. Many of them are sincere and true musicians who would welcome opportunities by means of which they could, with proper and sufficient rehearsals, advance in their art by participating in lofty and serene and dignified performances instead of the perfunctory and slipshod work characteristic of New York orchestral performances. As the case now stands even those who might be tempted to engage orchestras here for concert purposes must abandon their projects after having heard the actual din, noise and technical confusion that reigned at the Gabrilowitsch concert, which was given, as it had to be, with one rehearsal. What can Mr. Paur or any conductor accomplish with a heterogenous collection of players with one rehearsal?

As all orchestral projects will gradually be relinquished the New York orchestral player will find his artistic pursuit ruined, and he can then scramble for a place in a theatre orchestra or play at balls, receptions and restaurants. He is therefore a greater sufferer than the music lover himself in this hopeless state of orchestral chaos, which is destined to continue unless a man arises from among the wealthy to save us.

n Traveler

BY THE

307 Washington St.

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One novelty was offered at the fifth symphony concert last Saturday evening, a symphony by Mr. F. H. Cowen, given for the first time by this orchestra. Then there was a most delightful bit of filling in by Bizet, and last, but not least, Brahms' grand first symphony. To be more particular the programme was:

Symphony No. 6, "Idyllic".....F. H. Cowen
(First time in Boston.)
Little suite, Children's Games, op. 22.....Bizet
Symphony No. 1, in C minor, op. 68.....Brahms

While it is hardly just to pass judgment upon a symphony on its first hearing, it will have to be admitted that this work of Mr. Cowen contains little that can be called striking. Pleasing at times it most certainly is, particularly the horn passages at the opening of the second movement, and even in the third and fourth movements there are moments when one's ear is tickled, but that is all. It lacks clearness, and in scarcely a movement does it appear to convey any definite thought.

Doubly welcome, therefore, was the Bizet selection, with its charming sprightliness in every number, each telling clearly and crisply its own little story, perhaps a trifle light for a symphony programme, but none the less interesting on that account. As played by the orchestra it acted like a tonic upon the audience, thoroughly awakening them from the semi-indifferent state caused by the Cowen number. Mr. Gericke was most enthusiastically recalled.

Brahms at his best is what is claimed for this first symphony. One is most ready to admit the claim, after hearing the symphony interpreted by this orchestra. The playing, it seems almost needless to add, was well nigh faultless.

MONDAY, NO[illegible]

Symphony Hall: Boston Symphony Orchestra

The Boston Symphony Orchestra gave the fifth symphony concert in Symphony Hall on Saturday, the programme being as follows:

Cowen: Symphony No. 6, in E minor, "Idyllic." (First time in Boston.)
Bizet: Petite Suite, "Jeux d'Enfants," opus 22.
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Another of those delightful, satisfying concerts where the orchestra has it all to itself, and there are no aggressive solo people.

Cowen's "Idyllic" symphony was given for the first time in this city, and given as it stands in the published score—that is, without extenuating poetic scare-heads. When the work was first played from MS. in London (in 1897), it was a full-fledged piece of programme-music, with descriptive headings to all the four movements. It, or rather its descriptive purpose, was considerably laughed at at the time by captious critics. Indeed, the composer had gone somewhat beyond the ordinary limits of programme-headings, and pointed out his picturesque intentions with a definiteness that bordered on pathos. The third movement (Adagio), for instance, was to depict something like "Sunday afternoon's meditation on the morning's sermon"—a picture in which probably only the gifted Felicia Hemans could find poetic suggestions. One critic even went so far as to ask why Mr. Cowen had not taken up the challenge of what Berlioz would have called a desperate "atheist in expression"—to draw a vivid tone-picture of "an Englishman in Paris on a rainy day, who cannot speak French and has lost his umbrella." But, whether Cowen was thus laughed out of his first intention, or came to his better senses by himself, all these illuminative headings were omitted when the score came to be published, only the title "Idyllic" being retained, so that the work now stands as simply a piece of absolute music.

After a first hearing one finds the symphony—well, just what might have been expected of Frederic Hymen Cowen. A work showing considerable graceful inventiveness in thematic material, more modern in harmony than some of his earlier symphonies, abounding in charming effects of coloring, generally poetic and imaginative in mood, only now and then recalling the Kapellmeister; but lacking that indescribable something which holds a work firmly together and lifts it out of the second rank. The composer shows himself as adequate to about anything except an emergency; he talks on glibly, fancifully, charmingly up to the moment when you think he is going to say something important; and then he fails to say it! Decidedly the best movement of the four seems to me the second, Allegro scherzando; this has something of an air of totality about it, it holds together and is more than a mass of details. The other movements have much that is admirable in them, but seem full of holes. One wonders whether Mr. Cowen have not really outgrown the symphonic form, whether the warm blood in him would not fill another mould better, more naturally, with less need of academic force-pumps. The performance was excellent, and evidently gave one a sufficiently correct idea of the work.

Bizet's little suite is delightful and not, by turns. Now and then the composer seems to drop the nursery tone, and forget to be childlike; but when he preserves the child atmosphere in his music he is infinitely charming. That "Top" movement is a gem! The thing was very daintily and deftly played.

Brahms's C minor symphony seems greater and greater every time you hear it. Looking back over the symphonic production of the world since Beethoven, one begins to wonder whether this first symphony of Brahms be not really—as it was called in 1876 by some apparently foolish person—the "tenth symphony." No other symphony written since 1828 (the year of Beethoven's ninth) comes so near to Beethoven in point of intrinsic greatness—far away from him though it be in other respects. It is a work totus teres atque rotundus, one in which every stroke draws blood, and nothing is superfluous; and, when you come to coloring, where in all orchestral music can you find a composition in which the color better fits the shape? If the art of orchestration is to be defined as the art of writing for orchestra so as to obtain the desired effect, then is Brahms a supreme master of it. The performance was excellent, though not quite what one would call great. To my mind, it did not dare quite enough, notably in the first movement; that great whirlwind of passion sounded rather academic and proper. No doubt, where a composer shows as much reserved force as Brahms, there should be a corresponding reserve in the playing; but even Brahms sometimes lets himself go, and never has he done so more freely than in this movement. There are strokes in it that should cut like a knife; last Saturday evening the edge seemed a thought dulled. The other movements went more convincingly, notably the great Finale.

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W. F. A.

THE MUSICAL COURIER.

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Boston Transcript

MONDAY, NOVEMBER 26, 1900

Symphony Hall: Boston Symphony Orchestra

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W. F. A.

Boston [illegible].

SUNDAY, NOVEMBER 25, 1900.

A NEW SYMPHONY.

Cowen's "Idyllic" Symphony Produced at the Fifth Concert for the First Time in Boston—A Charming Little Suite by Bizet.

(By Philip Hale.)

The program of the fifth Symphony concert given last night at Symphony Hall was as follows:

Symphony No. 6 in E major, "Idyllic" Cowen
Suite, "Jeux d'enfants".....Bizet
Symphony No. 1.....Brahms

Two symphonies by Cowen had already been played at these concerts: the "Scandinavian" (No. 3), in 1883 and 1890, and the "Welsh" (No. 4), in 1887. The "Idyllic" (No. 6), which was played last night for the first time in Boston, was produced at a Richter concert in London, May 21, 1897. The writer of the analytical program-book for this Richter concert affirmed that the work suggests in its four movements: (1) The pleasurable sensation of awaking in the country on a breezy, sunny summer's morning. (2) A walk in the fields which are resonantly bright with the sound of a shepherd's pastoral pipe. (3) The peace and meditative stillness of a hot Sunday afternoon. (4) Evening out-door festivities. At this same concert Mr. Gabrilowitsch made his first appearance in London and played Tschaikowsky's concerto in B flat minor for the piano.

The score of the symphony gives no clue by titles or preface to any deliberate plan of the composer. He probably talked with the London analyist, and preferred that manner of telling his purpose to the musical world. Or, perhaps, he was uneasy when he sought the publisher and feared the jibes of the unappreciative and the believers in absolute music.

Cowen was born in Jamaica—where the rum comes from. He left that happy island when he was four years old, too young to appreciate the great gift of Nature. If he had stayed there longer and absorbed the staple product in judicious quantities he might have written better music.

For what can be said honestly in praise of this symphony? Even the mild critic of the Musical Times (London) was obliged to frame a platitude and find on every page, "the loving care of a thoughtful musician whose utterances command respect if they do not cause general admiration." The symphony might be dismissed as "amiable music."

But it is without ideas of any force, beauty or value; and if a composer has no ideas why should he make music or be encouraged to go on making music. Mr. Cowen could not say that he was obliged to write a symphony, to show what he could or could not do. He had already written five. In 1874 he wrote an operetta "One Too Many." He might have chosen this title for his sixth symphony.

There is not one commanding idea in the work; and if we take the analyst's titles as authorized by the composer, only once is there a comparatively successful attempt at the establishment of a mood: that is the musical portrayal of a Sunday afternoon in England—which is marked appropriately "adagio, molto tranquillo." But no music—not even Mr. Cowen's—can portray adequately the dismal London Sunday.

Nor is the want of ideas atoned for by any originality in rhythmic or harmonic or instrumental treatment. Commonplace follows commonplace. The movements are merely enlarged and swollen drawing-room piano-pieces and songs, which after a digestion-defying dinner might lull the bulbous British matron.

* * *

Bizet's charming little suite was first produced here by Mr. Paur four years ago next month. When Colonne started the concerts that are now given at the Châtelet he asked Bizet for an unpublished work to play at the first concert, which took place at the Odéon, March 2, 1873. Bizet had just published twelve pieces for the piano, four hands—"Jeux d'Enfants." He orchestrated Nos. 2, 3, 6, 11, 12. They are dainty trifles, light as air, but they show the born musician as well as the composer of infinite taste and skill. How artistic is the very simplicity, with here and there a refined and saving touch when there is an approach to that which might be common! The master is known in works of slight dimensions as well as in works of long breath and serious face.

* * *

Then came Brahms's symphony in C minor. Professor Schweizerhoffsteinlein, the celebrated Wagnerite, once said: "To me, however many movements in an orchestral work of Johannes Brahms there are, to me—hear me once—there are only two: He makes the first and I make the second." But the eminent professor was no doubt unjust toward Brahms, in his clumsy, ponderous way.

THE programs arranged by Mr. Wilhelm Gericke for the concerts of the Boston Symphony Orchestra, in Symphony Hall, are exciting criticism that is for the most part unfavorable. This criticism does not come solely from the unfortunate beings known as professional critics, who are popularly supposed to sit in the seats of the scornful; it comes from musicians, both in and out of the orchestra, and from holders of subscription tickets. Even some of those who hold Mr. Gericke to be an ideal conductor shake their heads if you turn their attention to the character of his programs.

The objectors say: "For Mr. Gericke the man, we have a high regard; we respect Mr. Gericke as a most competent driller of men and admit that in certain works which appeal to him he gains almost perfect results, but we do not find him in sympathy with the ultra-modern school of composers, and we miss in his interpretations the warm and sustaining breath of imagination. Here is an orchestra that is one of the best in the world, if not the very best. It is supported generously both by Mr. Higginson, who called it into being, and the public at large. Has not the public a right to hear modern works that excite attention not only in European cities, but in New [illegible] either familiar compositions over and over again or novelties that are in reality several years old and of slight interest? These concerts are not educational concerts in a conservatory. And if you insist on the word 'educational,' is it the part of an educator to ignore so many works of contemporaneous composers?"

Now, I do not propose to discuss at present Mr. Gericke as man or as conductor. The man is universally respected as high-minded and honorable. The conductor has both merits and faults; for, after all, he is human; and do you know anywhere of an ideal conductor, one that suits all hearers of various degrees of musical intelligence and temperament? But in order to understand the tastes of Mr. Gericke, as shown in his programs, it is necessary to glance for a moment at the milieu and the early experiences that influenced him.

Mr. Gericke is now 55 years old. He was the pupil of Dessoff, a conservative, who was in turn a pupil of the conservative Moscheles, Hauptmann and Rietz. Mr. Gericke was one of the conductors at the Imperial Opera House, Vienna, from May 1, 1874, till April 30, 1884. He also conducted "Gesellschafts Konzerte" in Vienna. He won an honorable reputation in these offices. He was not known distinctively as a conductor of symphony concerts.

He succeeded Mr. Henschel as conductor of the Boston Symphony Orchestra in 1884, and he held this position until the spring of 1889. He then returned to Vienna and again conducted the "Gesellschafts Konzerte." In 1895 he retired and was not actively employed until the fall of 1898, when he returned to Boston.

Mr. Gericke was undoubtedly the very man for the place when he succeeded Mr. Henschel in this city. However good and versatile musician Mr. Henschel may be, he is not a first-class conductor even after the years of his experience in London; and when he was put at the head of the Boston orchestra he was utterly without orchestral training or experience. Mr. Gericke had one supreme task, to raise the technical standard of the orchestra to the highest possible notch. He accomplished this task in the face of many obstacles. For this alone he deserves the highest praise, and for this work, which was largely drudgery, his name must be remembered gratefully with that of Mr. Higginson, who made Mr. Gericke's success possible by his own generosity, faithful adherence to the conductor, and indomitable perseverance in the carrying out of his own cherished plan.

After Mr. Gericke resigned on account of his health, Mr. Nikisch came. He was a conductor of romantic spirit, flaming enthusiasm, a musician in fullest sympathy with the modern movement in music. He had his failings, and these were grievously apparent in his interpretation of the classics; but his best qualities were of an intensely poetic nature, and his fame was founded on the performance of distinctively modern works.

After him came Mr. Paur, another romanticist of fiery imagination, to whom Richard Strauss, Tschaikowsky, Rimsky-Korsakoff were something more than names in a music lexicon. Their works aroused his soul, and the performances of the Pathetic Symphony, "Thus Spake Zarathustra," and "Scheherazade," were among, nay, were the most splendid achievements of the superb orchestra.

For nine musical years Boston was under the spell of romantic conductors.

Then Mr. Gericke returned. What had happened during his absence? What works of modern tendencies had appeared? The taste of Boston had been modified, broadened. The horizon was larger. It is true that there are still here estimable and elderly men and women who think that music died with Schumann, if it did not give up the ghost with Mendelssohn, and prefer an academic symphony by Haydn or the "Euryanthe" overture to any of the works of Tschaikowsky, Richard Strauss or d'Indy, strange composers who perplex and disconcert them. There is today another generation in Symphony Hall, a younger generation of musicians and lovers of music, who know that music is not confined within the boundary lines of Germany or Austria, and that Berlioz and Saint-Saëns are not the only French composers.

Now Mr. Gericke is thoroughly Viennese in his musical tastes and beliefs. Look over the records of concerts in Vienna for the last 20 years, read the collected criticisms of Hanslick, say from 1880 to 1899, and you will see at once what I mean. The programs of these concerts are incredibly conservative; novelties, unless they were written by Viennese citizens, were introduced timidly, almost apologetically. And the criticisms of Hanslick, illuminating as they often are, show, nevertheless, a narrow horizon and a shrinking from the approach of Russian, French, Italian, Scandinavian, Belgian composers, or Germans who have tasted of the sinful fruit of modernity. Rosenthal once told me that Hanslick wrote like an "educated washerwomen." The taunt was a bitter one, not wholly true, and we must remember that Hanslick had pooh-poohed Rosenthal's piano playing; yet the pianist pierced Hanslick through the weak joint of his harness; for Hanslick is not a man of catholic taste, and he is essentially a bourgeois. His memoirs "Aus meinem Leben" reveal this characteristic as well as his colossal egoism.

I can understand readily how Mr. Gericke, brought up in this Viennese atmosphere, in close association with musicians and critics who added to the list of classic names only such names as Brahms, Fuchs, Dvorák and a few others of more strictly parochial reputation, cannot see why anybody in Boston should really wish to hear [illegible] by the "modern" Russians, the "decadent" Frenchmen and Belgians, or the "Don Quixote" and "Ein Heldenleben" of Richard Strauss. Johann Strauss, yes; he was a genius in his way; but why the latest works of Richard?

During the last 10 years there has been a mighty change in the musical thought and expression of the world, and even Boston has been affected. I do not say whether this change is for the better or the worse. But I do say that inasmuch as we are living in these times of development or retrogression—whichever you please to call it—we should hear the works of gifted and sincere composers who put into music that which is within them. A babbling and dull violin concerto by Dvorák, a Ballad by Roentgen—these may be given once to serve as awful warnings; but why should we not hear really new pieces that are individual and interesting?

Chicago has heard Strauss's "Don Quixote" and "Ein Heldenleben"; Balakireff's "Tnamar"; Chabrier's Pastorale Suite; music from Benoit's "Charlotte Corday"; Berlioz's "Rob Roy" overture; Charpentier's "Impressions d' Italie"; Chausson's "Viviane"; Dukas's "L'apprenti Sorcier"; Duvivier's "Dramatic" Symphony; Glazunoff's two concert waltzes, Cortége solennel, Oriental Rhapsody, Fantasia, "Le Printemps," pieces by Guiraud and Halvorsen, d'Indy's "Wallenstein's Camp," the prelude to Lazzari's "Armor," Rimsky-Korsakoff's Suite "Mlada." Sinding's "Episodes chevalresques" and "Rondo infinito," Tinel's "Fête dans le Temple de Jupiter," many pieces by Tschaikowsky unknown to us here, Weingartner's "King Lear," etc.

Even in the Western town of Cincinnati Mr. Van der Stucken has in rehearsal such a brand-new novelty as Henri Rabaud's "La Procession nocturne."

I do not say whether these pieces are good or bad; whether they would be liked or disliked; I ask only this—why should we not have an opportunity of hearing new works while discussion is hot about them?

And instead of constant repetitions of familiar works by Brahms, Haydn, Mozart, Schumann, Weber and such men, might it not be well to repeat at comparatively short intervals new works that a more definite impression may be made a sounder opinion formed? We hear a work by, say, Borodin, Chadwick, Glazunoff, d'Indy; it is played for the first time; then it is put upon the shelf. Would it not be fairer to composer and audience to give a second performance within a year, especially as there are 24 concerts each season?

Certainly there has been just cause for condemnation of the programs during the last year. But there are signs that Mr. Gericke is beginning to realize the importance of yielding gracefully to the wishes of the majority of the hearers who are still on the sunny side of 50. Thus we see that an overture by Tanieff is announced for the next concert.

* * *

The death of Sir Arthur Sullivan is not as great a loss to the musical world as though it had occurred shortly after the production of "H. M. S. Pinafore"; for his best music is dated from 1875 ("Trial by Jury") till 1885 ("The Mikado") There are pretty things in "Ruddigore," "The Gondoliers," in the revision of "Contrabandista" and even in "Utopia," but "The Mikado" was his last great little operetta.

He was great in a little field—the field of operetta. Gilbert was to him as Meilhac and Halévey were to Offenbach, and seldom has any musician—I know of none but Offenbach—worked so unitedly with a librettist as did Sullivan with the man that turned the world and humanity topsy-turvy and argued with irresistible logic from satirical premises.

Rossini described Offenbach as the Mozart of the Champs-Elysées. Sullivan was the Mozart of the Savoy.

For Sullivan had infinite gift of melody—although he was not always scrupulous about helping himself to tunes by others—rare skill in leading voices in ensemble, unerring sense of discreet and telling instrumentation, and an instinct for stage effect that was remarkable.

This, however, does not hold true of his larger and serious works. Whether these works be sacred or profane they are at the best only mediocre. He will be known to future generations not as the composer of "Ivanhoe," or any orchestral work, or any oratorio; but as the admirable musician of "Trial by Jury," "Pinafore," "The Pirates of Penzance," "Patience" and "The Mikado."

Will these operettas live? They said a few years ago that Offenbach's gay works were dead, but even this season there are successful revivals of some of them in European cities. The life of operetta is short; the libretto is often of merely passing interest, and unless the libretto be witty or founded on an eternal verity the music must go under. You would have said that the theme of "Patience" was buried long ago. And yet that operetta was revived at the Savoy the 7th of this month with genuine success, and I can do no better than to quote from Mr. Blackburn's review, for he discloses the secret of Sullivan's talent:

"Meanwhile, apart from Mr. Gilbert's exquisite satire, there is Sir Arthur Sullivan's music to reckon with. It is music indeed to reckon with; for never was his inspiration so fresh, so inspired, so engrossing as it appeared in this setting. From beginning to end the score is a marvel of high spirits, and a wonder of gayety—but gayety, let it be known, combined with a very serious musical intention. Take, for example, the sestet of the first act; the thing is a most admirable piece of sentimentality and sentimentalism combined. You look in vain for the humor when you feel the sentiment; you look in vain for the sentiment when you understand the humor. Once more, take such a melody as Patience's 'Love is a Plaintive Song.' Here the former feeling of humor seems to overbear the pathos of the situation, and yet the situation remains pathetic. It is one of the big triumphs of this wonderful combination that humor and pathos run hand in hand. In 'Patience,' perhaps, that achievement reached its highest level.

"It will be asked on every side whether 'Patience' has any life for the modern young man of the street. To that we naturally can give no definite reply; the young men of today have forgotten Offenbach; it may be urged that the young man of today will easily ignore Sullivan; but the combination which goes to the building up of this work is so extraordinary that we doubt if 'Patience' can be overlooked, in spite of the modernity of more modern works."

Philip Hale.

To stop speculation in the 25 cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra in Symphony Hall, it has been found necessary to adopt a new plan. Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington Avenue entrance only will be opened. Precisely five hundred and five (505) persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At half past one, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served." No changing of places in the line will be allowed, and anyone leaving his place will forfeit it. No money will be changed at the door, and a quarter of a dollar will be the only coin accepted.

Boston Sunday Globe.

SUNDAY, NOV. 25, 1900.

Fifth of This Season's Symphony Concerts.

Two substantial symphonies and one merry little suite constituted the program arranged by director Gericke for the fifth of this season's concerts by the Boston Symphony orchestra.

Frederic H. Cowen's symphony, No. 6, in E major, entitled "Idyllic," was played for the first time in Boston. Mr Cowen has long held a position of distinction among English composers, and he has written a great variety of works that have received cordial recognition both from the general public and from those who are capable of appreciating the true musical value of a composition. He has written several operettas and one grand opera for which he has received popular approval, besides a great number of songs highly esteemed in the parlor and concert room. He has also been a prolific writer of cantatas and oratorios, chamber music and orchestral works generally.

His sixth symphony must add materially to the fame brought him by earlier compositions. It is a thoroughly interesting work, scholarly, but not oppressively academic, and is entitled to a high place among similar compositions by composers of the present time. Extremely enthusiastic applause rewarded its performance at both the Friday afternoon rehearsal and last night's concert.

The symphony was originally written as program music, and there were descriptive headings for the several movements, but in the score as now published only the general title "Idyllic" remains. The title is appropriate. The first movement is rather the least interesting of the four, although it is notable for some elaborate tonal effects and an unconventional interweaving of themes. The second movement is full of surprises in curious modifications of form, and delightfully odd and dainty themes. The third movement is impressive, and the finale, although rather long and exceedingly elaborate in instrumental embroidery, is very interesting and enjoyable.

The performance of Georges Bizet's deliciously dainty little suite, "Children's Games," was very welcome and the merry themes were interpreted in the right spirit by Mr Gericke and his orchestra, who seemed to share with the audience the pleasure of this musical relaxation.

Johannes Brahms' first symphony has often been played by the Boston orchestra, but probably never with more impressively artistic effect than last evening. It is a noble work and it was given noble interpretation.

Harold Bauer will be the soloist at the next concert and the program will be as follows:

Overture, "De l'Oreste," Op 6, S. Taneiew; concerto for pianoforte, No. 1, Op 15, in D minor, Brahms; "From Bohemia's Groves and Meadows," from the symphonic poem, "My Country," Smetana; symphony No. 1, in C major, Beethoven.

The management of the Boston symphony orchestra makes the following announcement, which will no doubt be read with interest by patrons of these concerts:

"To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston symphony orchestra in Symphony hall, it has been found necessary to adopt a new plan. Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington av entrance only will be opened. Precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1.30, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served." No changing of places in the line will be allowed, and any one leaving his place will forfeit it. No money will be changed at the door, and a quarter of a dollar will be the only coin accepted."

The soloist at the next Symphony concert will be Mr Harold Bauer, who comes to this country with a great reputation. Before becoming a pianist Mr Bauer was a master of the violin and his admirers explain the peculiar expressionful manner of his cantabile by the fact of his previous mastership of the gut-stringed instrument. He will also appear in a recital on the afternoon of Dec 8 in Steinert hall.

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SUNDAY, NOV. 25, 1900.

THE SYMPHONY CONCERT.

Mr. Cowen's "Idyllic" Work Not up to the Standard.

Orchestration Sometimes Effective, but Often Lacking in Clearness—Trifles by Bizet Heard Again with Delight—The Brahms Symphony Also a Success.

Last evening the fifth concert of this season by the Boston Symphony orchestra was given in Symphony Hall, with this programme.

Symphony No. 6, "Idyllic".....F. H. Cowen
(First time in Boston.)
Little suite, Children's Games, op. 22...Bizet
Symphony No. 1, in C-minor, op. 68...Brahms

Mr. Cowen's symphony is not a work that commends itself powerfully to admiration on a first hearing. On the contrary, it is somewhat repelling in its dry dulness and cloudy as to its meaning, idyllic and otherwise. A thorough familiarity with the symphony may possibly bring out beauties of the highest order; but heard only once, it seems to be laboriously manufactured on the most up-to-date Kapellmeister model; to be wearyingly garrulous anent foggy themes, and irritatingly vacuous generally.

The orchestration is at times ingenious and effective, but it is oftener lacking in clearness, and rarely compact, except in the fortissimos, and even there it is wanting in rich solidity. Originally, it appears, the work was written as a piece of programme music, and that in the score the four movements had elaborate descriptive headings; but for some reason or other the composer suppressed these, and confined himself to the general title, "Idyllic." It is a pity that he took this course, for his explanations, though they might not have made his symphony any the more captivating on a first hearing, would, at least, have enabled his audience to learn what he thought he was writing and what impression he intended to convey.

It is well that we should be afforded the opportunity of listening to new works by reputable composers, and Mr. Gericke is to be thanked whenever he produces an ambitious novelty thus fathered. Still, there must be new compositions far more deserving presentation here than this dry Idyllic symphony, the dreary Rontgen Norwegian ballad, the frivolous Goldmark scherzo, and so on.

The charming trifles by Bizet were heard again with delight, especially under the exquisite treatment they received from both Mr. Gericke and the orchestra. They sounded all the brighter coming as they did after Cowen.

The Brahms symphony has always been among the most brilliant successes of the orchestra, and on this occasion the fine treatment it was to receive was vigorously indicated by the splendid spirit in which the first allegro was read and played from beginning to end.

The programme for the next concert is: Overture, "Oreste," Taniew, first time; concert for pianoforte, No. 1, Brahms; "From Bohemia's Groves and Meadows," Smetana; symphony No. 1, Beethoven. The soloist is to be Mr. Harold Bauer.

The management of the Boston Symphony orchestra makes the announcement that no tickets will henceforward be sold for the public rehearsals, but that to stop speculation in the 25-cent tickets for these occasions, the following plan has been adopted: Beginning this week, on Fridays, at noon, the Huntington avenue entrance only will be opened. Precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served." No changing of places in the line will be allowed, and any one leaving his place will forfeit it. No money will be changed at the door, and a quarter of a dollar will be the only coin accepted.

The second concert in the Symphony orchestra series at Sanders Theatre was Thursday evening, and there was a large and fine audience. Miss Edith Thompson, a pupil of Mr. MacDowell, was the soloist, and played the Grieg concerto in A minor with marked success. She was recalled twice, and given a large bunch of roses. Miss Thompson wore shell pink satin, with low cut pleated bodice of the same and much white lace. Some there were President and Mrs. Charles W. Eliot, who made their last appearance before leaving the next day on a five months' trip; Prof. and Mrs. J. K. Paine, Prof. and Mrs. George H. Palmer, Dr. and Mrs. E. H. Bradford, Mr. S. Lothrop Thorndike, Prof. Charles Eliot Norton and Miss Norton, Prof. James Mills Pierce, Mr. and Mrs. Charles S. Dennison, Mrs. G. W. Cummings, Prof. and Mrs. Charles H. Moore, Mr. and Mrs. W. H. Lucas, Mr. and Mrs. F. H. Curtiss, Mr. George Riddle and Miss Riddle, Mr. Arthur Gilman, Mr. T. C. Cummings, Prof. and Mrs. Edward Pickering, Miss Alice A. Cummings, Mr. and Mrs. C. E. Hubbard, Miss Edwards, Mrs. Bancroft, Morrill Wyman, Jr., Prof. and Mrs. Niles, Mr. and Mrs. Hersey B. Goodwin and Mr. W. C. Munroe. The next concert will be on Thursday, Dec. 6.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
MONDAY MORNING, NOVEMBER 26, 1900.
(Copyright, 1900, Post Publishing Company.)

THE SYMPHONY CONCERT.

First Boston Presentation of Cowen's "Idyllic" Symphony--Other Features of the Programme.

The most interesting portion of the Symphony programme last evening was Frederic Hymen Cowen's "Idyllic" symphony in E major, which was heard for the first time in this city. This work was first brought out at one of the Richter concerts in London in 1897, and is consequently quite modern. Originally it was in the form of programme music, but was eliminated of its descriptive headings in the Symphony score. Its four movements are entertaining, although there is nothing in the composition of a remarkable nature. The reading by Mr. Gericke was thoroughly artistic and comprehensive.

Bizet's "Jeu d' Enfants" followed, replete with the musical ideas of this gifted musician. It has not been given here since Emil Paur produced it for the first time Dec. 26, 1896. It is a collection of short pieces, trifling but pretty, and graceful and admirably scored.

The closing number was the Brahms Symphony in C minor, an old orchestral standby since its first presentation in Boston by the Harvard Musical Association in 1878. Mr. Gericke's programme was unique in its selection, the light number coming between the two heavy compositions, and suggesting to those of a gastronomic turn of mind an egg sandwich.

TO STOP SPECULATION.

Symphony Hall Management Will Adopt New Plan Next Week.

To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra, in Symphony Hall, it has been found necessary by Charles A. Ellis, manager, and Frederic R. Comee, the assistant manager, to adopt a new plan.

Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. Hereafter, on Friday, at noon, the Huntington avenue entrance only will be opened, and precisely 505 persons will be admitted, giving each person a seat.

Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30 o'clock, on the payment of 25 cents, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served."

No changing of places in the line will be allowed, and anyone leaving his or her place will forfeit it. No money will be changed at the door, and a quarter of a dollar piece will be the only coin accepted.

Boston Symphony Orchestra Special Announcement.

To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra in Symphony Hall, it has been found necessary to adopt a new plan.

Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington avenue entrance only will be opened. Precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30, on the payment of a quarter of a dollar, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served." No changing of places in the line will be allowed, and anyone leaving his place will forfeit it. No money will be changed at the door, and a quarter of a dollar will be the only coin accepted. Charles A. Ellis, manager; Frederic R. Comee, assistant manager.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, NOV. 26, 1900.

The symphony concert of Saturday presented a rather unusual list, consisting of two widely-different symphonies with a set of children's tone-pictures sandwiched between; it was like placing the "Bab Ballads" between Virgil and Browning. One symphony was romantic, the other pedantic,—at least at times, one dealt in tone-coloring, the other in thematic development; but both Cowen's "Idyllic Symphony" and Brahms's first symphony (which Bulow graphically called the "tenth" symphony) agreed in adhering to the established order of things and gave the symphonic form with commendable symmetry; and both adopted the Beethoven device of transferring subject matter from preceding movements into the finale.

Cowen's "Idyllic Symphony" scarcely wins a position beside his beautiful "Scandinavian Symphony", nor does it seem to deserve its title; although some of the dictionary makers consider an "Idyl" to be any narative or descriptive poem of elevated and highly-finished style, most people regard it as an eclogue, a pastoral composition. Now in this particular idyl the shepherds played upon trombones more frequently than upon pastoral pipes, and occasionally they indulged in dissonances that might have been permitted to Vikings but were a little too inflated for simple country people. There was also a degree of development that consorted ill with rustic directness.

The second and fourth movements were the best parts of the symphony; the third the weakest. In this, as in much of his work, Cowen shows inequality, sometimes evolving beautiful thoughts and uttering platitudes in the same movement. The third movement, for example, had some charming counterpoint scored for the woodwind, amid some of the dreariest of commonplaces.

The second movement, the Scherzo, was much more bucolic than the rest of the symphony. It began with a distinctly rustic theme upon the English horn, excellently played and quite characteristic. Of all the instruments of the orchestra, the English horn is most peculiarly suited to portray a Shepherd's pipe; in fact, it was itself the musical instrument of the English Shepherds in pre-Shakespearian days. Beethoven seems not to have understood its tone-color, and in the Finale of the "Pastoral Symphony", after the thunder storm, where a shepherd's pipe is wanted, he uses a clarinette and a French horn; but the Shepherd boy in "Tannhauser", the Swiss herdsman in Schumann's "Manfred", the mountaineer in the "William Tell overture, the love-lorn rustic in Berlioz's "Symphonie Fantastique", and a host of other rural characters that might be cited, speak on the English horn, as Cowen allows his idyllic party to do in this movement.

The Finale was distinctly military, as if the whole coterie, dryads, satyrs, shepherds and all, had taken the queen's shilling and gone to the wars. At the very close, in a most expressive coda, matters became pastoral again. All in all, one can pay tribute to the definite form of Cowen's work, its generally excellent orchestral effects, and its ingenious development, but it is too long for what it has to say, it is too graphic for pure music, and not specific enough for "programme-music", and its title is misleading.

Bizet's set of children's pictures was evidently intended as a foil to the symphonic character of the programme. If anything it erred in the direction of lightness, but we are glad to see every scrap of Bizet's legacy to the world made use of, just as we preserve the weaker and the stronger parts of Keat's work as landmarks in the growth of a genius. And Bizet, like Keats, is an enormous "If" in the domain of art; one wonders what such a luxurious tropical plant (cut down so early) would have grown into. All through the little pictures there was piquancy, picturesqueness, and delicacy. There may have been a little too much of humor to have been in place in such proximity to Brahms, but even this was a failing that "leaned to Virtue's side".

Then came the solid part of the feast. Never did the first Brahms symphony sound better. This may have been largely because of a really virile performance, but we believe that the excellent custom of the intermission (and lobby promenade) brought most of the auditors to the work in an unjaded condition, and isolated the symphony to its advantage. The first movement is one of the hardest of nuts to crack; it is music that is not easily digested; it appeals to the analytical musician rather than to the poetic amateur. Yet it has an authoritative vein that compels attention. The Andante is also evidently great without being able to awaken a glow of ardent enthusiasm. Then matters change; we believe if one could listen to the Allegretto and the final Allegro of this symphony, without being forced to study the ascetic learning of the first two movements, the average auditor would agree with the more studious analyst, that Brahms is beautiful and sometimes grand in his expression.

The Allegretto was played with much taste and a perfect ensemble, the woodwind doing especially good work in the chief theme. But the glory of the performance (as the glory of the symphony itself) lay in the Finale. Not Beethoven himself has achieved a broader and more dignified ending of a lofty work. The making of it into an epitome of preceding portions of the symphony was an idea that could have been borrowed from the Ninth symphony, but the ease and power with which these reminiscences are developed, the mighty outburst of triumph in the Coda, the caprice of the pizzicato passages, and the effective melody of the themes,—these are touches that place the work upon an eternal pedestal. Send the performance was a memorable one; again we had a great climax at the end of the concert, and a recognizant outburst of enthusiasm. Mr. Gericke and his men deserve unbounded praise for the manner in which this work was read and executed; we doubt whether such a performance of the difficult masterpiece would be possible anywhere in America except in Symphony Hall and with our present forces

Louis C. Elson.

MUSICAL NOTES.

The soloist at the Symphony concerts next week, Nov. 30 and Dec. 1, will be Mr. Harold Bauer, who comes to this country with a great reputation. Before becoming a pianoist Mr. Bauer was a master of the violin, and his admirers explain the peculiar expressional manner of his cantabile by the fact of his previous mastership of the gut-stringed instrument. He has toured through every country of Europe, awakening unvarying enthusiasm wherever he appeared, and there is no doubt but what he will find sympathetic audiences here. He will also appear in a recital on the afternoon of Dec. 8 in Steinert Hall.

To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Symphony Orchestra in Symphony Hall, it has been found necessary to adopt a new plan.

Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington Ave. entrance only will be opened. Precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30, on the payment of 25 cents, admission will be given to the second balcony, where the seats will be, as heretofore, "first come first served."

No money will be changed at the door, and a quarter of a dollar will be the only coin accepted.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. LVIII., NO. 151.
WEDNESDAY, NOV. 28, 1900.

"SHARKS" SHUT OUT.

No 25-Cent Symphony Tickets to Be Sold.

Abuse of the Privilege Has Aroused Management.

New Plan Adopted by Which Patrons Will Benefit.

The abuse of the 25-cent admission privilege to the Friday afternoon Symphony rehearsals has probably met its Waterloo. From now on there will be no tickets issued or sold, and the sidewalk speculator may as well shut up shop.

Through the considerateness of the management, some years ago, there was instituted the laudable custom of issuing for the Friday afternoon performances in the old Music Hall, admission tickets at 25 cents each. These were intended for the use of musical students and music lovers who were unable to pay the higher rates. Soon after its introduction, an abuse of this privilege started up in a small way. Speculators began buying up these admission tickets, and, as they were limited to the standing capacity of the hall, they were able to dispose of them at some profit.

As long as the practice was within reasonable bounds, and did not menace the general public, it was overlooked. But about two years ago it began to be a matter of some difficulty for legitimate patrons to get in ahead of the "sharks." And when the Symphony moved to its new home, this fall, the abuse immediately assumed alarming proportions.

The old hall has accommodated 800 "standees," representing as many 25-cent admissions. When Symphony Hall was opened, the management generously gave over the entire second balcony, which is provided with 505 chairs, to holders of 25-cent, regularly numbered tickets. Appreciating this limit to the supply of seats, the speculator stepped in early, while the harvest was ripe. Four seats only were allowed to each applicant. But when the box office opened Monday mornings, there was always a long line of speculators, or their agents, ahead of legitimate applicants.

Of course, every one bought the full limit of four seats, and it is a fact that many times there were more people turned away, after the 500 seats had been sold, than had secured tickets. For the dissappointed ones the only recourse was to stay away or buy seats of the speculators, who lined up instantly and resold for $1 and $1.50 each the same tickets they had paid a quarter for less than an hour previous.

On one Monday there were no less than seven of these pedlers ranged along the sidewalk by the hall, crying their wares with plenty of gusto. When one of them was approached by an official of the hall, and was warned against selling these tickets, the fellow insolently pulled a pedler's license from his pocket, shook it in the man's face, and said: "Bring along the cop and have me arrested if you can." And unfortunately the speculator was acting within the law.

But perhaps the most regrettable phase of the whole business has been the wholesale traffic carried on by the respectable element in the community. Men and women who are not dependent on ventures of this sort for their livelihood have boldly bought up tickets and gone right out and sold them for four and five times what they paid for them. One woman has been doing a thriving business in this line. A bell-boy from a neighboring apartment house has been a regular trafficker in tickets. But the limit of Shylock dealing was reached last week, when a well dressed, respectable looking matron bought in her four tickets, paying $1 for the four, then turned and went down the line and sold all but one for $1.50 apiece, right within sight of the ticket window, inside the hall.

This was perhaps the last straw. For now the management has arranged to have no tickets whatever issued. The only way now to get a seat is to bring a quarter of a dollar to the Huntington avenue door, which will be opened on Fridays at 12 o'clock noon, when patrons will be admitted singly up to the exact number of seats in the second balcony. When 505 persons have been admitted, the door will be shut.

Once inside, there will be two lines formed in each corridor—one facing the stairs leading to the side seats, the other heading for the stairway to the centre seats, in the balcony. When the lines have been formed, the ushers will pass along the line, collect the 25-cent piece from each person, and hand him a programme. At 1:30 the doors to the balcony will be thrown open, and the selection of seats will proceed on the "first come, first served" basis.

In the adoption of this scheme the management feels that it has found a way to circumvent the speculators. And in soliciting the co-operation of the music-loving public, patrons are reminded of two things—first, exactly 505 persons, and no more, will be admitted when the doors open at noon; and second, only a 25-cent coin will be taken. Nickels, dimes and coppers, even of the exact amount, will be refused.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, NOVEMBER 25, 1900.
(Copyright, 1900, Post Publishing Company.)

THE SYMPHONY CONCERT.

First Boston Presentation of Cowen's "Idyllic" Symphony—Other Features of the Programme.

The most interesting portion of the Symphony programme last evening was Frederic Hymen Cowen's "Idyllic" symphony in E major, which was heard for the first time in this city. This work was first brought out at one of the Richter concerts in London in 1897, and is consequently quite modern. Originally it was in the form of programme music, but was eliminated of its descriptive headings in the Symphony score. Its four movements are entertaining, although there is nothing in the composition of a remarkable nature. The reading by Mr. Gericke was thoroughly artistic and comprehensive.

Bizet's "Jeu d' Enfants" followed, replete with the musical ideas of this gifted musician. It has not been given here since Emil Paur produced it for the first time Dec. 26, 1896. It is a collection of short pieces, trifling but pretty, and graceful and admirably scored.

The closing number was the Brahms Symphony in C minor, an old orchestral standby since its first presentation in Boston by the Harvard Musical Association in 1878. Mr. Gericke's programme was unique in its selection, the light number coming between the two heavy compositions, and suggesting to those of a gastronomic turn of mind an egg sandwich.

TO STOP SPECULATION.

Symphony Hall Management Will Adopt New Plan Next Week.

To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra, in Symphony Hall, it has been found necessary by Charles A. Ellis, manager, and Frederic R. Comee, the assistant manager, to adopt a new plan.

Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. Hereafter, on Friday, at noon, the Huntington avenue entrance only will be opened, and precisely 505 persons will be admitted, giving each person a seat.

Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30 o'clock, on the payment of 25 cents, admission will be given to the second balcony, where the seats will be, as heretofore, "first come, first served."

No changing of places in the line will be allowed, and anyone leaving his or her place will forfeit it. No money will be changed at the door, and a quarter of a dollar piece will be the only coin accepted.

Boston Symphony Orchestra Special Announcement.

To stop speculation in the 25-cent tickets to the second balcony only for the Friday afternoon public rehearsals of the Boston Symphony Orchestra in Symphony Hall, it has been found necessary to adopt a new plan.

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BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, NOV. 26, 1900.

The symphony concert of Saturday presented a rather unusual list, consisting of two widely-different symphonies with a set of children's tone-pictures sandwiched between; it was like placing the "Bab Ballads" between Virgil and Browning. One symphony was romantic, the other pedantic,—at least at times, one dealt in tone-coloring, the other in thematic development; but both Cowen's "Idyllic Symphony" and Brahms's first symphony (which Bulow graphically called the "tenth" symphony) agreed in adhering to the established order of things and gave the symphonic form with commendable symmetry; and both adopted the Beethoven device of transferring subject matter from preceding movements into the finale.

Cowen's "Idyllic Symphony" scarcely wins a position beside his beautiful "Scandinavian Symphony", nor does it seem to deserve its title; although some of the dictionary makers consider an "Idyl" to be any narrative or descriptive poem of elevated and highly-finished style, most people regard it as an eclogue, a pastoral composition. Now in this particular idyl the shepherds played upon trombones more frequently than upon pastoral pipes, and occasionally they indulged in dissonances that might have been permitted to Vikings but were a little too inflated for simple country people. There was also a degree of development that consorted ill with rustic directness.

The second and fourth movements were the best parts of the symphony; the third the weakest. In this, as in much of his work, Cowen shows inequality, sometimes evolving beautiful thoughts and uttering platitudes in the same movement. The third movement, for example, had some charming counterpoint scored for the woodwind, amid some of the dreariest of commonplaces.

The second movement, the Scherzo, was much more bucolic than the rest of the symphony. It began with a distinctly rustic theme upon the English horn, excellently played and quite characteristic. Of all the instruments of the orchestra, the English horn is most peculiarly suited to portray a Shepherd's pipe; in fact, it was itself the musical instrument of the English Shepherds in pre-Shakespearian days. Beethoven seems not to have understood its tone-color, and in the Finale of the "Pastoral Symphony", after the thunder storm, where a shepherd's pipe is wanted, he uses a clarinette and a French horn; but the Shepherd boy in "Tannhauser", the Swiss herdsman in Schumann's "Manfred", the mountaineer in the "William Tell overture, the love-lorn rustic in Berlioz's "Symphonie Fantastique", and a host of other rural characters that might be cited, speak on the English horn, as Cowen allows his idyllic party to do in this movement.

The Finale was distinctly military, as if the whole coterie, dryads, satyrs, shepherds and all, had taken the queen's shilling and gone to the wars. At the very close, in a most expressive coda, matters became pastoral again. All in all, one can pay tribute to the definite form of Cowen's work, its generally excellent orchestral effects, and its ingenious development, but it is too long for what it has to say, it is too graphic for pure music, and not specific enough for "programme-music", and its title is misleading.

Bizet's set of children's pictures was evidently intended as a foil to the symphonic character of the programme. If anything it erred in the direction of lightness, but we are glad to see every scrap of Bizet's legacy to the world made use of, just as we observe the weaker and the stronger parts of Keat's work as landmarks in the growth of a genius. And Bizet, like Keats, is an enormous "If" in the domain of art; one wonders what such a luxurious tropical plant (cut down so early) would have grown into. All through the little pictures there was piquancy, picturesqueness, and delicacy. There may have been a little too much of humor to have been in place in such proximity to Brahms, but even this was a failing that "leaned to Virtue's side".

Then came the solid part of the feast. Never did the first Brahms symphony sound better. This may have been largely because of a really virile performance, but we believe that the excellent custom of the intermission (and lobby promenade) brought most of the auditors to the work in an unjaded condition, and isolated the symphony to its advantage. The first movement is one of the hardest of nuts to crack; it is music that is not easily digested; it appeals to the analytical musician rather than to the poetic amateur. Yet it has an authoritative vein that compels attention. The Andante is also evidently great without being able to awaken a glow of ardent enthusiasm. Then matters change; we believe if one could listen to the Allegretto and the final Allegro of this symphony, without being forced to study the ascetic learning of the first two movements, the average auditor would agree with the more studious analyst, that Brahms is beautiful and sometimes grand in his expression.

The Allegretto was played with much taste and a perfect ensemble, the woodwind doing especially good work in the chief theme. But the glory of the performance (as the glory of the symphony itself) lay in the Finale. Not Beethoven himself has achieved a broader and more dignified ending of a lofty work. The making of it into an epitome of preceding portions of the symphony was an idea that could have been borrowed from the Ninth symphony, but the ease and power with which these reminiscences are developed, the mighty outburst of triumph in the Coda, the caprice of the pizzicato passages, and the effective melody of the themes,—these are touches that place the work upon an eternal pedestal. And the performance was a memorable one; again we had a great climax at the end of the concert, and a recognizant outburst of enthusiasm. Mr. Gericke and his men deserve unbounded praise for the manner in which this work was read and executed; we doubt whether such a performance of the difficult masterpiece would be possible anywhere in America except in Symphony Hall and with our present forces

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Beginning next week, for the public rehearsals on Friday afternoons no tickets will be sold. On Fridays, at noon, the Huntington Ave. entrance only will be opened. Precisely 505 persons will be admitted, giving each person a seat. Four lines in single file will be formed along the side corridors, beginning at the foot of each staircase. At 1:30, on the payment of 25 cents, admission will be given to the second balcony, where the seats will be "first come first served."

No money will be changed at the door, and a quarter of a dollar will be the only coin accepted.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. LVIII., NO. 151.

WEDNESDAY, NOV. 28, 1900.

"SHARKS" SHUT OUT.

No 25-Cent Symphony Tickets to Be Sold.

Abuse of the Privilege Has Aroused Management.

New Plan Adopted by Which Patrons Will Benefit.

The abuse of the 25-cent admission privilege to the Friday afternoon Symphony rehearsals has probably met its Waterloo. From now on there will be no tickets issued or sold, and the sidewalk speculator may as well shut up shop.

Through the considerateness of the management, some years ago, there was instituted the laudable custom of issuing for the Friday afternoon performances in the old Music Hall, admission tickets at 25 cents each. These were intended for the use of musical students and music lovers who were unable to pay the higher rates. Soon after its introduction, an abuse of this privilege started up in a small way. Speculators began buying up these admission tickets, and, as they were limited to the standing capacity of the hall, they were able to dispose of them at some profit.

As long as the practice was within reasonable bounds, and did not menace the general public, it was overlooked. But about two years ago it began to be a matter of some difficulty for legitimate patrons to get in ahead of the "sharks." And when the Symphony moved to its new home, this fall, the abuse immediately assumed alarming proportions.

The old hall has accommodated 800 "standees," representing as many 25-cent admissions. When Symphony Hall was opened, the management generously gave over the entire second balcony, which is provided with 505 chairs, to holders of 25-cent, regularly numbered tickets. Appreciating this limit to the supply of seats, the speculator stepped in early, while the harvest was ripe. Four seats only were allowed to each applicant. But when the box office opened Monday mornings, there was always a long line of speculators, or their agents, ahead of legitimate applicants.

Of course, every one bought the full limit of four seats, and it is a fact that many times there were more people turned away, after the 500 seats had been sold, than had secured tickets. For the disappointed ones the only recourse was to stay away or buy seats of the speculators, who lined up instantly and resold for $1 and $1.50 each the same tickets they had paid a quarter for less than an hour previous.

On one Monday there were no less than seven of these pedlers ranged along the sidewalk by the hall, crying their wares with plenty of gusto. When one of them was approached by an official of the hall, and was warned against selling these tickets, the fellow insolently pulled a pedler's license from his pocket, shook it in the man's face, and said: "Bring along the cop and have me arrested if you can." And unfortunately the speculator was acting within the law.

But perhaps the most regrettable phase of the whole business has been the wholesale traffic carried on by the respectable element in the community. Men and women who are not dependent on ventures of this sort for their livelihood have boldly bought up tickets and gone right out and sold them for four and five times what they paid for them. One woman has been doing a thriving business in this line. A bellboy from a neighboring apartment house has been a regular trafficker in tickets. But the limit of Shylock dealing was reached last week, when a well dressed, respectable looking matron bought in her four tickets, paying $1 for the four, then turned and went down the line and sold all but one for $1.50 apiece, right within sight of the ticket window, inside the hall.

This was perhaps the last straw. For now the management has arranged to have no tickets whatever issued. The only way now to get a seat is to bring a quarter of a dollar to the Huntington avenue door, which will be opened on Fridays at 12 o'clock noon, when patrons will be admitted singly up to the exact number of seats in the second balcony. When 505 persons have been admitted, the door will be shut.

Once inside, there will be two lines formed in each corridor—one facing the stairs leading to the side seats, the other heading for the stairway to the centre seats, in the balcony. When the lines have been formed, the ushers will pass along the line, collect the 25-cent piece from each person, and hand him a programme. At 1:30 the doors to the balcony will be thrown open, and the selection of seats will proceed on the "first come, first served" basis.

In the adoption of this scheme the management feels that it has found a way to circumvent the speculators. And in soliciting the co-operation of the music-loving public, patrons are reminded of two things—first, exactly 505 persons, and no more, will be admitted when the doors open at noon; and second, only a 25-cent coin will be taken. Nickels, dimes and coppers, even of the exact amount, will be refused.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 154.

SATURDAY, DEC. 1, 1900.

NEW WAY TO SELL TICKETS.

Speculators Outwitted by the Symphony Management.

Just 505 Seekers After 25-Cent Seats Are Admitted Into Building and the Money Is Then Collected —Exact Change Demanded of the Purchasers.

The new method of admitting the public to the "rush" seats at the Friday afternoon rehearsals of the Symphony orchestra, without tickets, was tried yesterday for the first time. The result to the management was very gratifying, and the public seemed well satisfied. The only persons who felt bad over it were the shylocks who have been making a good thing out of the sale of tickets since the orchestra removed to its new home.

In its present quarters the 25-cent or "rush" seats are located in the second balcony. There are but 505 seats available, while in old Music Hall there were over 800. It was not long before the speculators, appreciating the limit to the supply of seats, stepped in, and began to reap a harvest. Four tickets were allowed to each person, and the speculators arranged it so that they, or their agents, always headed the line, and the moment the supply of seats had been exhausted at the box office, they went down the line selling their tickets for a good premium. Tickets were sold as high as $1.50 apiece.

To put an effectual stop to this, the method of yesterday was invented. At 12 o'clock the doors leading to the balcony were opened, and exactly 505 persons—the seating capacity limit of the second balcony—were admitted. The doors were then closed. The people inside were then formed in four long lines, two on each side of the corridor, beginning at the foot of the staircase. Shortly after 1 o'clock the ushers went down the line and collected the admission fee. When the plan of issuing no tickets was first outlined it was announced that each person must have a 25-cent coin. On this the management insisted. Of the crowd who sought admission yesterday only seven failed to have the 25-cent piece ready, and those seven said they had not been advised of that detail. With the money collected, programmes were distributed, and at 1:30 the doors leading to the seats were opened, and the four lines moved quietly into their places.

Only one drawback to the new method made itself apparent yesterday, and it will be at once remedied. The doors were opened yesterday at 12, but in deference to the almost universal request of patrons the hour will henceforth be 1 o'clock.

The quarter-in-slot Symphony rehearsal arrangement worked to a charm yesterday, I am told, and the 505 chosen ones got there without much extra palpitation of the heart. But let me warn the apopletic and weak-kneed sisterhood that running up stairs is not good for the health. It is a great pity that Symphony Hall is a cut above standees. They should have been considered in the construction, for, after all that is said to the contrary, in a fireproof building the presence of a standing crowd inspires a certain satisfaction, not merely in the box office, but with people who sit in high-priced seats. It gives an air of popularity to the occasion. What is more exciting, for instance, than to see the Boston Theatre on a crush opera night, every seat, every square foot of standing room occupied, and a surplus even out in the lobbies! Such an audience is an inspiration. But Symphony Hall is not to be "dropped into" unadvisedly or by "accident." There is no such thing as "a stand up seat" in its elegant scale of places.

It seems to be due to the Symphony concert management to say that it has handsomely beaten the ticket speculators in their scheme of lifting the price of the cheap seats in the upper gallery. It is a welcome achievement where it will do the most good for those who will best appreciate it.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SYMPHONY FOR 25 CENTS.

The management of the Boston Symphony Orchestra put into operation yesterday afternoon, for the first time, the method of admitting the public to the 25-cent seats for the second balcony only at the Friday afternoon public rehearsals. The plan worked satisfactorily.

Four long lines were formed, two in each of the side corridors of the hall, beginning at the foot of the staircases. Of the 505 people admitted only seven failed to bring the 25-cent piece, which was the coin insisted upon by the management. At exactly 1:30 admission was given to the second balcony. The four lines moved quietly to their places.

To save an hour of standing in line, the Huntington avenue entrance only will be opened at 1 o'clock hereafter, instead of at 12, as originally announced.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

SATURDAY MORNING, DEC. 1, 1900.

SPECULATORS THWARTED.

The new scheme of 25 cent admission to the symphony rehearsals, by which no tickets are sold until the afternoon of the concert, was put into effect yesterday afternoon, and successfully cut off the game which the speculators have practised.

Hitherto the tickets have been placed on sale early Monday morning, and early birds who did not go to bed Sunday night, but stood in line outside Symphony Hall, purchased as many tickets as they chose, four, seven, nine or 13. They obtained them at the rate of 25 cents each, and sold them on the street at $1.25 and upwards.

The officers of the hall go after the men who were doing this thing, but accomplished nothing, for the crafty fellows who were selling on the street at once dived into their pockets for the statute relating to pedlers, and challenged them to "call a cop and have us arrested if you want to."

Nothing could be done but to stop the selling of tickets on Monday morning. That was the rule adopted this week.

It was announced that the doors at the Huntington ave. entrance would be opened at noon, and that the crowd would be admitted to the number of 505, the capacity of the second gallery. Then the doors would be closed.

The crowd began to gather before 11 o'clock. When the doors were open at 12 there was a rush and before 12.30 the doors were closed. Scores and scores were turned away.

When the man with the tickets appeared each one who passed had to turn in a quarter. Nothing else was passable. Two dimes and a nickel would not go. The applicant for admission showed his quarter, was handed in return a programme and was passed in.

The management desire to call special attention to one change in the plan, in deference to the almost universal request of patrons. To save an hour of standing in line, the Huntington ave. entrance only will be opened at 1 hereafter, instead of at 12, as originally announced.

Boston Journal.

SATURDAY, DECEMBER 1, 1900.

SYMPHONY REHEARSALS.

New Plan for Admitting Public to 25-Cent Seats in Second Balcony Works Well.

The management of the Boston Symphony Orchestra put into operation Friday afternoon for the first time, the new method of admitting the public to the 25-cent seats for the second balcony only, at the Friday afternoon public rehearsals. The plan appeared to work well. Four long lines were formed, two in each of the side corridors of the hall, beginning at the foot of the staircases. Soon after 1 o'clock the admission fee was collected, and it was remarkable that out of the 505 people admitted only seven failed to bring the 25-cent piece which was the coin insisted upon by the management, and these seven had not been advised of this detail. Programs were then distributed, and at exactly 1.30 admission was given to the second balcony. The four lines moved quietly and orderly to their places, without the slightest rushing or confusion.

The management calls attention to one change in the plan. To save an hour of standing in line, the Huntington Avenue entrance only will be opened at 1 o'clock hereafter, instead of at 12, as originally announced.

Boston Daily Globe.

SATURDAY, DEC. 1, 1900.

New Method at Symphony Concerts.

For the first time the management of the Boston symphony orchestra put into operation yesterday afternoon the new method of admitting the public to the 25-cent seats for the Friday afternoon rehearsals. The success of the plan was most satisfactory to the public and the management. In the future the Huntington av entrance will be opened at 1 o'clock, instead of at 12, as previously announced.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 2, 1900.
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SYMPHONY CONCERT.

The sixth Symphony concert, given last evening in Symphony Hall, introduced Mr. Harold Bauer, pianist, who made his first American appearance on this occasion playing Brahms's Concerto No. 1 in D minor.

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MONDAY MORNING, DEC. 3, 1900.

The concert of Saturday began in Darkest Russia. The old Hellenic story of the troubles of the Atrides has been told in an overture by Sergei Taneyeff in a manner that is one of the most dramatic outcomes of the modern Muscovite school of composition.

That there is much of sensation in the overture entitled "The Oresteia" is but natural. The Atrides were one of the most uncomfortable of the old families of Greece; murder, incendiarism, robbery and lunacy ran rampant in their household, and the Erinnye police force were constantly called in to avenge some crime. Under these circumstances we can blame the constant use of deep brass and woodwind instruments, the incessant taps on the gong and clashes of the cymbals, to the subject rather than to the composer's morbid tendencies. Yet all the shuddering of the opening theme, all the phrases "big with fate", did not equal the introduction which Tschaikowsky gave to his "Symphonie Pathetique", an equally dark, but more effectively scored representation of gloom. Nevertheless the work was sustainedly graphic and interesting, even if its horrors lost something by constant repetition. And after the Orestean set had shuddered themselves to death, there was some ecstatic music, (probably picturing the Eumenidean force taking a much-needed vacation,) in which glissando passages upon the harp alternated with chimes upon the Glockenspiel.

We confess that we were not greatly in sympathy with the dark topic; the furies, dwelling in the darkness of Tartarus, with black bodies, hissing snakes for hairs, and blood-dripping eyes, have no charms for us, and the composer who tries to represent such frightful matters can scarcely hope to achieve what Aeschylus did when he sent his Athenian audience into hysterics (a few dying from fright) by the entrance of his fifty Eumenides.

The picture was, however, dramatic and intelligible enough to win the hearty applause of the audience, and it was an important work, well worth the hearing. Now followed a work which was of higher calibre and, although composed long ago, it also had the charm of novelty. Brahms's first piano concerto has never been heard in Boston with orchestra, although Mr. Carl Stasny performed the work at a memorial service to the composer, at the New England Conservatory of Music, a few years ago, with Dr. Jeffery at the second piano.

It is a most earnest work, one in which pathos and grandeur are nobly combined. It was a fitting number to follow the "Orestela", for its majestic vein did not clash with the terror of the preceding work, yet formed a good contrast. The opening Allegro possesses a development as subtle as that of Beethoven, and there is such an easy mastery of form apparent that one senses the work of a musical giant at once. The Adagio is somewhat long-drawn out; it has some touches of ineffable beauty, but its proplixity interferes with its full effect. In the Rondo finale Brahms has a rugged heartiness which is not without charm, and all through the work one feels that mere virtuosity has been set aside and symphonic effect aimed at.

Such a work is a true representation of the ideal form of the piano concerto,—first an orchestral, second a piano work. Liszt, Rubinstein, and above all, Chopin, have reversed this order, and it is pleasant to see it re-established. But such a symphonic structure demands a degree of self-abnegation on the part of the solo artist that ought to be especially dwelt upon by the reviewer, since the public can scarcely appreciate the self-obliteration in a grand ensemble.

Mr. Harold Bauer is a composite! Descended from Germans, born in England, residing in Paris, trained as a violinist, becoming finally a pianist, he is a combination of varied qualities and tendencies. He is (judging from this performance) first of all a musician, rather than a mere piano-virtuoso. One ought to acknowledge with gratitude that he does not attempt to astonish his audience, that he does not give his piano upper-cuts, or knock-out blows, but plays the music sincerely and with dignity. Only once was there a suspicion of a blur,—in the Adagio,—and in almost every part of the concerto his chief attention was directed to a good ensemble. At the close of the concerto he was recalled again and again,—a surprising result when the subtlety of the work and the discreet playing of the artist are considered. Possibly the blood-and-thunder school of piano-playing has been pushed to such an extreme that it is causing a revulsion in favor of more musicianly work.

We had been promised a Smetana work on Bohemia for the next number, but this was changed to a Liszt Hungarian Rhapsody, the Bohemian work being promised for the next concert. As Bohemia and Hungary both belong to Austria, the nominal nationality of the work was unchanged, but one could not help thinking how much better fruit Smetana's intense love of country has brought forth than Liszt's musical Paprika. There is more to the Hungarian music than Liszt has given to the world. Liszt was too much of a cosmopolitan to give great intensity even to his own national music; Smetana was above and before all else a Bohemian. In a Liszt rhapsody one gets the bizarrerie of the Hungarian music, but not the underlying sentiment, a curious blending of frenzy and sorrow, a laughter that has tears hidden in it. The present writer once went into Hungary simply because he had heard a strolling band of Tzigany in Vienna, and these peripatetic musicians told him (when they found that he really loved their music) that there were better bands in Buda-Pesth. If ever souls were swept by the tempest of music it is with these gypsies. Hungarians, Bo-

[illegible] the gift of harmonized music [illegible] other races; only among these does one find a host of natural composers, and a true musician in almost every gypsy, peasant, or miner that one comes across.

All credit to Mr. Gericke for the absolute abandon with which he gave the Rhapsody; it had all the caprice of a Hungarian performance. But we still wish that Hungary had its Smetana.

At the end of the concert, after so much of sensation and subtlety, calmness and simplicity settled down in the shape of Beethoven's first symphony. It is a weak sister of the other eight, but it always delightful "per se". What a spicy challenge Beethoven threw down in the very first measure of his very first symphony, when he gave a cadence in F. in a composition in C! It was a startling leap into the world's musical arena. The symphony is all Haydn in spirit, however, except in its Minuet, which went far beyond any of the few hundred minuets which Beethoven's teacher had written. But if Beethoven had died after finishing this symphony (at the age that Schubert died) he would have been known only as a talented pupil of the great Haydn.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, DEC. 2, 1900.

Harold Bauer Soloist at Symphony Concert.

The sixth symphony rehearsal and concert program contained two novelties, an overture to "The Oresteia" of Æschylus, by Sergi Taneyeff, and the Brahms first concerto for piano, the latter work introducing as soloist Mr Harold Bauer, a pianist new to American audiences. Liszt's Hungarian "Rhapsody," No. 2, and Beethoven's first symphony completed the program. Mr Bauer evidently is an artist of high attainments, but his selection was not one in which his merits were shown advantageously. The Brahms concerto is mainly in the nature of an orchestral composition, the piano part not being prominent, excepting at infrequent intervals, in any movement but the last. There is a very long introduction by the orchestra, the piano entering accompanied by drums and brass instruments. In the second movement the themes by the piano are mostly variations on the principal themes given out by the orchestra, and it is not until the closing movement is reached that the pianist becomes a soloist in reality. Brahms indulges in many strenuous passages, and his work is uninteresting, and certainly does not appeal to musicians; hence its comparative omission from the repertory of pianists. Mr Bauer is an impassive player, and his emotions are not in evidence, but his technique is that of a capable artist, and his finger work in the lighter and brilliant passages was as clear and crisp as one could wish to hear. He has no mannerisms, and appears to sink his individuality to the demands of the score and interpret the composer in a conscientious and painstaking manner. Doubtless the artist will be heard under more favorable circumstances in his forthcoming recital, the miscellaneous program giving him greater scope than is found in the Brahms concerto. Mr Bauer's reception was very cordial.

The Taneyeff overture, a concert number based upon excerpts from "The Oresteia," is very heavily scored to harmonize with the grewsome plot of the libretto. The orchestra played splendidly, the heavier contingents being in perfect accord in tempo and harmony and preserving a tonal balance in the shadings which again demonstrated the wonderful team work of Mr Gericke's men. The pianissimo passages, by the united horns, flutes and clarinets were most delicate in performance and the same praise is due the harp, strings and woodwinds in the fifth theme, in which occurs the glissando scales and arpeggi.

The Liszt "Rhapsody," probably from its grotesque nature and familiarity, won the most applause; and it was well deserved, too, for the number was given with a fire and brilliancy that was irresistible. The concert closed with a fine interpretation of the Beethoven symphony. Special praise is due the players of the flute and oboe for their work in the first part and for the orchestra as a body in the playing of the third movement.

Mme Ternina will be the soloist this week, the program being as follows: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; aria from "Catrina Cornaro," Lachner; excerpt from the symphonic poem, "My Country," Smetana; and from "Tristan and Isolde," Wagner; symphony No. 2, Goldmark.

...Pianist Makes His First Appearance in America at a Symphony Concert—New Overture by Taneieff—Dohnanyi's Second Recital in Steinert Hall.

...gram of the sixth Symphony ... was as follows:

...erture to "The Oresteia," of Aeschylus ... Taneieff
(First time in Boston.)
...concerto for piano No. 1 in D minor...Brahms
...garian Rhapsody No. 2.....Liszt
...(Scored by Mueller-Berghaus.)
...Symphony No. 1.....Beethoven

...Authorp in the program-book ... that the opera by Taneieff is ...tioned in the books both as a ...-act opera and as a musical ...logy." As a matter of fact, Taneieff's "Oresteia" is a "musical trilogy in ...ht scenes." Now Oresteia means the ...le of Orestes, the general name for ... trilogy of Aeschylus, viz.: "Agamemnon," "the Choephori," and "...." The librettist took his ... from this trilogy and used it in ... opera. Furthermore, the piece ...yed last night is the overture to ... opera and not merely a concert ...ece, as Mr. Apthorp suggests. An "Oresteia," by Max Schillings was produced in Berlin the 24th of last month. ... Taneieff was born Nov. 13, 1856; ... was a pupil of Nicolai Rubinstein and ...kowsky, and he is now professor ... theory at the Moscow Conservatory. ... "Oresteia" was first performed at ... Petersburg in October, 1895. He ... written several string-quartets. ... one in D minor, the one in B flat ... and the one in C major have been performed with much success in ... German cities and an orchestral ... was played by the Dresden Court ... under Schuch in 1898. He ... well as a pianist, and he has ... and revised posthumous works ... Tschaikowsky.

They say that his opera met only with ... success usually paid an estimable ... However this may have been, ... overture shows decided individuality and at the same time streaks of conventionalism. It is original chiefly ... daring and brilliant orchestration. ... opening is singularly impressive, ... of gloomy bodement, that suits the ...ful tale. Among the striking effects ... orchestration are a use of the violas ... their least characteristic register to ... a shrieking pungency to the theme ... a remarkable effect produced by ... dull muttering of the strings ... the solo violin wails in strange ... melody. The work abounds in curious ... orchestral detail. Taneiff has the reputation of being a master of counterpoint, and in this overture there are many instances of his contrapuntal as well as harmonic skill and daring. The finale is in the nature of an apotheosis. The theme itself is not strikingly original, but the treatment redeems the conventionality of the melodic thought. While the overture is unmistakably Russian in feeling, there are several curious hints at Gluck's antique mood. It is easy to say that this music is not Greek; for nobody knows what Greek music really was. Taneiff is a Russian and he naturally expresses himself as a Russian would, even when he deals with Greek tragedy. In this he showed good sense. A deliberate attempt to be Greek is but emptiness and confusion. The overture was received with hearty applause, and Mr. Gericke is to be thanked for producing it. For it is well made, it is tragic as well as dramatic, and it is interesting from beginning to end.

* * *

Mr. Harold Bauer made his first appearance in this country. He preferred to appear last night as an ensemble player rather than as a virtuoso, for the concerto was the first of Brahms, the one in D minor. The choice was a curious one. Is it true that Mr. Gericke urged, nay, insisted that he should play this concerto? Or was Mr. Bauer anxious to play a concerto by Brahms in this Brahms settlement?

After a man passes his 40th year he begins to look back on his past, and so delights in remembering boyish ... and loves and hates, school and ... days, famous men whom he has ..., dreary days and fearful dangers. ... shall, for instance, never forget Jan. ..., 1881, for on that night in Berlin I ... Johannes Brahms play his own ... minor concerto. He played it with ... enjoyment, and each of his ... was, apparently, or audibly, ... four inches broad. The admired ... played badly—in fact, like a ... That same night his symphony in ... was conducted by him from manuscript. There are delightful things in ... symphony, but, alas, on that occasion the concerto preceded it. And for ... last ten years in this city whenever ... have been bored at a concert, I have ... to myself: "Cheer up, old man; ... once were obliged to hear Johannes ... play his D minor concerto."

... I do not propose to discuss Mr. ... at present as a virtuoso. He ..., as I have said, as a consultative ensemble player, and as ... he displayed admirable qualities. ... the man says in Juvenal's satire, ... should I do in Brahmstown? I ... be." The concerto itself is a ... dismal thing, and yet the pianist ... me. He was one of the ... in a symphonic work. His ... was very musical, finely proportioned, never arrogant, never obsequious. His phrasing was thoughtful, intelligent; in a word, he played like a ... accomplished pianist who is also ... musician. The music ... calls for no display of fervid ... It is alternately contemplative ... Nor can I pass over ... the delightful repose ... twist. He played with unfailing ease, with the authority of a ... of his subject; never was he ... with the desire for self-display; ... did he force tone beyond the ... of his instrument. And his ... was of exquisite freedom and ...

... program book stated that this ... was then played for the first ... in Boston. Mr. Stasny played it ... second piano accompaniment at ... of the New England Con... and I am under the impression ... it was played with like accompaniment before Mr. Stasny appeared. ... has been played in New ... Conried Ansorge and one or ... that the performance is ... a difficult task.

... the program and

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SUNDAY, DEC. 2, 1900.

THE SYMPHONY CONCERT.

A New Soloist Appears, and Is Received with Favor.

Mr. Harold Bauer Makes His Debut Under Disadvantages—The Taneyeff Overture Remarkable for Instrumentation — Brahms Concerto Another Novelty.

The programme for the sixth concert by the Boston Symphony orchestra in Symphony Hall last evening was:

Overture to "The Orestia," Op. 6...S. Taneyeff
Concerto for pianoforte, No. 1, in D minor ... Brahms
Hungarian Rhapsody, No. 2.....Berghaus-Liszt
Symphony No. 1.....Beethoven

Mr. Harold Bauer was the soloist.

The Taneyeff overture was new. In his introduction to his operatic version of the trilogy of Aeschylus, the composer has not troubled himself greatly about what might be understood as Greek local color in music, but has remained Russian, pure and simple, throughout. His work, however, is none the less strong, original and impressive, as far as orchestral effect is concerned.

Considered from a musical standpoint, it is not especially valuable, but from that of instrumentation it is quite remarkable in solidity, vigorous individuality and almost oriental splendor of color. It has a powerful dramatic force in conception, and the earlier part of the work is in a deep and genuine tragic vein, but by and by, when the composer changes to a gentler mood, he becomes conventional, and sinks to commonplaces that even richness of orchestral embroidery and a tremendous simulation of nobility of sentiment cannot disguise.

However, the overture, despite its frequent vagueness of meaning, kept the attention steadily interested by the skill, and often the daring newness and steady brilliancy of the orchestration. It was listened to attentively, and seemed to have made a strong impression.

The other novelty of the programme was the Brahms concerto, which, though it has been in existence over 40 years, has not been heard here in its entirety before—that is, with orchestra. It was played by Mr. Carl Stasny at the Brahms memorial concert given at the New England conservatory, but with the orchestral portion arranged for a second piano. In this form it has been performed in Boston several times. The work is far from genial, is stubbornly dry in the first and second movements, and only brightens up in the finale.

Why any player should wish to make a debut in this concerto, which, after all, has its chief interest in the orchestra rather than in the solo part, is not easy to understand. It would handicap any newcomer before an audience to which both himself and the work are strangers. Mr. Bauer sems to have a splendid technique; he bears himself modestly, plays with easy freedom and without any affectation either of style or of manner; and he does not abuse the instrument by attempting to force its tones. A better opportunity must be awaited to acquire a further knowledge regarding the higher artistic deservings of the young artist, who on this occasion was to all intents and purposes confined to ensemble work of no great interest, and forced to play for the most part against heavy orchestration, through which the playing of the soloist did not always penetrate. Mr. Bauer was cordially welcomed and very heartily applauded and recalled.

The Liszt Rhapsody was brilliantly read and played, but its cheapness was emphasized more than usual, owing to the solemnly serious and unflinchingly tuneless selections that came before it.

At the next concert the programme will be: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; aria from "Catarina Cornaro," Lachner; symphonic poem, "My Country," Sonetana; Vorspeil and Lieberstod from "Tristan and Isolde," Wagner; Symphony No. 2, Goldmark. Miss Ternina is to be the soloist.

MONDAY, DECEMBER ...

Symphony Hall: Boston Symphony Orchestra

The programme of the sixth symphony concert, given in Symphony Hall last Saturday evening, was:

Taneyeff: Overture to "The Orestia," of Æschylus, opus 6.
(First time in Boston.)
Brahms: Concerto for Pianoforte, No. 1, in D minor, opus 15.
Liszt: Hungarian Rhapsody, No. 2.
(Scored by Karl Müller-Berghaus.)
Beethoven: Symphony No. 1, in C major, opus 21.
Mr. Harold Bauer was the pianist.

Æschylus is a ticklish fellow to have to do with musically; to put his name in the title of a composition is very like naming a child Siegfried Wagner—it leads you to expect a good deal. Carl Goldmark came pretty well to grief on this rock in his "Prometheus Unbound" overture; a decent composition enough, in its way, but in no wise suggesting anything like Æschylean greatness. Taneyeff may be said to come out of it considerably better in this "Orestia" of his. Not that the music rises quite to the sublimity of the old Greek dramatist, but that it has at least something of temperamental strength in it; it is not so far from the real thing but that a man who, like Swinburne, found "Æschylean grandeur" in a character like Victor Hugo's Guanamara, might, at a pinch, find something of the same stuff in this overture. This is, to be sure, not saying very much. The overture is genuinely dramatic, the initial theme has even something of old-time strength in it; the gradual passing from bloodshed to peace, from hereditary vendetta to the reign of justice, is vividly suggested, not without musical beauty. The final "apotheosis" is perhaps less suggestive of "Black Crook" tinsel than is usual with such things nowadays. Some of the composer's experiments in orchestration do not seem quite to pay their way; those passages, for instance, in which all the strings, double-basses included, play in altissimo "artificial harmonics," sound about like anything else; the novelty of means brings about no commensurate novelty of result. One wonders why the pianoforte-part was omitted (with a pianoforte standing ready on the stage, too); it is probably unimportant, but one would have liked to hear what it sounded like. The performance was admirable.

I have taken the note "First time in Boston" off the Brahms concerto in the above programme, because, after the programme books to the concert were printed, somebody told me that this first concerto by Brahms was played here "twenty years ago" by Marie Krebs at one of the Thomas concerts. I am not sure, however, that the note ought not to stay. Marie Krebs's first appearance in this city was at a Nilsson matinée on Saturday, Nov. 12, 1870; she certainly did not play a Brahms concerto on that occasion! On March 23 and 30 she played at the Harvard Musical Association's symphony concerts; but not a Brahms concerto. Her engagement with Mr. Thomas began (as far as concerns Boston) on Dec. 1, 1871, and ended on April 7, 1872; and she did not play a concerto by Brahms at any of his concerts here that season. She never appeared here again with Mr. Thomas, whose yearly visits to this city ended in 1878; and I much mistake if she has played here at all since April 7, 1872. I certainly cannot remember any performance of Brahms's first concert, in D minor, in Boston before last Friday afternoon. But Miss Krebs did play Rubenstein's concerto in D minor at Mr. Thomas's concert of Dec. 2, 1871; and this may be what my informant was thinking of. Mr. B. J. Lang thought once of playing the Brahms D minor concerto here some years ago; but gave up the idea, playing the second concerto, in B-flat major, instead.

After studying the score and hearing this D minor concerto, one sees clearly enough why pianists have given it the go-by; if ever there were a symphony with pianoforte obbligato, this composition is one. There are difficulties enough and to spare in the pianoforte part, but they are not of the showy order. Some wondrously beautiful pianoforte effects there are, too; but not of the barn-storming kind. The concerto is, upon the whole, what ninety-nine pianists out of a hundred would call an ungrateful one; the man who plays it must resign himself to doing what the Germans call a work of "Pietät." Yet the concerto, from first to last, seems to me to show Brahms in his most characteristic mood, in his very best vein. In the first movement he even attains to a certain quasi-Sardanapalian gorgeousness, which is, however, cleansed of any merely carnal suggestiveness by the prevailing stern, tragic atmosphere of the movement; the real gleam of light in this movement does not come with the shower of trills in the first theme, but rather with the subdued tenderness of the second theme. The Adagio is a dream of beauty; the closing Rondo, a masterpiece in its way. Upon the whole, I should call this decidedly the strongest pianoforte concerto that has been produced here since the same composer's No. 2, in B-flat major. 'T is a glorious work!

Mr. Bauer is a pianist of whom great expectations have been formed. And he fulfils them all! As a master of beautiful pianoforte tone, he can rank with Paderewski and De Pachmann at their best; he has even solved completely that troublesome problem of making Brahms's pianoforte-writing "sound well." Paderewski did this in the Paganini variations; but that was a peculiar case. To rise to the point of making this concerto "sound well" is tantamount to solving the problem for the whole of Brahms. Years ago I predicted that some day a pianist would come along and do this; now Mr. Bauer has come, and done it! Beside his ear-wooing beauty of tone, elastic, buoyant, resonant without a suspicion either of woodiness or of striking-through, clear and brilliant in pianissimo as in fortissimo, he plays with a sure sense of rhythm, with a comprehensive totality of conception, that bespeak the master. Of warmth of temperament he seems to have no lack; though, last Saturday evening he played with a certain noble reserve, well befitting Brahms's musical expression, there was something in him that made me feel that neither the com...

thorough technical control, mind you, but a complete artist. To play like that is to be one in ten thousand.

The Liszt rhapsody was played to perfection; no great pianist could have played the original version better, more exhaustively, than Mr. Gericke, and the orchestra played this orchestral version by Müller-Berghaus. One wished that Eduard Strauss could have heard it!

But, if you come to perfection in reading and playing, the performance of Beethoven's first symphony rose absolutely to the hors concours level. Of course, the last is always the best; but it really seemed to me last Saturday evening as if I had never heard anything quite so perfect from living orchestra. And how fresh the little symphony still is! What a marvel of scoring! Ah, those old boys knew a thing or two; our modern men have more colors in their orchestral palette, but none more beautiful.

The next programme is: Mendelssohn, overture, "Meeresstille und gluckliche Fahrt," opus 27; Lachner, aria from "Katharina Cornaro;" Smetana, symphonic poem, "From Bohemia's Groves and Meadows," from the cyclus "My Country," No. 4; Wagner, prelude and "Liebestod" from "Tristan und Isolde;" Goldmark symphony No. 2, in B-flat major. Madame Ternina will be the singer.

W. F. A.

BOSTON HERALD.

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WEDNESDAY, DEC. 5, 1900.

A Boston correspondent writes, somewhat indignantly, regarding what Mr. Gericke said, according to the New York Herald, when interviewed on the death of Sir Arthur Sullivan, that "he did not know him personally, and was not familiar with his works, as he was not a symphony composer." My friend "Hub" says: "Remarks of this sort are what call forth from outside critics, and justly, slurring remarks about Boston. This city has been, as the Irishman remarked, my native place for the last twenty years, and I am proud to be known as a Bostonian, and I take umbrage at such a remark as Mr. Gericke makes use of, not only on account of the man of whom it is reported said, but that such an estimate as this should be deemed by the outside world as reflecting the opinion held by Boston people of Sir Arthur Sullivan. Perhaps Sullivan 'was not a symphony compeser,' but he wrote many things of as high order as some of the symphonies with which Mr. Gericke claims familiarity and it seems to me bordering on impudence, or, at least, showing a lack of musical knowledge, for him to make the remarks quoted." It may be that "Hub" is a little too sensitive about this reported interview, which, if correctly stated, reflects rather upon the narrow information of an individual than upon the musical knowledge of Boston. There are too many cultivated and intellectual musicians here who are broad and eclectic in their tastes for us to worry about Mr. Gericke's ignorance of Sir Arthur Sullivan's high musicianship.

THE MUSIC TRADE REVIEW

NEW YORK, DEC. 1, 1900.

The orchestral concerts all opened to good houses, and the Boston Symphony, under Gericke, seems (if such a thing were possible) to be in better form than ever. It had for soloists Dohnanyi, who played his own piano concerto, and Gertrude May Stein, who acquitted herself admirably in an aria from Raff's Traum Koenig, and Adriane's aria from Rienzi. As novelties the orchestra gave Karl Goldmark's Scherzo in A major and Massenet's Esclarmonde Suite. It is always superfluous to speak of the orchestra, because this magnificent organization is too well known to be second to none in the world.

[51]

...ston Journal.
...NDAY, DECEMBER 2, 1900.

HAROLD BAUER

The Pianist Makes His First Appearance in America at a Symphony Concert—New Overture by Taneieff—Dohnanyi's Second Piano Recital in Steinert Hall.

The programme of the sixth Symphony concert was as follows:

Overture to "The Oresteia" of Aeschylus ..... Taneieff
(First time in Boston.)
Concerto for piano No. 1 in D minor..Brahms
Hungarian Rhapsody No. 2.....Liszt
(Scored by Mueller-Berghaus.)
Symphony No. 1.....Beethoven

Mr. Apthorp in the program-book stated that the opera by Taneieff is mentioned in the books both as a three-act opera and as a "musical trilogy." As a matter of fact, Taneieff's "Oresteia" is a "musical trilogy in eight scenes." Now Oresteia means the tale of Orestes, the general name for the trilogy of Aeschylus, viz.: "Agamemnon," "the Choephori," and "the Furies." The librettist took his stuff from this trilogy and used it in one opera. Furthermore the piece played last night is the overture to this opera and not merely a concert piece, as Mr. Apthorp suggests. An "Oresteia," by Max Schillings was produced in Berlin the 24th of last month.

Serge Taneieff was born Nov. 13, 1856. He was a pupil of N. Rubinstein and Tschaikowsky, and he is now professor of theory at the Moscow Conservatory. His "Oresteia" was first performed at St. Petersburg in October, 1895. He has written several string-quartets. The one in D minor, the one in B flat minor, and the one in C major have been performed with much success in certain German cities and an orchestral suite was played by the Dresden Court Orchestra under Schuch in 1898. He ranks well as a pianist, and he has edited and revised posthumous works by Tschaikowsky.

They say that his opera met only with the success usually paid an estimable professor. However this may have been, the overture shows decided individuality and at the same time streaks of conventionalism. It is original chiefly in daring and brilliant orchestration. The opening is singularly impressive, full of gloomy bodement, that suits the awful tale. Among the striking effects of orchestration are a use of the violas in their least characteristic register to give a shrieking pungency to the theme and a remarkable effect produced by gong, dull muttering of the strings while the solo violin wails in strange melody. The work abounds in curious orchestral detail. Taneiff has the reputation of being a master of counterpoint, and in this overture there are many instances of his contrapuntal as well as harmonic skill and daring. The finale is in the nature of an apotheosis. The theme itself is not strikingly original, but the treatment redeems the conventionality of the melodic thought. While the overture is unmistakably Russian in feeling, there are several curious hints at Gluck's antique mood. It is easy to say that this music is not Greek; for nobody knows what Greek music really was. Taneiff is a Russian and he naturally expresses himself as a Russian would, even when he deals with Greek tragedy. In this he showed sound sense. A deliberate attempt to be Greek is but emptiness and confusion. The overture was received with hearty applause, and Mr. Gericke is to be thanked for producing it. For it is well made, it is tragic as well as dramatic, and it is interesting from beginning to end.

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Mr. Harold Bauer made his first appearance in this country. He preferred to appear last night as an ensemble player rather than as a virtuoso, for his concerto was the first of Brahms, the one in D minor. The choice was a curious one. Is it true that Mr. Gericke urged, nay, insisted that he should play this concerto? Or was Mr. Bauer advised to play a concerto by Brahms in this Brahms settlement?

After a man passes his 40th year he begins to look back on his past, and he delights in remembering boyish deeds and loves and hates, school and college days, famous men whom he has seen, dreary days and fearful dangers. I shall, for instance, never forget Jan. 28, 1884, for on that night in Berlin I heard Johannes Brahms play his own D minor concerto. He played it with evident enjoyment, and each of his fingers was, apparently, or audibly, about four inches broad. The admired composer played badly—in fact like a pig. That same night his symphony in F was conducted by him from manuscript. There are delightful things in this symphony, but, alas, on that occasion the concerto preceded it. And for the last ten years in this city whenever I have been bored at a concert, I have said to myself: "Cheer up, old man; you once were obliged to hear Johannes Brahms play his D minor concerto."

Now I do not propose to discuss Mr. Bauer at present as a virtuoso. He appeared, as I have said, as a contemplative ensemble player, and as such he displayed admirable qualities. As the man says in Juvenal's satire, "What should I do in Brahmstown? I cannot be." The concerto itself is a dull, dismal thing, and yet the pianist interested me. He was one of the orchestra in a symphonic work. His playing was very musical, finely proportioned, never arrogant, never obsequious. His phrasing was thoughtful, intelligent; in a word, he played like a most accomplished pianist who is also an accomplished musician. The music itself calls for no display of fervid emotion. It is alternately contemplative or crabbed. Nor can I pass over without comment the delightful repose of the pianist. He played with unaffected ease, with the authority of a master of his subject; never was he restless with the desire for self-display; never did he force tone beyond the limitations of his instrument. And his technic was of exquisite freedom and polish.

The program book stated that this concerto was then played for the first time in Boston. Mr. Stasny played it with second-piano accompaniment at a concert of the New England Conservatory and I am under the impression that it was played with like accompaniment before Mr. Stasny appeared. It has been played in New York by Conrad Ansorge and one or two others. But the performance is never a grateful task.

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The other pieces on the program are too familiar to demand discussion. It should be said, however, that the violas

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THE SYMPHONY CONCERT.

A New Soloist Appears, and Is Received with Favor.

Mr. Harold Bauer Makes His Debut Under Disadvantages—The Taneyeff Overture Remarkable for Instrumentation — Brahms Concerto Another Novelty.

The programme for the sixth concert by the Boston Symphony orchestra in Symphony Hall last evening was:

Overture to "The Orestia," Op. 6..S. Taneyeff
Concerto for pianoforte, No. 1, in D minor ..... Brahms
Hungarian Rhapsody, No. 2.....Berghaus-Liszt
Symphony No. 1.....Beethoven

Mr. Harold Bauer was the soloist.

The Taneyeff overture was new. In his introduction to his operatic version of the trilogy of Aeschylus, the composer has not troubled himself greatly about what might be understood as Greek local color in music, but has remained Russian, pure and simple, throughout. His work, however, is none the less strong, original and impressive, as far as orchestral effect is concerned.

Considered from a musical standpoint, it is not especially valuable, but from that of instrumentation it is quite remarkable in solidity, vigorous individuality and almost oriental splendor of color. It has a powerful dramatic force in conception, and the earlier part of the work is in a deep and genuine tragic vein, but by and by, when the composer changes to a gentler mood, he becomes conventional, and sinks to commonplaces that even richness of orchestral embroidery and a tremendous simulation of nobility of sentiment cannot disguise.

However, the overture, despite its frequent vagueness of meaning, kept the attention steadily interested by the skill, and often the daring newness and steady brilliancy of the orchestration. It was listened to attentively, and seemed to have made a strong impression.

The other novelty of the programme was the Brahms concerto, which, though it has been in existence over 40 years, has not been heard here in its entirety before—that is, with orchestra. It was played by Mr. Carl Stasny at the Brahms memorial concert given at the New England conservatory, but with the orchestral portion arranged for a second piano. In this form it has been performed in Boston several times. The work is far from genial, is stubbornly dry in the first and second movements, and only brightens up in the finale.

Why any player should wish to make a debut in this concerto, which, after all, has its chief interest in the orchestra rather than in the solo part, is not easy to understand. It would handicap any newcomer before an audience to which both himself and the work are strangers. Mr. Bauer sems to have a splendid technique; he bears himself modestly, plays with easy freedom and without any affectation either of style or of manner; and he does not abuse the instrument by attempting to force its tones. A better opportunity must be awaited to acquire a further knowledge regarding the higher artistic deservings of the young artist, who on this occasion was to all intents and purposes confined to ensemble work of no great interest, and forced to play for the most part against heavy orchestration, through which the playing of the soloist did not always penetrate. Mr. Bauer was cordially welcomed and very heartily applauded and recalled.

The Liszt Rhapsody was brilliantly read and played, but its cheapness was emphasized more than usual, owing to the solemnly serious and unflinchingly tuneless selections that came before it.

At the next concert the programme will be: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; aria from "Catarina Cornaro," Lachner; symphonic poem, "My Country," Sonetana; Vorspeil and Liebestod from "Tristan and Isolde," Wagner; Symphony No. 2, Goldmark. Miss Ternina is to be the soloist.

Boston Transcript
MONDAY, DECEMBER 3, 1900

Symphony Hall: Boston Symphony Orchestra

The programme of the sixth symphony concert, given in Symphony Hall last Saturday evening, was:

Taneyeff: Overture to "The Oresteia," of Æschylus, opus 6.
(First time in Boston.)
Brahms: Concerto for Pianoforte, No. 1, in D minor, opus 15.
Liszt: Hungarian Rhapsody, No. 2.
(Scored by Karl Müller-Berghaus.)
Beethoven: Symphony No. 1, in C major, opus 21.
Mr. Harold Bauer was the pianist.

Æschylus is a ticklish fellow to have to do with musically; to put his name in the title of a composition is very like naming a child Siegfried Wagner—it leads you to expect a good deal. Carl Goldmark came pretty well to grief on this rock in his "Prometheus Unbound" overture; a decent composition enough, in its way, but in no wise suggesting anything like Æschylean greatness. Taneyeff may be said to come out of it considerably better in this "Oresteia" of his. Not that the music rises quite to the sublimity of the old Greek dramatist, but that it has at least something of temperamental strength in it; it is not so far from the real thing but that a man who, like Swinburne, found "Æschylean grandeur" in a character like Victor Hugo's Guanamara, might, at a pinch, find something of the same stuff in this overture. This is, to be sure, not saying very much. The overture is genuinely dramatic, the initial theme has even something of old-time strength in it; the gradual passing from bloodshed to peace, from hereditary vendetta to the reign of justice, is vividly suggested, not without musical beauty. The final "apotheosis" is perhaps less suggestive of "Black Crook" tinsel than is usual with such things nowadays. Some of the composer's experiments in orchestration do not seem quite to pay their way; those passages, for instance, in which all the strings, double-basses included, play in altissimo "artificial harmonics," sound about like anything else; the novelty of means brings about no commensurate novelty of result. One wonders why the pianoforte-part was omitted (with a pianoforte standing ready on the stage, too); it is probably unimportant, but one would have liked to hear what it sounded like. The performance was admirable.

I have taken the note "First time in Boston" off the Brahms concerto in the above programme, because, after the programme books to the concert were printed, somebody told me that this first concerto by Brahms was played here "twenty years ago" by Marie Krebs at one of the Thomas concerts. I am not sure, however, that the note ought not to stay. Marie Krebs's first appearance in this city was at a Nilsson matinée on Saturday, Nov. 12, 1870; she certainly did not play a Brahms concerto on that occasion! On March 23 and 30 she played at the Harvard Musical Association's symphony concerts; but not a Brahms concerto. Her engagement with Mr. Thomas began (as far as concerns Boston) on Dec. 1, 1871, and ended on April 7, 1872; and she did not play a concerto by Brahms at any of his concerts here that season. She never appeared here again with Mr. Thomas, whose yearly visits to this city ended in 1878; and I much mistake if she has played here at all since April 7, 1872. I certainly cannot remember any performance of Brahms's first concert, in D minor, in Boston before last Friday afternoon. But Miss Krebs did play Rubenstein's concerto in D minor at Mr. Thomas's concert of Dec. 2, 1871; and this may be what my informant was thinking of. Mr. B. J. Lang thought once of playing the Brahms D minor concerto here some years ago; but gave up the idea, playing the second concerto, in B-flat major, instead.

After studying the score and hearing this D minor concerto, one sees clearly enough why pianists have given it the go-by; if ever there were a symphony with pianoforte obbligato, this composition is one. There are difficulties enough and to spare in the pianoforte part, but they are not of the showy order. Some wondrously beautiful pianoforte effects there are, too; but not of the barn-storming kind. The concerto is, upon the whole, what ninety-nine pianists out of a hundred would call an ungrateful one; the man who plays it must resign himself to doing what the Germans call a work of "Pietät." Yet the concerto, from first to last, seems to me to show Brahms in his most characteristic mood, in his very best vein. In the first movement he even attains to a certain quasi-Sardanapalian gorgeousness, which is, however, cleansed of any merely carnal suggestiveness by the prevailing stern, tragic atmosphere of the movement; the real gleam of light in this movement does not come with the shower of trills in the first theme, but rather with the subdued tenderness of the second theme. The Adagio is a dream of beauty; the closing Rondo, a masterpiece in its way. Upon the whole, I should call this decidedly the strongest pianoforte concerto that has been produced here since the same composer's No. 2, in B-flat major. 'T is a glorious work!

Mr. Bauer is a pianist of whom great expectations have been formed. And he fulfils them all! As a master of beautiful pianoforte tone, he can rank with Paderewski and De Pachmann at their best; he has even solved completely that troublesome problem of making Brahms's pianoforte-writing "sound well." Paderewski did this in the Paganini variations; but that was a peculiar case. To rise to the point of making this concerto "sound well" is tantamount to solving the problem for the whole of Brahms. Years ago I predicted that some day a pianist would come along and do this; now Mr. Bauer has come, and done it! Beside his ear-wooing beauty of tone, elastic, buoyant, resonant without a suspicion either of woodiness or of striking-through, clear and brilliant in pianissimo as in fortissimo, he plays with a sure sense of rhythm, with a comprehensive totality of conception, that bespeak the master. Of warmth of temperament he seems to have no lack; though, last Saturday evening he played with a certain noble reserve, well befitting Brahms's musical expression, there was something in him that made me feel that neither the profound pathos of Beethoven's C minor nor the boisterous outspokenness of Tschaikowsky's B-flat minor would find him wanting. In a word, he plays in every way like a thorough and highly gifted musician, like a complete artist. To play like that is to be one in ten thousand.

The Liszt rhapsody was played to perfection; no great pianist could have played the original version better, more exhaustively, than Mr. Gericke, and the orchestra played this orchestral version by Müller-Berghaus. One wished that Eduard Strauss could have heard it!

But, if you come to perfection in reading and playing, the performance of Beethoven's first symphony rose absolutely to the hors concours level. Of course, the last is always the best; but it really seemed to me last Saturday evening as if I had never heard anything quite so perfect from living orchestra. And how fresh the little symphony still is! What a marvel of scoring! Ah, those old boys knew a thing or two; our modern men have more colors in their orchestral palette, but none more beautiful.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt," opus 27; Lachner, aria from "Katharina Cornaro;" Smetana, symphonic poem, "From Bohemia's Groves and Meadows," from the cyclus "My Country," No. 4; Wagner, prelude and "Liebestod" from "Tristan und Isolde;" Goldmark symphony No. 2, in E-flat major. Madame Ternina will be the singer. W. F. A.

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A Boston correspondent writes, somewhat indignantly, regarding what Mr. Gericke said, according to the New York Herald, when interviewed on the death of Sir Arthur Sullivan, that "he did not know him personally, and was not familiar with his works, as he was not a symphony composer." My friend "Hub" says: "Remarks of this sort are what call forth from outside critics, and justly, slurring remarks about Boston. This city has been, as the Irishman remarked, my native place for the last twenty years, and I am proud to be known as a Bostonian, and I take umbrage at such a remark as Mr. Gericke makes use of, not only on account of the man of whom it is reported said, but that such an estimate as this should be deemed by the outside world as reflecting the opinion held by Boston people of Sir Arthur Sullivan. Perhaps Sullivan 'was not a symphony compcser,' but he wrote many things of as high order as some of the symphonies with which Mr. Gericke claims familiarity and it seems to me bordering on impudence, or, at least, showing a lack of musical knowledge, for him to make the remarks quoted." It may be that "Hub" is a little too sensitive about this reported interview, which, if correctly stated, reflects rather upon the narrow information of an individual than upon the musical knowledge of Boston. There are too many cultivated and intellectual musicians here who are broad and eclectic in their tastes for us to worry about Mr. Gericke's ignorance of Sir Arthur Sullivan's high musicianship.

THE MUSIC TRADE REVIEW
NEW YORK, DEC. 1, 1900.

The orchestral concerts all opened to good houses, and the Boston Symphony, under Gericke, seems (if such a thing were possible) to be in better form than ever. It had for soloists Dohnanyi, who played his own piano concerto, and Gertrude May Stein, who acquitted herself admirably in an aria from Raff's Traum Koenig, and Adriane's aria from Rienzi. As novelties the orchestra gave Karl Goldmark's Scherzo in A major and Massenet's Esclarmonde Suite. It is always superfluous to speak of the orchestra, because this magnificent organization is too well known to be second to none in the world.

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SUNDAY HERALD.

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SUNDAY, DEC. 9, 1900.

THE SYMPHONY CONCERT.

Mendelssohn's "Sea Calm" Is Performed Perfectly.

Sagacious Write-up of the Overture by Mr. Apthorp Would Make It a Marvellous Composition—Symphonic Poem by Smetana Is the Novelty of the Evening.

For the seventh concert of the Boston Symphony orchestra in Symphony Hall, last evening, the programme was:

Overture, "Sea Calm and Prosperous Voyage,".....Mendelssohn
Aria, "Dulde Schweige," from "Catharina Cornaro".....F. Lachner
Symphonic poem, from "Bohemia's Groves and Meadows," from "My Country." No. 4.....Smetana
Prelude and "Love Death," from "Tristan and Isolde".....Wagner
Symphony No. 2, in E-flat, op. 35....Goldmark

The soloist was Miss Ternina.

The overture is the least interesting of Mendelssohn's achievements in that class of composition, and since it was last heard here, it has aged considerably. Still it may have proved curiously attractive to those who are not familiar with it, and who followed the description given of the work in the programme book.

It is to be hoped that some of these will be able to give a satisfactory answer to Mr. Apthorp's query regarding the flute calls in the introduction, "Are they the cry of some solitary sea bird, or merely an eloquent expression of dead silence and solitude?" Perhaps it would be wise to decide in the direction of the sea bird, as flute calls to express dead silence would not be half as realistic as would be dead silence itself. The detection of the theme "suggestive of the gurgling and sparkling of the water along the ship's side" is a neat puzzle set by the programmist, especially as the gurgling must be audible and the sparkling purely a matter of vision. Then, too, watching and listening for the dropping anchor and waiting to recognize in the last three bars the ship coming up to the wharf were probably pleasing occupations, notably in view of the novelty of a vessel sliding into dock after she has dropped her anchor.

But, however this may be, the overture was perfectly read by Mr. Gericke and delightfully performed by the orchestra, even if they did not make quite clear Mr. Apthorp's claim that "there is not a note in the work that is not redolent of the ocean."

Of course, to pick out one particular note, and to request to be shown wherein its redolence of the ocean is discoverable, would be easy; but it is still easier to take the claimant's word for the veracity as well as the wise profundity, of his statement.

An exceedingly brilliant and interest performance was given of the Smetana poem, which was the novelty of the programme. One or two of the six movements of which the cyclus consists have been given here before. This movement is especially notable for its grace, its easy flow and its variety and charm of tone color, and the buoyancy and freshness of spirit that pervades it. The Goldmark symphony has not been heard here since it was produced 12 years ago by Mr. Gericke. Nor is there anything in it, except the third movement, that justified a revival of the work.

Miss Ternina sang in the Wagner selection with splendid dramatic power, largeness of vocal style and nobility of expression. The effort was the perfection of musical declamation, nor was it lacking in any high artistic essential. It stirred the audience immensely, and she was applauded and recalled with tremendous acclaim. The Lachner recitative and aria were scarcely worth taking down from the shelf and brushing the dust from them. The aria afforded the artist an opportunity to give a notable exemplification of the art of pure sostenuto singing, but even the admirable treatment it received failed to disguise its utter kappelmeister flavor. This performance also won for her a great outburst of enthusiasm.

The programme for the next concert is: Water music, Handel; "Festival of Pan," Converse; symphony No. 5, Tschaikowsky. The soloist is yet to be announced.

The third concert in the series by the Symphony orchestra at Sanders Theatre, Cambridge, was Thursday night, before a brilliant audience. Mr. Timothee Adamowski was the soloist. He played Dvorak's concerto for violin in A minor, and was recalled three times at the conclusion. Among those there were the Rev. and Mrs. Samuel A. Eliot, Mrs. A. L. Coolidge and Miss Coolidge, Prof. John K. Paine and family, Mr. and Mrs. F. H. Curtiss, Mr. George Riddle and Miss Riddle, Prof. and Mrs. Ames, Mr. and Mrs. William M. Richardson, Mr. S. Lothrop Thorndike and party, Mr. William P. Blake, Mrs. A. A. Carey and the Misses Carey, Miss Coues, Prof. James Mills Pierce, Mrs. E. C. Pickering, Prof. Moore, Mrs. Edgar Pierce, Mrs. J. W. Chamberlin, Mr. and Mrs. Joseph Dorr, Miss Brown, Prof. Coolidge and a large delegation of Radcliffe College girls.

SYMPHONY HALL STATUARY.

Large Figure of Euripides Is to Be Placed in One of the Niches.

A statue of Euripides is to occupy the niche in the upper right hand balcony of Symphony Hall, directly opposite the recently acquired statue of Apollo. Euripides was cast from the marble statue in the vatican, by special permission of the pope. The reproduction is a faithful copy of the original and is, of course, of high merit as an object of art.

The statue is a very large one; representing the Greek in a standing pose, and it is probable that the 14 niches which yet remain to be filled will be occupied by standing figures.

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MONDAY MORNING, DEC. 10, 1900.

The programme of last Saturday's concert presented decided contrasts, ranging as it did from the suave measures of Mendelssohn to the intense phrases of Wagner, and including the academic calm of Lachner, with the rhapsodic freedom of Smetana and the rich coloring of Goldmark.

The opening number, the "Sea-Calm and Prosperous Voyage" overture, seemed hardly impressive as a picture of old ocean, though it still charmed by its frankness and the direct sincerity of its harmonies. Yet despite the tameness of the picture an audience familiar with ocean liners and "Northeasters," there are still many points in this bit of programme-music that retain all their effectiveness. In depicting the dead calm, the long, sustained harmonies on the strings (is the subordination of the wind instruments premeditated?) still give a wonderful picture of the lazy monotony of a motionless sea; the flute-calls that end this scene of quietude may well be taken for the boatswain's whistle, while the lively measures of the main part of the overture and the final celebration of the coda give a portrayal of the happy voyage and safe arrival that is graphic enough in its way. But in spite of the fortunate absence of shipwreck and mal-de-mer, there is nothing in this work that can at all compare with the delicate, wavy grace of the "Hebrides" overture, that daintiest of Mendelssohn's many water-pictures.

Smetana's Symphonic Poem, "From Bohemia's Groves and Meadows," was heard for the first time in Boston. One of the set of six national works that have established the composer's fame, it displayed the power and simplicity of expression that we have learned to look for in his writings. But, on the whole, it seemed too lacking in coherency, and appeared not to have any very definite central idea or logical climax. The opening phrases for full orchestra, with their sudden alternations of major and minor, give the impression that the Bohemian landscape must be rather chaotic. The unexpected entrance of a frugal exposition seems to indicate that some learned Bohemian contrapuntist has retired to the fields to compose in peace, just as Beethoven used to write at times in a rustic seat in a tree at Schoenbrunn.

Another change in the music ushers in a noble and dignified theme on the brasses,—doubtless the Hymn of Nature referred to in the dedication of the score, but suggestive also of the simple and forceful beauty that underlies the Teutonic Folk-songs. With this the music loses its incoherence, and is wrought into a partial climax filled with the expressive power that we have learned to expect from Smetana.

The follows a revel of the peasants in Bohemia. But their mirth is far wilder than the rustic gayety we generally find in the world of music. Instead of enjoying themselves in the gentle rusticity of oboes and English horns, as symphonic peasants are expected to do, they indulge in wild outbreaks of the entire orchestra. More and more fiery does their mirth become, as in a Hungarian "Friska," until finally the gentle brass theme of earlier moments is decapitated by a fierce outburst, and the revels are ended.

Yet in spite of its many unexpected changes of character, the work as a whole has much to commend. If it does not give as definite a picture of forest life as the rich texture of Wagner's "Waldesweben", it still has many moments of legitimate orchestral beauty. The reviewer may be pardoned, however, for indulging in a shade of disappointment when this number is compared with Smetana's earlier works in the same set; for with all its beauties it is not so convincing as the measured rhythm of "Vltava" or the stately grandeur of "Vyschrad." It is needless to add that the orchestra, under Mr. Gericke's able hand, played the number with all the ease of technique and mastery of expression that is so largely due to their director's earnest and thorough work during his earlier sojourn in Boston.

Ternina was the soloist of the evening, and won her usual meed of long-continued applause. The Lachner aria, from "Catharina Cornaro," was conventional in the extreme, and was of little other service than to allow the soloist a chance to show her surety of intonation in recitative and her fluency in cantabile. That same perfection of intonation may again be emphasized as a model for those ultra-declamatory Wagnerian singers who at times appear to think the true key a matter of unimportance, and who avoid the pitch as though afraid of being defiled by its touch.

But it was in Isolde's "Liebestod" that the artist arose to her full height. Her dramatic powers and triumphs are too well known to need reiteration, or detailed description. A slight lack of force in the lower register, at times, was the only criticism that could be made, and this was lost sight of in the fervor of the final climax. There are many who find "Tristan" one of the dullest of Wagner's works; and (shall we confess it?) the prelude, with its too arbitrary leit-motiven, seemed just a trifle lacking in definite meaning. But the intense harmonies that form the background to Isolde's passionate rhapsody were given with their full power and significance, and singer and orchestra shared in a climax that won its deserved meed of applause.

The concert came to an end with Goldmark's second Symphony. More dignified than the "Rustic Wedding" Symphony, which is really a suite, this work displayed far less of attractive coloring than is usual in Goldmark's writings. The opening theme of the first movement augured well, but the promise was not fulfilled. The andante seemed exaggerated and bombastic, and even the dainty allegro, with its beautiful and well-played trumpet melody, did not succeed in investing this unequal work with more than a passing interest.

Arthur Elson.

Boston Sunday Globe.
SUNDAY, DEC. 9, 1900.

Miss Ternina Sings With the Symphony Orchestra.

Miss Milka Ternina was the soloist at the seventh of this season's concerts by the Boston symphony orchestra. The program was as follows:

Overture, Sea Calm and Prosperous Voyage, op 27.....Felix Mendelssohn-Bartholdy
Recitative, Zwei Jahre sind dahin, and Aria, Dulde, schweige, from Catharina Cornaro .....Franz Lachner
Symphonic poem, from Bohemia's Groves and Meadows, from My Country.....Bedrich Smetana
Prelude and Love-Death, from Tristan and Isolde .....Richard Wagner
Symphony No 2, in E Flat major, op 35....Karl Goldmark

Conductor Gericke has not offered a more varied program or one of greater attractiveness this season, and the audiences at both the Friday afternoon rehearsal and last night's concert expressed appreciation in the most cordial manner. The instrumental numbers were exceedingly interesting, and of course the appearance of Miss Ternina was very welcome. This brilliant artist has not been heard in Boston very many times, and several of her promised appearances have been prevented by illness, but she has readily gained recognition as one of the foremost singers on the German grand opera stage. She is not only a splendid singer, but she is also one of the most convincing actresses who have ever interpreted Wagner's

She was in excellent voice yesterday, and sang both her selections with fine spirit and impressive fervor. Her voice is of glorious quality, rich and resonant throughout its extended range, and although her intonation last evening was not always perfect her singing was generally so wholly gratifying that there was good reason for the demonstrative applause bestowed on her by the delighted audience. Her first selection was the recitative and aria from the opera "Catherine Cornaro," a work of excellent merit, but comparatively unknown here. She sang this music of tragic import with admirable effect and thorough sincerity. In the familiar section from "Tristan and Isolde" she was heard with much pleasure. Aside from momentary departure from accuracy of intonation and an occasional unpleasant suggestion of overforcing the voice in hopeless rivalry with the thunderous sounds from the orchestra, her singing was magnificent, and provided as great an artistic treat as could well come from this class of music.

The symphonic poem, "From Bohemia's Groves and Meadows," which was played here for the first time, is the fourth of the cyclus of six symphonic poems grouped by Smetana under the title of "My Country." The music is distinctly descriptive, and is interesting for many fine orchestral effects and odd bits of contrasted tonal color, all strikingly suggestive of the gypsylike character of the people and the country of Bohemia.

The Mendelssohn-Bartholdy overture, "Sea Calm and Prosperous Voyage," is a series of as graphic and beautiful tone pictures as were ever written, and they were interpreted by Mr Gericke with fine effect, unsurpassed by any of the many previous performances of the work by his orchestra. Goldmark's second symphony concluded the performance, and this noble work was given worthy interpretation, than which greater praise cannot be written.

There will be no symphony concert this week. The program for the concert next week will include "Wasser-Musik," by Handel; the first performance of "Festival of Pan," by Converse, and symphony No. 5, by Tschaikowski.

Adele aus der Ohe is to come to America in February, and has been engaged as soloist for the February tour of the Boston Symphony orchestra.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 9, 1900.

THE SYMPHONY CONCERT.

The seventh Symphony concert of this season opened with the Mendelssohn overture "Sea Calm and Prosperous Voyage." The slow introduction (Adagio in D major 4-4 time) paints in tones a dead calm at sea. The main portion of the overture tells the story, or paints the picture, of the ship's prosperous voyage, and it is impossible not to realize the lazy, tranquil motion of the ship; one really feels it all. It is a most vivid and realistic tone painting. The motion of the water, the sparkle of the sunlight, are all depicted, and the brisk breeze carrying the ship safely into port. All through the overture to the final tone painting of the ship gliding into the dock, each episode of a prosperous and happy voyage is clearly shown, although it is said that the composer had scored this overture before he had even seen the sea.

The overture, the recitative and aria from "Catharina Cornaro," by Lechner, and the "Love-Death" song of Isolde from Wagner's "Tristan and Isolde," in the last two of which Ternina sang, were the favorites of the evening, if one may judge from the spirit in which they were received.

Miss Ternina was in excellent voice, and sang particularly well the recitative and aria. The repeated applause of both audience and members of the orchestra recalled the singer several times.

The other numbers were the Symphonic Poem, from "Bohemia's Groves and Meadows," from "My Country," by Bedrich Smetana, and the Symphony No. 2 in E flat major, op. 35, by Karl Goldmark. The "Symphonic Poem" is one of six in Smetana's "My Country," which is one of the composer's most important orchestral works.

The final selection was the Symphony of Goldmark, which was given for the first time in this country in the Boston Music Hall by the Symphony Orchestra, under Mr. Gericke, on April 7, 1888.

Boston Journal.
SUNDAY, DECEMBER 9, 1900.

The program of the seventh Symphony concert was as follows:

Overture "Calm Sea and Prosperous Voyage" .....Mendelssohn
Aria "Dulde, Schweige," from "Catharina Cornaro" .....Lachner
Miss Ternina.
Symphonic Poem "From Bohemia's Groves and Meadows" .....Smetana
Prelude and "Liebestod" from "Tristan," .....Wagner
Isolde, Miss Ternina.
Symphony in E flat, No. 2.....Goldmark

The overture was well played, but why should this respectable piece by the genteel Mendelssohn be brought forward at this late day? Mr. Apthorp said in the program-book: "The ship's slowly and majestically sliding into the dock and coming up to the wharf, in the last three measures, may be called a gem of musical imagery in itself." I wish I had Mr. Apthorps faculty for finding such treasures in three measures. Mendelssohn wrote one great overture "Fingal's Cave," for this as a work of beauty and imagination is above the overture to "Midsummer Night's Dream"—but the one play last night reminds me of a trip to Nantasket on a Sunday boat; there are mothers with children and baskets; young men with girls and long cigars; and there is a boisterous scene at the landing.

Smetana's Symphonic-poem is not equal in power or interest to the three that precede; and yet it is a characteristic work. It was composed in 1875, after he began to suffer with the disease that finally ended in complete deafness, hallucinations, madness, death. He himself told Zeleny that the roaring introduction portrays the impression made on the wanderer who sees for the first time a Bohemian landscape; that the first passage in G major is as the walk of a naive village-maiden; that the three-four section describes the beauty of nature in the summer at high noon, with the sun at the zenith, with shadows and glimmerings of light in the forest, with twittering of birds. "I worked out the contrapuntal task," he said, "with ease, for I have practised such tasks diligently." The polka-finale is a harvest or village festival. This music is in certain ways naive; but the simplicity is that of a strong nature who can afford to be simple; it is never affectation. The more I hear of Smetana's music, the more I wonder at those who name Dvorák as the greatest of Bohemian composers.

Franz Lachner is an interesting figure today chiefly on account of his early association with Schubert and his determined opposition to what was known once as "music of the future." He was a solid musician of the good old days that, fortunately for art are no more. I wonder why Ternina chose the aria from "Catharina Cornaro," who would be the first to be bored by the tune if she were now alive. Neither Ternina's voice nor art nor majestic presence can rescue recitative or aria from the dust-bin of Time.

She declaimed the "Love-Deaths" from "Tristan and Isolde" superbly. She did not find it necessary to shriek or yell or turn the woman of noble birth into a red-faced virago.

Mr. Gericke's reading of the Prelude reminded me of an essay on Platonic Love.

The Symphony in E flat, which was first played at Dresden, Dec. 2, 1887, is not one of Goldmark's best works. Goldmark is happiest when he is seated on his camel.

Philip Hale.

Boston Transcript
SATURDAY, DECEMBER 8, 1900

Not in late years has the advent of a 'cellist caused such comment and talk, as does the advent of Hugo Becker, the distinguished German virtuoso, who is to be heard for the first time in this country with the Boston Symphony Orchestra in Boston, on the 11th of January, 1901. In Europe he is known as the "Supreme master of his instrument." He is a true and rare artist. "Such playing as Becker's is only too seldom heard," says the London Morning Telegraph. "Let no one think he knows all that can be done with the 'cello as a legitimate and artistic instrument till he has heard Hugo Becker. He is the Rubinstein of his instrument." Becker is to be heard with the Thomas Orchestra, the Cincinnati Symphony Society, Pittsburg Orchestra, Cleveland Symphony, in addition to five concerts with the Boston Symphony Orchestra. He will also be heard in a series of trio recitals, the other artists being Dohnanyi, the pianist, and Fritz Kreisler, the Austrian violinist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVIII., NO. 164.

TUESDAY, DEC. 11, 1900.

Fortunately, Symphony Hall didn't have to hang up its stocking for the statue of Euripides. The present gets there before Christmas. But what is Euripides doing in that galere consecrated to music? It seems to an ordinary observer, dear old Beethoven should be trotted back, and the greatest of classics given his place in the Public Library. Analogy between the poet of "soft tears" and the god of poetry and music may be patent to all, but one wonders who is to be the next to sit up aloft and watch over our tastes and intellects.

[52]

Boston Transcript

MONDAY, DECEMBER 10, 1900.

Symphony Hall: Boston Symphony Orchestra

The programme of the seventh symphony concert, given in Symphony Hall on Saturday evening, was:

Mendelssohn: Overture, "Meerestille und glückliche Fahrt," opus 27.
Franz Lachner: Recitative, "Zwei Jahre sind dahin," and Aria, "Dulde, schweige," from "Catharina Cornaro."
Smetana: Symphonic Poem, "From Bohemia's Groves and Meadows," from the Cyclus, "My Country," No. 4.
(First time in Boston.)
Wagner: Prelude and "Isoldens Liebestod," from "Tristan und Isolde."
Goldmark: Symphony No. 2, in E-flat major, opus 35.
Miss Termina was the singer.

"Meerestille und glückliche Faht55 may be said to hold something of a middle rank among Mendelssohn's concert overtures; if it fall behind the "Fingalshöhle" and "A Midsummer Night's Dream," it stands higher than the "Melusine" and the "Ruy Blas." Its vivid, picturesqueness never flags, not even in the rather bourgeois coda; it is a perfect tone-poem in its way. It is not a work to withstand the attrition of frequent performance; but this it does not get nowadays. Once in a not too short while it can be listened to with pleasure yet. Somehow it did not seem to me last Saturday evening that the performance was particularly good; I have heard the overture go with more snap before.

Misfortunes never come singly; on Monday evening came the Verhey Quintet; on Saturday comes Lachner's aria! O Miss Termina! how could you? Now that a decent period of mourning for the old Munich Kapellmeister has expired—he died last Jan. 20—why bring his memory back to us in this shape?

The evil that men do lives after them;
The good is oft interred with their bones!

Lachner was thirty-six when he wrote this hapless tune; he seems to have made the orchestra a repository for things to which he had got used in conducting Italian operas, and to have drawn his melodic inspiration from the male four-part songs dear to the Liedertafel of his native land, a sort of melody which always seems preternaturally dry when not bathed in beer. The thing is not without its humorous side, though! The orchestra begins with a figure, and Catharina forthwith sings: "Two years have now gone by;" two years? why, unhappy Catharina, it is now a hundred and fifty-nine years since Handel wrote that figure, and not anent a poor old man dying by slow poison, but to the words "Lift up your heads!"

After the rehearsal on Friday afternoon, everybody—that is, the everybody of tout Boston— was talking about the Smetana symphonic poem; I heard people fairly rave over it. One musician, who had not heard it, but had carefully read the score, was in a thrill of joyous expectation of the delights to come on Saturday evening. I had not read the score carefully, had merely glanced through it; but all these glowing reports set me agog. When I heard the composition, I must say that I was not tremendously impressed; I was even disappointed. Smetana is always genuine, there is not an ounce of affectation about him; he is generally genial, ingratiating, heart-warming. But the sonorous breeze he wafts from Bohemia's groves and meadows somehow leaves me cold. I could not but feel that here was music, written by a Bohemian for Bohemians—and for none else; there is a tremendous amount of "Vaterland" in it, but not my Vaterland. Not being under the influence of the poetizing force of association, I found myself a victim to the force of depoetizing association; a good deal in the music reminded me of things I had heard played under the sheltering roofs of pseudo-Oriental kiosques, to the accompaniment of drinkables and smokables. It seemed just a thought too naif, an uncomfortable reminder of my own sophistication. The performance seemed excellent, full of life and go.

The "Tristan" prelude was wonderfully played; here were clearness and accuracy together with a burning passionateness! And it is a dog's age since I have heard the "Liebestod" so given as it was by Miss Ternina and the orchestra. I even wonder whether I ever heard it given so entirely well. These wondrous pages have, as a rule, suffered sorely from being played again and again by orchestra alone—without the singer. Take away the singer, and you not only take away what in Wagner's mind was the principal part, but also the due dynamic balance wheel of the whole thing. With no singer to care for, conductor and orchestra are free to rage to the top of their bent, to produce what most tremendous and overpowering effect with the music they can. And they do not, as a rule, let the opportunity slip. Most of our public had, accordingly, got used to hearing the "Liebestod" worked up to a climax of sheer physical tremendousness that almost seeks its fellow in music. Now this may be all very well in its way; but I may be pardoned for saying that it is not Wagner's "Liebestod." Some of my readers may be surprised to hear that, in the original full score of this great finale to "Tristan und Isolde"—from the first words, "Mild und leise," to the end—there is only one single fortissimo-mark, and that comes in the harp part! None of the other instruments is anywhere marked more than forte; and this at only two points in the movement. The enormous exaggeration of dynamic force to which we have all become accustomed in purely orchestral performances of the "Liebestod" has, for the most part, been too little toned down when we have had the voice part sung; even when the orchestra has not overwhelmed the singer completely, even in those few performances where the singer could really be heard, the orchestra has still played with a force that threw the voice part into the second place, so that it seemed an unwelcome and musically incomprehensible intrusion. I have more than once heard people say that the voice part added, after all, nothing to the music, but really de- [illegible] this at once myself. It is quite true that, as this movement is too commonly given, the voice part says nothing. But Wagner knew better than anyone what he was about! It is only by Isolde's part, the voice part, being thrown prominently and unmistakably into the foreground that it can say anything; it must distinctly be the leading, dominant part, and the orchestra, merely the expressive, illustrative background of the picture. And this indispensable condition was fulfilled on Saturday evening, for the first time in my recollection. The result was that, instead of a submerging mœlstrom of physical tone, we got all the dreaminess, all the rapt ecstasy of the thing! It was a "Liebestod," a death through Love—not by strangulation. Only at the very last did we get that suggestion of submersion, of sinking beneath the waves of passion—which came, as it should, at the diminuendo and piu piano of "Ertrinken, versinken, unbewusst!" not at the forte of "In des Weltathems wehendem All!" And how royally, soulfully, poetically Miss Termina took the lead! That was great singing of great music!

What could have possessed Mr. Gericke to put Goldmark's symphony after the "Liebestod?" It was an error in judgment, and not an explicable one, at that.

When the symphony was first played here, in 1888, it made no very good impression; now it sounds still worse. I doubt if the work was worth much, when new; today it is considerably shopworn, faded and dusty. The most striking thing in it is where, in the trio of the third movement, the first trumpet gives a life-like imitation of a solo cornettist playing a popular tune at a summer hotel; as an imitation, it is perfect; as music, rot. In this symphony, too, as in Smetana's "Groves and Meadows," there is a deal of "Vaterland"—of the beer-thirsty sort. Upon the whole, in this year of grace, 1900, the symphony has no earthly claim to being heard anywhere outside of Vienna. We all like Goldmark's "Sakuntala," and thank him heartily for it; but, if his fatherhood of this one overture is to be made an excuse for forcing us to wade through all the disheartening mediocrity he has put upon music-paper, we shall begin to be sorry that he ever wrote it. It is presuming too much upon our gratitude. We are no Viennese, and the fact that a composition comes from the Austrian capital is no sort of a recommendation to us. Only medical students and a few Leschetitzki pupils (by proxy) have any associations with the place. We in Boston know our Goldmark tolerably well; we have no more curiosity about him. We love his "Sakuntala;" his "Penthesilea" and "Sappho" we are willing to put up with, now and then; we used to enjoy his "Ländliche Hochzeit," though it would be a bold man who should try to make us listen to it now; and, as for the rest of him, no, we don't want it! There are many Russians and Frenchmen, perhaps an Italian or two, whom we are longing to hear more from, or even to hear for the first time. There is Richard Strauss. His "Heldenleben" has just been given in New York: it is, as far as I know, not down on our list for this season, and is already two years old! To foist upon us this miserable old symphony of Goldmark's, the very week that the New Yorkers have been listening to the "Heldenleben," is—well, it is not nice! We have every right to kick.

W. F. A.

BOSTON POST.
SATURDAY, DECEMBER 15, 1900.

MRS. ROTOLI'S HAT LEADS TO RUMPUS AT RECITAL.

Usher Insistent, Lady Indignant, Husband Talkative, Hat Not Removed.

Another hat incident happened yesterday afternoon in Symphony Hall, during Mme. Sembrich's recital. This time it was not Mrs. Apthorp who figured in it, but Signor Rotoli and Signora Rotoli.

Just after the beginning of the third part of the programme, an usher approached Signora Rotoli and requested that she remove her hat. He had previously stood in the aisle and made signals to the lady, of which she had declined to take notice. Then, crawling in over the knees of half a dozen ladies, he got within hailing distance and, with a very red face, asked that the hat be removed.

Signora Rotoli objected to removing her very becoming white plume, and, in distinct terms, told the usher so.

The request was repeated, ending with the usher's saying: "Remove yourself or remove your hat." Great indignation on the part of Signora Rotoli. Greater indignation on the part of Signor Rotoli.

The usher retired. Signora Rotoli resumed at least an appearance of placidity. The portly signor, with true Italian vivacity, jumped to his feet and began addressing a young lady sitting two seats in the rear, who had evidently made the request for a wider range of vision.

"No hat could be smaller," said the signor, eloquently. "You do not need it to be removed that you may see. You do not need it. You do not need it." Great interest among the ladies and many comments.

Usher Appears Again.

By this time Mme. Sembrich had begun singing again; but it looked as if she might have to stop.

Presently the usher approached again, crawled over the six pairs of protruding knees, as before, and again spoke to the lady who wore the white hat. She removed her veil. "But do not take the hat off," said the signor; "you do not need to."

She did not.

The usher crawled back to his place by the door and summoned the head usher. Everybody felt uncomfortable, not knowing what would happen.

Signor Rotoli leaned over and patted his wife's white gloved hand, smiled at her reassuringly and held her hand in his for a few moments.

Sembrich finished and the Rotolis applauded heartily. Just before the last number they withdrew, and, walking straight to the office, the gallant signor complained of outrageously rude treatment received at the hands of the usher.

The head usher said, after the performance, that he should have felt obliged to enforce the ordinance to the end had not the incident happened so near the close of the programme.

The Recital.

Mme. Sembrich was assisted by Isidore Luckstone, accompanist. The programme was historical in character, beginning with Lotti, Paradies and other composers of the seventeenth century and extending to the present day, including some of the finest songs of Schubert, Schumann, Franz, Brahms and Tschaikowsky.

The two Brahms songs perhaps made the most vivid impression; after these Mme. Sembrich obligingly gave, as an extra number, an unfamiliar song by Richard Strauss. There was also another extra number at the close of the recital.

There was an immense audience.

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MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, DECEMBER 12, 1900.

The program of the seventh Symphony concert, December 8, was as follows:

Overture, Calm Sea and Prosperous Voyage.....Mendelssohn
Aria, Dulde, Schweige, from Catharina Cornaro.....Lachner
Miss Ternina.
Symphonic poem, From Bohemia's Groves and Meadows..Smetana
Prelude and Liebestod, from Tristan.....Wagner
Isolde, Miss Ternina.
Symphony in E flat, No. 2.....Goldmark

The overture was well played, but why should this respectable piece by the genteel Mendelssohn be brought forward at this late day? Mr. Apthorp said in the program book: "The ship's slowly and majestically sliding into the dock and coming up to the wharf, in the last three measures, may be called a gem of musical imagery in itself." Sunbeams from cucumbers! Mendelssohn wrote one great overture, "Fingal's Cave," for this as a work of beauty and imagination is above the overture to "Midsummer Night's Dream"—but the one played last night reminds me of a trip to Nantasket on a Sunday boat; there are mothers with children and baskets; young men with girls and bad cigars; and there is a boisterous scene at the landing. Did you ever see the eminent play actor, John A. Stevens, in "The Unknown?" "Ta-tara-ta-tara ta." "What is that?" "'Tis the excursion boat on the river; but I will be your faithful dor-r-r-g-g-g-g!"

Smetana's symphonic poem is not equal in power or interest to the three that precede; and yet it is a characteristic work. It was composed in 1875, after he began to suffer with the disease that finally ended in complete deafness, hallucinations, madness, death. He himself told Zeleny that the roaring introduction portrays the impression made on the wanderer who sees for the first time a Bohemian landscape; that the first passage in G major is as the walk of a naive village maiden; that the 3-4 section describes the beauty of nature in the summer at high noon, with the sun at the zenith, with shadows and glimmerings of light in the forest, with twittering of birds. "I worked out the contrapuntal task," he said, "with ease, for I have practiced such tasks diligently." The polka finale is a harvest or village festival. This music is in certain ways naive; but the simplicity is that of a strong nature who can afford to be simple; it is never affectation. The more I hear of Smetana's music, the more I wonder at those who name Dvorák as the greatest of Bohemian composers.

Franz Lachner is an interesting figure to-day chiefly on account of his early association with Schubert and his determined opposition to what was known once as "music of the future." He was a solid musician of the good old days that, fortunately for art, are no more. I wonder why Ternina chose the aria from "Catharina Cornaro," who would be the first to be bored by the tune if she were now alive. Neither Ternina's voice nor art nor majestic presence can rescue recitative or aria from the dust bin of Time.

She declaimed the "Love Death" from "Tristan und Isolde" superbly. She did not find it necessary to shriek or yell or turn the woman of noble birth into a red faced virago.

Mr. Gericke's reading of the Vorspiel to "Tristan" reminded me of an essay on Platonic Love.

The Symphony in E flat, which was first played at Dresden, December 2, 1887, is not one of Goldmark's best works. Goldmark is happiest when he is seated on his camel. Witness the "Sakuntala" overture and "Die Königin von Saba."

Boston Symphony Orchestra in New York.

PROGRAMS.

NEW YORK THURSDAY EVENING, DECEMBER 13, 1900.

Symphony No. 1, in C minor, op. 68.....Brahms
Concerto for piano in A minor, op. 54.....Schumann
"From Bohemia's Groves and Meadows," from the
Symphonic poem, "My Country".....Smetana
Overture to "Tannhäuser".....Wagner
Soloist, Ossip Gabrilowitsch.

NEW YORK, SATURDAY AFTERNOON, DECEMBER 15.

Symphony No. 2, in E flat, op. 35.....Goldmark
Concerto for violin.....Brahms
(By a member of the orchestra.)
Overture to "The Oresteia" of Aeschylus, op. 6..Taneyeff
Hungarian Rhapsody, No. 2.....Liszt
(Scored by Karl Muller-Berghaus.)

Harold Bauer's Triumph

WITH BOSTON SYMPHONY ORCHESTRA AND IN RECITAL.

Harold Bauer, the Pianist, played in Boston with the Symphony Orchestra on Saturday, December 1, and in Recital on December 8. The Boston Papers Printed the Following.

With Boston Symphohy Orchestra.

A New Soloist Appears and Is Received with Favor.

Why any player should wish to make a debut in this concerto, which after all has its chief interest in the orchestra rather than in the solo part, is not easy to understand. It would handicap any newcomer before an audience to which both himself and the work are strangers. Mr. Bauer seems to have a splendid technic; he bears himself modestly, plays with easy freedom and without any affectation either of style or of manner; and he does not abuse the instrument by attempting to force its tones. A better opportunity must be awaited to acquire a further knowledge regarding the higher artistic deservings of the young artist, who on this occasion was to all intents and purposes confined to ensemble work of no great interest, and forced to play for the most part against heavy orchestration, through which the playing of the soloist did not always penetrate. Mr. Bauer was cordially welcomed and very heartily applauded and recalled.—Boston Sunday Herald, December 2, 1900.

Harold Bauer, Soloist.

Brahms' first concerto for piano, the latter work introducing as soloist Harold Bauer, a pianist new to American audiences. Liszt's "Hungarian Rhapsody," No. 2, and Beethoven's first symphony completed the program. Mr. Bauer evidently is an artist of high attainments, but his selection was not one in which his merits were shown advantageously. The Brahms concerto is mainly in the nature of an orchestral composition, the piano part not being prominent, excepting at infrequent intervals, in any movement but the last. There is a very long introduction by the orchestra, the piano entering accompanied by drums and brass instruments. In the second movement the themes by the piano are mostly variations on the principal themes given out by the orchestra, and it is not until the closing movement is reached that the pianist becomes a soloist in reality. Brahms indulges in many strenuous passages, and his work is uninteresting, and certainly does not appeal to musicians; hence its comparative omission from the repertory of pianists. Mr. Bauer is an impassive player, and his emotions are not in evidence, but his technic is that of a capable artist, and his finger work in the lighter and brilliant passages was as clear and crisp as one could wish to hear. He has no mannerisms, and appears to sink his individuality to the demands of the score and interpret the composer in a conscientious and painstaking manner. Doubtless the artist will be heard under more favorable circumstances in his forthcoming recital, the miscellaneous program giving him greater scope than is found in the Brahms concerto. Mr. Bauer's reception was very cordial.—Boston Sunday Globe, December 2.

A Master of Beautiful Tone.

Mr. Bauer is a pianist of whom great expectations have been formed, and he fulfills them all. As a master of beautiful pianoforte tone he can rank with Paderewski and De Pachmann at their best; he has even solved completely that troublesome problem of making Brahms' pianoforte writing "sound well." Paderewski did this in the Paganini variations; but that was a peculiar case. To rise to the point of making this concerto "sound well" is tantamount to solving the problem for the whole of Brahms. Years ago I predicted that some day a pianist would come along and do this; now Mr. Bauer has come, and done it! Besides his ear-wooing beauty of tone—elastic, buoyant, resonant—without a suspicion either of woodiness or of striking throughout, clear and brilliant in pianissimo as in fortissimo, he plays with a sure sense of rhythm, with a comprehensive totality of conception, that bespeak the master. Of warmth of temperament he seems to have no lack, though last Saturday evening he played with a certain noble reserve, well befitting Brahms' musical expression. There was something in him that made me feel that neither the profound pathos of Beethoven's G major nor the boisterous outspokenness of Tschaikowsky's B flat minor would find him wanting. In a word, he plays in every way like a thorough and highly gifted musician, like a complete artist. To play like that is to be one in ten thousand.—Boston Evening Transcript, December 3, 1900.

In Recital.

The Bauer Recital.

The Artist Takes Rank with the Highest Among Pianists.

Yesterday afternoon Harold Bauer gave, in Steinert Hall, his first piano recital in Boston.

It did not take long to reach a conclusion regarding the rank to which this player is entitled among the able pianists

who have visited us of late years, and there was not the slightest hesitation in according him a place by the side of the highest. He is an artist through and through, splendidly equipped in regard to technic, possessed of a wonderful touch, a faultless style, sincerity of musical feeling, and a manliness of expression that imparts a convincing aspect of dignity and of authority to all that he does. The keyboard has no secrets from him, but there are many of whom this can also be justly said, for the wonders of technic have been exhausted, and we are no longer surprised at finger gymnastics, but rather insist upon them at their extremest development, without as much as a "thank you" when they are displayed.

The feature of Mr. Bauer's playing may be speedily dismissed with the statement that no pianist who has preceded him has surpassed him in scope and perfection of technic. What is better is that Mr. Bauer is not a mere show player who seeks to win success by astonishing finger agility. He is a serious artist who makes no resort to empty display, who obtains sonority from the piano without abusing it, who plays with exquisite finish without loss of largeness of style or virility; who obtains with ease from the instrument every gradation of tone color of which it is capable. In brief, to dwell on this side of the subject would be only to reiterate praise until it becomes wearisome. It will suffice to say that his success was immediate and beyond question; that he won his audience completely, worthily and without resort to even the most pardonable form of trickery.

Very noble was his reading and playing of the sonata; indescribably delicate, polished and chaste his performance of the exquisite Brahms transcription of the dainty Gluck Gavotte, and wholly magnificent in spirit, color, rhythmic swing and high aspiring virtuosity his interpretation and playing of the Schumann "Carneval." Those who like to wonder were accorded ample opportunity by the amazing pace at which he took the supremely difficult "Islamey" and at the utter clearness with which, notwithstanding, it came from under his fingers. This whirled his hearers off their feet, and there was a tumult of shouts and plaudits until he returned and gave as an encore a fascinatingly fluent and pearly performance of Rubinstein's C major Etude.

But after all it is the deep musical quality of his playing that gives it its principal charm. That he will win enduring and deserved favor here seems beyond question, and it would appear not overbold to believe that he will wear well. He is to give his second recital within two weeks, the exact date to be yet announced.—Boston Herald, December 9.

Steinert Hall—Mr. Bauer's Recital.

Mr. Harold Bauer gave a piano recital in Steinert Hall on Saturday afternoon.

"Quod licet Jovi non licet bovi." Conversely, "Quod non licet bovi (saepe) licet Jovi." Which, being interpreted, meaneth that a pianist like Mr. Bauer can safely offer us a program which we should not care to hear from lesser players. Beethoven's opus 111, Chopin's F minor Fantasie, and Schumann's "Carneval" are pièces résistance which are getting a trifle old; but, whereas we prefer to hear most people play something else, when a man in the Jovian class, like Mr. Bauer, comes along they are just the sort of thing that we best like to hear from him. For, when such things as these have been staled by oft-repeated dinning, a great artist is just the one to make them new and fresh again.

Mr. Bauer kept up to the high level he set for himself in Brahms' D minor Concerto, at the sixth Symphony concert, and made good all the implied promises he then held out. Had his playing of the great Beethoven Sonata not been so exactly what one wished, it would have been what is commonly called a "revelation." But it was better than that; it recalled all the finest and best things we have heard great artists do in it, and wiped off all the stains put upon it by others. It was not superlative, musicianly piano playing; it was the sonata, the whole sonata, and nothing but the sonata. His playing had all Beethoven's fire, all his profundity of emotion and thought; all his noble reserve. Mr. Bauer so identified himself with the composer that—and this is a very curious and significant point!—he seemed to get to the end of his tether just where Beethoven himself did. There is one little place in the canzonetta (last movement) that is singularly characteristic of Beethoven. Do you remember how it was said of George Eliot that she killed Tom and Maggie (in "The Mill on the Floss") simply because she could not think of anything else to do with them? Well, at one point in this canzonetta, where the swell of the music has been growing and growing, and you find yourself led down deeper and deeper into the mysterious recesses of the human soul, Beethoven, all at once, seems to say: "Farther down into these depths is not given to flesh and blood to go!"—and he suddenly breaks off, with a gay thrill, and betakes himself blithely to virtuoso antics. The great man had got to the end of his tether; and preferred turning it off with an epigram to eking out his exhausted power with melodramatic thunder. Now, Mr. Bauer

played this passage so as completely to reveal the fundamental, underlying idea in it; Beethoven could go no further, and if he had gone further, he could not have played him! A human touch like that is worth tons of tall talk. But this was only one fine point out of many; and finest of all was the constantly high level, a plane of thought and emotion so high that details seemed but a natural part of it, and lost their prominence. Here is a man who may fairly be said to have played this thrice great sonata exhaustively.

Equally fine was Mr. Bauer's playing of the Schumann "Carneval"—if in another direction. He carries the process of individualizing the separate movements further than any other pianist I can remember; and yet, somehow, he never gets out of the true Schumann atmosphere. Now and then he comes near the edge; as in the little sly Gallic wink, he gives the music in the "Arlequin"; but even here he keeps well on the right side of the line which divides Schumann from Offenbach. Upon the whole, he plays the composition with infinite charm; never oppressing you with too great a weight of meaning, never falling short of the composer's intellectuality.

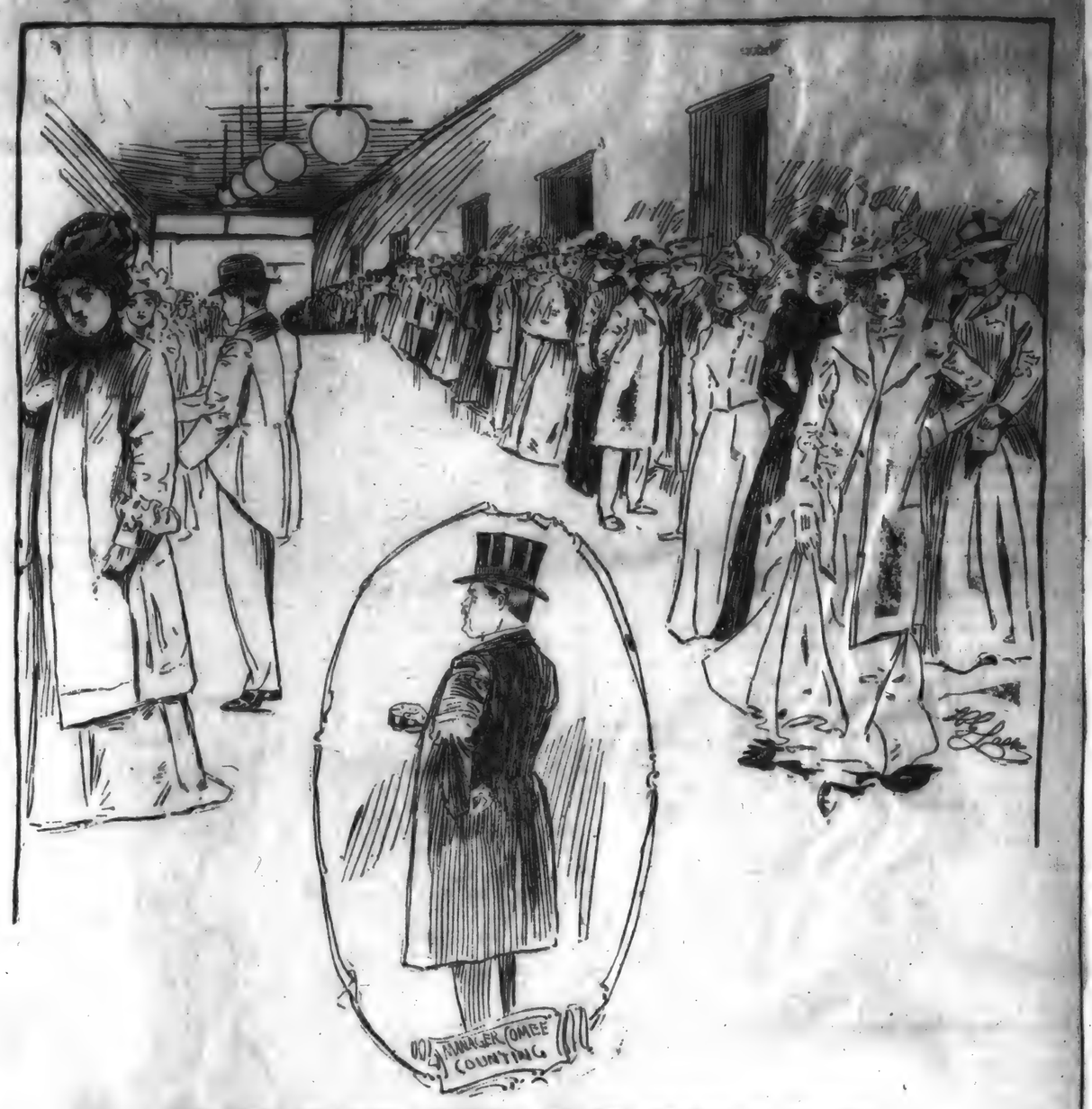
In the Chopin Fantaisie he pleased no less. It was very beautiful playing, but I am sure there is more in the work than it showed forth. Mr. Bauer agrees with Paderewski in what seems to me too fast a tempo in the introduction; I cannot imagine a composer meaning a tempo like that by "Grave." Perhaps the F minor Fantaisie is as dangerous a piece to play as any going; too much detail work may well obscure the main outlines and detract from due elemental vigor. But there is measure in all things, and I cannot but feel that the composition can be far more "détaillée" than it is by Mr. Bauer—or was by Paderewski, for matter of that—without doing it any harm. The only men who seemed to me to exhaust all the possibilities of this Fantaisie were Rubinstein and—Hyllested; two very different men, belonging even to quite distinct classes as artists. But Hyllested used to make an enormous deal out of that slow introduction, and without pulling it to pieces. Rubinstein was great all through.

Of Mr. Bauer's playing of the other things on the program, all that need be said is that it was ideal. One general point is, however, worth noting: although Mr. Bauer played at times with tremendous force, quite as loud as anyone we have heard here, he never once struck through his tone, never once "pounded." His tone was always elastic and buoyant, never degenerated into mere banging. Then, his sense of rhythm is impeccable; he fills Nietzsche's bill, of "feeling music in his heels, as well as in his head and heart!" There is no use in more talking; Mr. Bauer is plainly a great artist.—Boston Evening Transcript, December 10, 1900.

Boston Sunday Globe.
SUNDAY, DEC. 16, 1900.

SPECULATORS OUTWITTED.

Applicants for 25-Cent Seats at the Symphony Concerts Must Present the Exact Change in Person at the Opening of the Doors.



THE NEW RULE OF ADMISSION TO THE SYMPHONY CONCERT.

A new and decidedly novel scheme was put to a working test last Friday by the management of the Symphony concerts.

The plan, as laid by the management, was to so arrange for admission to the second balcony for the Friday afternoon rehearsals that it would be impossible for speculators to profit at the expense of the public.

There are exactly 505 seats in the second balcony, and exactly that number of persons are allowed to pay for the privilege of occupying them.

No changing of place in line is allowed, and it is a case of "first come first served." Persons who present a bill or coin larger than a quarter in payment for admission are sure to be ignored, and the next one behind him attended to.

Last Friday by 11 o'clock quite a number had arrived and taken up a position in line, and their number rapidly increased as the noon hour approached. The crowd was composed almost wholly of women, although here and there could be seen a lonesome-looking male citizen, who tried to forget that he was in such a hopeless minority.

They came prepared to spend the day, many of them bringing their luncheon. To drop out of line would be fatal to their chances of admission, or at least the chance of getting a good seat, so they calmly made the best of the situation and sat themselves down in line as they were, and began to munch at the usual girl's lunch, composed wholely of pastry and confections.

From the Huntington av entrance the line extended away round the corner and along Massachusetts av to the entrance located on that side. At 1 o'clock the doors were thrown open and the work of handling the great throng and the testing of the new system was at hand.

Mr Comee, the assistant manager, stood just inside the door with an automatic counter in his hand, and checked the people one by one on this machine in order to see that only 505 people were admitted and so not overtax the capacity of the gallery.

When the counter registered nearly the capacity of the balcony he made a careful count of those who had been admitted into the corridors to be sure there was no mistake in the count.

It would have been an easy matter for the management to have sold at handsome premiums these seats for the Friday afternoon rehearsals on the same plan that the seats for the evening performance are sold. But it was felt that this much at least should be granted the music lovers of the city, and the unselfishness of the management is meeting with many words of commendation on every hand.

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Boston Journal.
SUNDAY, DECEMBER 16, 1900.

VERY RUDE.

Mr. Rotoli Says That the Usher Was.

His Version of the Hat Episode.

His Wife Ordered to Remove It.

"All I want is to have the facts about that little affair in Symphony Hall Friday afternoon told as they really exist," said Signor Augusto Rotoli to a Journal reporter last evening.

"I read the statement made by the head usher, Mr. Hartshorn, to the Journal. He is wrong when he says the young usher who ordered my wife to remove her hat was not impertinent. The young man was not only impertinent, but he spoke in a loud voice and was very rude.

"Just look at the circumstances. My wife and I occupied seats a number of rows back from the front. There must have been 200 or more people sitting between us and the stage," and Signor Rotoli waved his hand in front of him to illustrate.

"Many of the women, in fact, nearly every one of them, wore large hats. The hats were much larger than the one worn by my wife, and any one of them would partially obstruct the view of the person sitting back of them.

"Not one of these women was asked to remove her hat. I called the usher's attention to this fact, but he paid no attention to what I said."

Very Impertinent.

Signora Rotoli, who was present when Signor Rotoli made his statement to the Journal, nodded her head in assent. "That is all true," she said. "The usher was very impertinent, and I confess it angered me to have him speak as he did to me."

The Rotolis were found at their attractive flat at the corner of Cumberland Street and Huntington Avenue.

Continuing, Signor Rotoli said: "We went to Symphony Hall Friday afternoon, my wife and I, for the purpose of attending the Sembrich recital. Madame Sembrich, whom we know very well, was to sing. We went to the box office to buy seats, but were informed that Madame Sembrich had had seats saved for us. We therefore attended the concert as her guests.

"It was near the end of the concert when the usher came to us. He stood in the aisle at our side and said to my wife: 'Madam, you will have to remove your hat.'

"Why do you ask my wife to remove her hat?" I asked him.

"It says on the program that all ladies shall do so," replied the young man.

Not On the Program.

"I see nothing of the kind here," I said, examining the reading matter upon the program, minutely. "I have a program here, just look it over and tell me if you see any such rule," remarked Signor Rotoli, handing it to the Journal reporter.

Certainly nothing appeared upon the program relative to the removal of hats.

"Then the young man said: 'It is a rule of this hall that ladies shall remove their hats.'

"Why don't you speak to all those sitting in front of us there with large hats? Why don't they remove their head coverings?" I asked him.

"There is a lady sitting back of you that has complained of your wife's hat to me," said the usher. "That is why I have asked her to remove it."

"We found out afterward that the party who spoke to the usher was sitting two rows back of us," said Signor Rotoli. "Immediately in front of her sat a woman with a hat much larger than the one my wife wore. It was one of these very wide brimmed affairs. Why that woman was not requested to remove her hat we could not understand.

"The usher went away, but later returned and renewed his demand for my wife to take off her hat. We again refused."

Spoke Very Harshly.

"He spoke very harshly," said Signora Rotoli. "I think all the people sitting about us were disturbed and annoyed almost as much as we were. My husband told him again to go away and leave us alone. And finally he did.

"Several of those sitting nearby said to me afterward that I did just right in refusing to accede to the young man's demand."

"Perhaps you would like to see the hat that caused so much trouble," suggested Signora Rotoli, with a smile. She stepped into the hallway for a moment and returned with a flat-topped hat. It certainly looked quite small to the Journal reporter, and had little protective decoration either on top or at the sides. Indeed, it looked very much like a bonnet of medium size. When its owner tried it on it was seen to fit the head very closely.

It is difficult to understand how such a head covering could have obstructed the view of anyone.

Usher Hartshorn's Story.

Mr. Mudgett of Symphony Hall said he had not heard of the incident until after the concert, and by that time it was too late to do anything. Signor Hartshorn, who is probably better known in Boston than anybody else concerned, is the head usher at Symphony Hall, as he is at most other places of amusement in this city outside of the theatres. He was amused at the happening, though he was for a moment in an embarrassing position.

"After the performance was over, Signor Rotoli said to me that the usher had been discourteous," says Signor Hartshorn. "I thought, and said so, that this must be a mistake, as the usher in question is a most gentlemanly young fellow, the most courteous one I have. While I was still talking over the thing with Signor Rotoli, a lady who had sat next to him came out, and a moment later she told me that the usher was perfectly gentlemanly. When the objection was first made, by a lady who sat behind the Rotolis, he asked that the hat be taken off. His request was not granted, and he came to me. I sent him in to repeat it, and then, when that did no good, I went myself. Signor Rotoli waved his hands at me for me to go away. But I didn't go. It was so nearly the end of the concert that we did nothing further, but it was embarrassing. To have insisted or to have called an officer would have made a disturbance. But if people will insist on disobeying the law, I don't see what other recourse we have."

THE SUN, BALTIMORE,
DECEMBER 12, 1900.

BOSTON SYMPHONY AT ITS BEST

The Second Concert At Music Hall Proves A Brilliant Success.

The second concert of the series by the Boston Symphony Orchestra was given last night at Music Hall with the following program:

Johannes Brahms—Symphony No. 1, in C minor, op. 68.
Karl Marie von Weber.....Overture to "Euryanthe"
Mozart.....Aria from "Cosi fan tutti"
Bedrich Smetana—Symphonic Poem, "From Bohemia's Groves and Meadows;" from the Cyclus, "My Country," No. 4
Richard Wagner.....Prelude and Isolde's Love-Death From "Tristan and Isolde"
Isolde.....Miss Ternina

It was in no sense a conventional offering, nor was it to be received thoughtlessly or unpreparedly. Every number had an individual meaning and importance which appealed most strongly to the cultivated musician, while the amateur could not fail to be inspired by the extraordinary program.

As originally announced, the symphony was placed at the close of the evening, but the direction very thoughtfully yielded to the wishes of the Baltimore public, frequently expressed in THE SUN, in presenting the most important number directly at the commencement.

This was most appropriate last night, because after the selection from "Tristan and Isolde" anything must have produced an anti-climax. This does not necessarily detract from the value or inspiration of the Brahms symphony, but this composition is one which displays intellectuality of such a type that the emotional excitement it produces is in no sense thrilling.

The finale of Wagner's music drama, on the other hand, is the most intense, the most violent and the most impassioned musical climax which has ever been wrought. The unusual sensational effects are not gotten solely through the music, but they are none the less tremendous.

The personal interest in the concert was also deep and genuine. A notable singer, a great Wagnerian artist, one of the most thoughtful vocalists now before the public, was announced to sing solos, so that the concert, considered from every point of view, was extraordinary.

The selection of a soloist for a great concert by an orchestra of artists is most difficult. It would never do to inject an element of flippancy and prima-donna-like impertinence into a concert of such seriousness as those of the Boston Orchestra. But the public clamors for singers and Ternina fulfills the demands of both the concert givers and hearers.

She is more thoughtful than dexterous and therefore a greater artist than singer. Ordinarily speaking Mozart is very far from her *genre*, but she chose for last night one of the more dramatic arias, which gave her an opportunity to show her splendid power of declamation. But the Isolde aria (if it may be so called) gave her her fullest opportunity and herein she was superb.

In the orchestral part of this selection Mr. Gericke was least happy. The music, of course, "plays itself," but the rhapsodical excitement of "Tristan" seems rather far from his temper.

His reading of the Brahms symphony was very sympathetic and showed deep insight into the spirit and significance of the work. His power to illustrate his ideas in his orchestra seemed to increase as the symphony progressed.

The ordinary hearer, it must be confessed, remains cold and unmoved after this symphony, but a feeling is always present that he would like to hear it again. It is most imposing, but it must be known fully to appreciate the fullness of its power.

Mr. Gericke's proximity to Brahms in Vienna must have assisted greatly his understanding of the composer's works. Although this was his first symphony, it will always stand as thoroughly characteristic of Brahms in his maturest period.

Smentana was represented by a selection which bordered on the bizarre, but which certainly proved diverting, if not altogether impressive.

The intermission which is being made in the middle of the concerts this year is very generally appreciated and ought to be permanently adopted in all orchestral concerts.

BALTIMORE MORNING HERALD
WEDNESDAY, DECEMBER 12

THE BOSTON SYMPHONY ORCHESTRA LAST NIGHT

Mr. Gericke is not the best of programme-makers. He usually cares little for symmetry or contrast, but the programme he gave Baltimore last night was exceptionally well chosen. It was as follows:

Symphony No. 1, in C minor, op. 68.....Brahms.
Overture to "Euryanthe".....Weber.
Aria from "Cosi fan tutti".....Mozart.
Symphonic poem, "From Bohemia's Groves and Meadows," from the cyclus "My Country," No. 4.....Smetana
Prelude and Isolde's Love-Death, from "Tristan and Isolde".....Wagner.
Isolde, Miss Ternina.

It was disappointing that such a programme and the assistance of the most satisfactory singer Germany has sent us in a decade should not have filled Music Hall. The Brahms symphony showed the Boston Orchestra under its present conductor at its best. In the fine web of Brahms' counterpoint every thread must be perfect. The splendid technical equipment of the orchestra and Mr. Gericke's command of nuance were most strikingly illustrated. Moreover, the eternal gray of Brahms is akin to Mr. Gericke's temperament as a conductor. A more finished performance or a more perfectly poised conception of this lovely work is hardly a possibility. The andante, which bears the same relation to the other parts as Berlioz's "Scene au Champs" does to the other movements of the "Fantastique," had that perfect sense of repose that comes of long familiarity and perfect understanding.

After the symphony Mr. Gericke was on less congenial ground, and his version of the Liebestod emphasized in an extraordinary degree his lack of the emotional qualities necessary in these neurotic days of Wagner and of Richard Strauss. The proportions were there, but there was not a suggestion of that persistent and unrestrainable passion which breaks all bonds at the close.

Frau Ternina sang it with breadth and fervor. Her work was a rebuke to those who deny that Wagner and pure vocalization can go hand in hand. The soundness and catholicity of her art were shown in the Mozart aria.

In the Euryanthe overture Mr. Gericke was exact, dry and unromantic. There were also many lost dramatic possibilities in the Smetana symphonic poem.

R. I. C.

PHILADELPHIA INQUIRER
DECEMBER 11, 1900

THE BOSTON SYMPHONY ORCHESTRA

Its Third Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. William Gericke, gave the second concert in its first series, or its third concert for the season, at the Academy of Music last evening before the crowded and distinguished audience which is invariably attracted on these occasions. A more than ordinarily interesting program was presented. It included Mendelssohn's graceful and melodious overture, "Calm Seas and a Prosperous Voyage," a movement from Smetana's cyclus, "My Country," and a symphony by Goldmark, which had not within the knowledge of the writer previously been heard in this city. Thus the concert comprised two important novelties, each of which was a source of great enjoyment.

The Smetana music was distingnished in a high degree by the characteristic traits of its composer, by absolute freedom of form, an abundant wealth of ideas, extraordinary fervor of emotion and eloquence of expression and an absolute command of all the resources of the modern orchestra. It is not music of a kind whose full significance can be apprehended at a first hearing nor do all its varied beauties lie upon the surface. Parts of it are turgid and obscure, and there are moments when the listener wishes for the lucidity of the classical school, but it is a work of incontestable vitality and power and played as it was last evening, the impression which it produced was deeply favorable. The Goldmark symphony is also a considerable and interesting work. Its melodies are scarcely so obvious or its rhythms so emphatic and fascinating as those of the composition by which Goldmark is chiefly known to music lovers in this locality, but it is extraordinarily sensuous and picturesque and its performance—a performance which did full justice to its beauties and interpreted every shade of its meaning with subtle apprehension and splendid sufficiency—was followed with every evidence of interest and pleasure.

The soloist was Miss Milka Ternina, whose lovely voice and noble method were finely illustrated in the air which she gave from the old opera of "Katerina Cornaro," and to an even higher degree in the "Love-Death" music from Tristan and Isolde, which she delivered with an extraordinary dramatic eloquence and the most communicative pathos and passion. It missed something of its due effectiveness in the absence of the stage environment, but not much, so great was the imaginative mastery of the artist. The orchestra will give another concert to-morrow evening, when Beethoven's fifth symphony will be played.

BALTIMORE AMERICAN
DECEMBER 12, 1900.

BOSTON SYMPHONY ORCHESTRA'S CONCERT.

Mr. Gericke Makes Some Slight Changes in His Program—Beautiful Effects.

Mr. Gericke made some slight changes in his program of the second concert of the Boston Symphony Orchestra given last night in Music Hall. As at first arranged, Brahms' first symphony was placed last. Last night Mr. Gericke played it first, and instead of a song by Lachner he substituted an air from Mozart's "Cosi fan Tutti," which is a favorite with some singers. It was a good idea to tackle Brahms' symphony while the men were fresh, for, although the band has played it elsewhere this season, it is a difficult work, and demands good artists to do it justice. It is not a symphony for an ordinary orchestra to attempt, but the Bostons shrink from nothing, and the rendering the work received last night could not be surpassed.

Brahms is one of the great intellectual composers of these later days, and his learning displays itself in all its works, and certainly with powerful prominence in this symphony. The first movement is so constructed as to be interesting chiefly to the scientific analyst. The audience was not enthusiastically stirred by its rendition, splendid though it was, and did not warm up until at the close of the andante, when the house broke out into very cordial applause. The finale made the best impression, and revealed Brahms as a great master in orchestration. Throughout the whole symphony all the resources of the orchestra are availed of, the result being at times wonderfully beautiful effects. It is peculiar that the trombones are used only in the last movement. The symphony compels admiration by reason of the great skill and learning of the composer, and if there was a large infusion of the emotion that Beethoven exhibited so generously in his symphonies, Brahms' work would be even greater than it is.

The other orchestral numbers were Weber's overture to Euryanthe, which the orchestra played with fine finish, and a novelty here. Smetana's symphonic poem, "From Bohemia's Groves and Meadows," from the Cyclus, "My Country." It attempts to depict life in the country under favorable conditions, and is graceful and melodious, as descriptive music dealing with such subjects is suposed to be.

Miss Melka Ternina, the accomplished soprano, was the soloist. She sang the Mozart air beautifully, the fine quality of her voice, her intelligence and excellent method producing the best effect.

In the great Love-Death song from "Tristan and Isolde" she had the support of the splendid orchestra, Mr. Gericke giving the singer full scope, nowhere overpowering the voice, a difficulty singers frequently have to contend with in this selection. Miss Ternina has sung the part of Isolde so often that it goes without saying she did ample justice to the great song. The attendance was large, but the house was not crowded.

LEDGER—PHILADELPHIA
DECEMBER 11, 1900.

BOSTON SYMPHONY ORCHESTRA

Fraulein Ternina Is Cordially Welcomed Back to Philadelphia.

The second concert of the Boston Symphony Orchestra's Monday evening series was given last night in the Academy of Music to an audience which, as usual, filled every seat in the house. The orchestra has seldom, if ever, while under Mr. Gericke's direction, played better. The programme, which speaks for itself, was as follows:

Felix Mendelssohn-Bartholdy,
Overture, "Sea Calm and Prosperous Voyage," op. 27.
Lachner.....Aria from "Katarina Cornaro"
Fraulein Milka Ternina.
Bedrich Smetana,
Symphonic Poem, "From Bohemia's Groves and Meadows," from the Cyclus, "My Country," No. 4.
Richard Wagner,
Prelude and "Isolde's Love Death," from "Tristan and Isolde."
Isolde—Ternina.
Intermission of ten minutes.
Karl Goldmark,
Symphony No. 2, in E flat, op. 35.

With the exception of the "Tristan and Isolde" number, the rest of the programme had the charm of novelty for most of those present. The least known, and, as it happened, quite the least interesting, was the Lachner aria, which not even the rich and velvety tones of Ternina could make other than old fashioned and insipid, though it must be confessed she hardly did full justice to the aria. To make up for it, however, she sang Isolde's delirious death song over Tristan most beautifully. But in the Wagner atmosphere Ternina is at home, and her last winter's exquisite performance of the ill fated Isolde is hardly out of mind yet. The "love death," as it has been called, was preceded by the prelude to act 1, taken at an unusually slow speed by Mr. Gericke, but exquisitely played by the orchestra as regards purity of tone and loveliness of expression. It and the song together proved the most interesting and delightful number of the evening.

The Sea-calm overture, with its lovely descriptive writing, was beautifully played, as was the excerpt from Smetanana's symphonic poem, "My Country," though the latter is interesting principally on account of the ingenuity of the orchestration and its wealth of color.

Putting the symphony at the end of the programme did not, in Goldmark's case, matter greatly, since the principal charm of his work lies in the last two numbers, the allegro quasi presto and andante assai; airy, dainty music, suggestive of nothing heavier than fairies frisking on the green that came as a delightful surprise after the first two not particularly inspiring numbers, and sent every one away refreshed. The orchestra excelled themselves in its interpretation, especially in the rapid passages for the strings, where their precision, their delicacy of utterance and the purity of their intonation was simply delightful.

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NORTH AMERICAN. PHILADELPHIA
DECEMBER 11, 1900.

FINE RENDERING OF SMETANA'S CYCLUS

Boston Symphony Orchestra Shows Itself Thoroughly in Spirit With the Music of the Fourth Poem

The third concert by the Boston Symphony Orchestra at the Academy of Music last night brought forward for the first time in Philadelphia the fourth symphonic poem in Smetana's cyclus, "My Country," and entitled "From Bohemia's Groves and Meadows." Founded on Bohemian folk melodies, like the balance comprising it, and even more national in character than some others among them, especially in point of rhythm, the work abounds in figures bizarre and attractive.

The short programme on which the number is based is not rich in imaginative possibilities in the same degree with other sections of the work, but fastens attention none the less through its inherent beauties. The orchestra at no time during the season has shown itself so thoroughly in spirit with a work placed no near the beginning of the programme, and on the interpretative side was admirably accomplished under Mr. Gericke's direction. The occasion also marked the first appearance in this city this season of Mme. Teruina, who was heard in an aria from Sachner's "Katrina Cornaro," which she gave with great charm and simplicity, and in Isolde's "Love Death," in which latter she was not nearly so successful.

There is no excerpt from Wagner's music dramas more dangerous of translation from its original surroundings to the concert room than this same "Love Death." To be called upon to picture the figure of Isolde above the dead body of Tristan, and to see before one, as was the case last night, a lady in an Empire gown scanning the notes in a climax that preceded her end, is harrowing in other than the dramatic sense. The notes, and possibly the Empire gown, to those who are able to judge, were both excellent things, and such consciousness of the latter would not have impressed itself had it not been for Mme. Ternina's consciousness of the former. Assuredly, she knows the excerpt sufficiently well after her years of routine to have held her notes in case of possible emergency and not to have intruded them upon the observation.

To give an unbiased view of her performance of the "Love Death" it must be heard without such disturbing conditions conditions which this singer's accomplishments on many previous occasions would not have led one to expect. The dignity of the scene, epic in its demands in delivery, require other methods, even in the concert room, where to die scanning the notes may suit the old Italian, but not the Wagnerian ideas of propriety. The work of the orchestra in this number and the prelude did not attain to a satisfaction given at other points in the evening.

The concluding half of the concert, Goldmark's Symphony, No. 2, E flat, op. 25, and from which better things might have been awaited from the violins in the Andante, gained a climax of great delicacy and charm in performance in the third movement Allegro quasi Presto.

WILLIAM ARMSTRONG.

PHILADELPHIA RECORD.
DECEMBER 11.

Boston Symphony Concert—Academy of Music.

Local music-lovers had a treat last evening in the singing of Milka Ternina, the special feature of the Boston Symphony Concert at the Academy of Music. An artist in the true sense of the word is this accomplished vocalist, her method simple and natural, her voice beautiful in its purity. Her selections comprised an aria from "Katarina Cornaro," by Lachner, and the familiar "Isolde's Love-Death," from Wagner's "Tristan and Isolde." It was in the difficulties of the latter that Miss Ternina showed her artistic ability at its best. There was no evident straining after theatrical effect, yet this wonderful dramatic speech in musical garb was a thing of intense emotion. The piano passages were particularly well rendered and the singer's enunciation unusually clear. Another interesting feature of the programme was the symphonic poem, "From Bohemia's Groves and Meadows," by Bedrich Smetana, full of local color and instrumental beauties. The concert closed with Karl Goldmark's symphony in E flat. At the Boston Symphony's next concert, which will take place on Wednesday evening, December 12, the soloist of the evening will be George W. Proctor, a young Bostonian virtuoso, who will be heard in the Tschaikowski concerto in B-flat minor, played by Gabrilowitsch at the recent concert of the Philadelphia Symphony Orchestra. In addition to this the programme will include Beethoven's Fifth Symphony, a suite by Bizet and the familiar Tannheuser overture. Last night's "Isolde" number was, perhaps, the best Wagnerian interpretation yet given here by Conductor Gericke.

PHILADELPHIA PRESS
DECEMBER 11, 1900.

BOSTON SYMPHONY CONCERT.

A Week of Music Ushered in in Agreeable Fashion.

What would have seemed years ago a week of music that would have been termed a festival occasion and would have required unusual effort to get public interest aroused comes as a matter of course even if somewhat fortuitously these days. As the physicians would say, we have increased our "tolerance." Our esthetic capacity is as catholic as that of the ostrich. We can digest Teuton and Slav, and a Wagner excerpt, once the piece de resistance, is now little more than an omelet souffle to those who have tasted the symphonic music of Richard Strauss, and know the difference between "Till euenspiegel's lustige streich" and "Zarathustra's" in a talkative mood.

Last night the Boston Symphony Orchestra, at the Academy of Music, read a superb program, as it alone can do. To-morrow night we shall again sit at its feet, on Friday night the Philadelphia Orchestra is heard and on Saturday night choral and orchestral harmonies intermingle in the Mendelssohn Club concert. The week promises well, and was splendidly ushered in last evening not only by reason of the reappearance of Ternina, but by the first hearing of Goldmark's second symphony in E flat and the first hearing of the fourth of Swetana's symphonic poems in the cyclus of "My Country." Hungary and Bohemia thus were pitted against each other, as it were, Magyar and Czech, and yet the dominating feature after all was the wonderful "Tristan" "Liebestod" music of Wagner, which seemed never to have been so well rendered, never interpreted with such spirit and such a sense of the climacteric on the part of Gericke, while Fraulein Ternina soared above the crushing harmonies and revealed a vocal art that was irresistibly appealing in its great moments. The singer was in splendid voice, and in the little-known aria of Lachner's from "Katarina Cornaro" gave all a pleasing surprise, for there was a quaintness and old-time flavor in the music and sentiment that was very enjoyable and was most tenderly expressed by the singer, the voice part being very agreeable and the accompaniment piquant and delightful.

Swetana's symphonic poems have in them much that is obvious, so far as program music goes, and much that is purely arbitrary, one label doing as well as another. The section given last evening is picturesque and was in striking contrast to the elegance and even beauty of Mendelssohn's lovely overture, "Sea-calm and Prosperous Voyage," which opened the concert. For the close after the welcome wait that gives the needed opportunity of rest for ear and thoughts came Goldmark's symphony, which is a bright, blithe composition, more compact and better balanced than the "Country Wedding" symphony, with a very clever scherzo, as elf-like and jocose at times as the truest of scherzi, though labeled allegro quasi paesto, and a finale that had a distinct swing and rush as well as color and melody. To-morrow night the program includes Beethoven's fifth symphony, Bizet's suite, "Children's Games," Wagner's Tannhauser's overture and Tschaikowski's concerto for pianoforte in B flat minor, with Mr. George W. Proctor at the piano.

The Times
PHILADELPHIA, DECEMBER 11, 1900.

Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the second concert of its regular series at the Academy of Music last evening with a bright and interesting if not very important programme. It opened with Mendelssohn's beautiful "Meeresstille" overture, which was played with the utmost suavity and with a very delicate expression of its varied tone-pictures. The other orchestral numbers were modern, a movement from Smetana's cycle of symphonic poems, "My Country," entitled "Bohemia's Groves and Meadows"—a title suggestive of its moods rather than of any direct description—and Goldmark's very musical and warmly-colored symphony in E flat. The soloist was Madame Ternina, who sang an aria from Franz Lachner's "Katarino Cornaro," unfamiliar here because the Munich composer's operas have never traveled this far, and the great scene of Isolde's Love-Death, in which the orchestra played exquisitely and the great singer displayed so much of her dramatic sense that one regretted that she was not in the opera. There will be a concert in the second series to-morrow, with George W. Proctor as the soloist.

THE WORLD: FRIDAY DECEMBER 14, 1900.

BOSTON MEN PLAY FINELY.

Second Concert of Symphony Orchestra--Gabrilowitsch Diappointing.

Lickily for Ossip Gabrilowitsch, soloist of the Boston Symphony Orchestra's second concert at Carnegie Hall last night, he has been heard in New York before. If that was his first apearance his artistic stature in this community would be considerably less. Schumann's concerto in A minor was the choice of the young Russian pianist for the display of his power, but its beauties were not disclosed by him. He played in a dull, hard way that was void of inspiration and sympathy. Hitherto, these qualities have not been lacking in him. As it was, nothing could dim the purity of his tone, and it must be said he was recalled half a dozen times.

It is doubtful if a better band of musicians than this Boston orchestra is to be found anywhere; so the comparitive success of the soloist is of minor importance. Mr. Geriche's programme for last night, in addition to the piano concerto, consisted of Brahms's symphony No. 1 in C minor; Smetana's symponic poem, "From Bohemia's Groves and Meadows," taken from his cycles, "My Country," and Wagners "Tannhauser" overture. The Brahms work was interpreted in a lofty spirit, befitting its impressive character. The finish of the players was never more in evidence. The tone was splendidly sonorous, as well as exquistie. There was ipeccable precision, and the shadings are marvels of daintiness and delicacy.

Full of color and contrasts was the poem of Smetna, with its vivid suggestions of the open air and woods and fields. There was a breezy swing to the dance and a lilting spirt in the song that permeated it.

In the "Tannhauser" overture there was too much perfeation. If McGericke would only let himself go for once, what a thrill he could produce in the climax.

There was a good house that held much of the fasion as well as the music-lovers of the town. It is a pleasure to note the growing interest of New Yorkers in this unrivalled body of musicians.

The programme for the second matinee of the season, on Saturday afternoon, includes Goldmark's symphony No. 2, in E flat, major. Franz Kneisel, the soloist, will play Brahms's violin concerto in D major. SYLVESTER RAWLING.

PHILADELPHIA RECORD
DECEMBER 13, 1900

Boston Symphony Concert.

The second concert of the special series of Boston Symphony Orchestra concerts delighted a large audience at the Academy of Music, last evening, a peculiar interest lying in the fact that the Fifth Symphony of Beethoven and the Tschaikowski Concerto in B-flat minor played at the recent Philadelphia Orchestra concert were repeated. George W. Proctor, the soloist of the occasion, is a sterling pianist, and interpreted the Tschaikowski opus with admirable technique. He is by no means as brilliant nor inspiring in style as the young Russian pianist. The work itself grows on one in its melodic beauty and almost symphonic treatment. As for the Beethoven Symphony, it was given a fine, straightforward reading by Conductor Gericke, who seldom reveals any temperamental originality. The Bizet suite, "Children's Games," pleased the listeners immensely, to judge by their applause. The "Little Husband, Little Wife" duet is truly charming. Wagner's Tannhaeuser" Overture was given a solid, but not particularly emotional, rendering.

LEDGER PHILADELPHIA
DECEMBER 13, 1900.

BOSTON SYMPHONY ORCHESTRA

Second of the Wednesday Evening Series of Concerts.

The Wednesday evening concerts of the Boston Symphony Orchestra are very very much in the nature of a continuation of the Monday ones; an overflow meeting in effect. As a rule there is little to choose between them in point of interest and none at all in point of quality; it is usually the soloist who is the determining influence. Last night the orchestra was in the same magnificent form as on Monday, but the programme, which is given below, was an infinitely more interesting one:

Symphony No. 5, in C minor, Op. 67, Ludwig van Beethoven.
Intermission.
Concerto for pianoforte, No. 1, in B flat, minor, Op. 23, Peter Hyitch Tschaikowsky.
Little Suite, "Children's Games," Op. 22, Georges Bizet.
Overture to "Tannhauser," Richard Wagner.
Soloist, Mr. George W. Proctor.

It will be seen that the first two numbers are identical with two on the programme of the orchestra which played under Mr. Scheel on the 17th of November last. The comparison, which seems especially to be invited in the case of Mr. Proctor's individual work in the Tschaikowsky concerto is not favorable to the Boston pianist; his touch is beautiful, and he gave a very admirable interpretation of the piano score, but in point of technical finish he falls considerably short of his Russian rival, Mr. Qssip Gabrilowitsch. He had the advantage, however, or, perhaps, it would be truer to say that the audience had the advantage of a splendid orchestral accompaniment, and since the score is fairly divided between piano and orchestra it meant a great deal.

It would be superfluous to compare the respective merits of the orchestras in the fifth symphony. It is enough to say that the Boston men played it magnificently. It was a relief to hear once more Mr. Gericke's masterly reading of the symphony; the stirring appeal of those insistent rappings; Beethoven in his most vigorous and imperative mood; no slow and sentimental slobbering, but beats to set the heartstrings vibrating and the blood coursing. And beyond—in the lovely andante con moto, the delightful pizzicati of the trio, and the splendid breadth and triumphant grandeur of the last movement, the whole symphony was read and given with a breadth, a freedom and a finish not to be surpassed.

But if the Beethoven number was magnificent, what shall be said of the "Tannhauser" overture? It was worth coming a hundred miles to listen to. It made one ask oneself, Where and on what occasion have I ever heard it better played? and that without any very distinct recollection of such an occasion occurring. The fact is that the orchestra was, as we said above, in exceptionally good form, perhaps the bracing weather of the past few days may have had something to do with it.

Before closing this brief notice, mention of Bizet's delightfully quaint and memoron suite of Children's Games must not be omitted. They remind one in an elaborately orchestrated form of just such charming ideas as are found in Scott Gatti's songs for children. Needless to say they were exquisitely played.

PHILADELPHIA PRESS
DECEMBER 13, 1900

THE SYMPHONY CONCERT.

Beethoven's Fifth Symphony and Tschaikowski's Concerto Once More Interpreted.

Comparisons are—well, it is perhaps just as well not to make them for they would cut both ways; so pretending the Fifth Symphony of Beethoven and Tschaikowski's piano concerto in B flat minor were not heard this season until they were given last night by the Boston Symphony Orchestra at the Academy of Music, it is worth while noting that if the orchestra gave profound delight in the symphony the same cannot be said for the pianist in the concerto.

Some one has said that there is a great distinction between "real geniuses" and "Boston geniuses." Doubtless And there is quite as nice a distinction between talent as the world knows it and talent as Boston's bespectacalled, sees it. The soloist of last evening, Mr. George W. Proctor, has talent—as Boston acclaims it. He has also the Leschetitshi hall mark, but really this is getting to mean nothing since there is no certainty that because you go in one end of the Leschetitshi hopper you come out the other end a Paderewski. You don't. Mr. Proctor didn't, and in consequence, it cannot be said that his work in the concerto was satisfactory. Here was an attitude of energy without forceful results, a suggestion of temperament without deep expression and digital dexterity without poetic grace. There were other features that robbed the solo work in the concerto of much of its beauty and it is more pleasant to remember Mr. Gericke's reading of the symphony, for here the unrivalled ability of the orchestra to voice to the fullest the meaning of this great work did not send one hungry away.

In the lighter episode of the program came Bizet's clever and very Bizetian suite of five brief pieces, "children's games" and for the conclusion Wagner's "Tannhauser" overture. This was finely done though Mr. Gericke was not as much in the Wagner mood as when he read the "Tristan" Prelude on Monday night. Of course, there is a concert Wagner and a Wagner of the music drama and it was the former that was heard last evening.

PHILADELPHIA INQUIRER

DECEMBER 13, 1900

MUSIC AT THE ACADEMY

Second Concert in the Boston Symphony Orchestra's Second Series a Great Success

Comparisons are always dangerous as well as odious, but it is safe to say that the concert which was given at the Academy of Music last evening by the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, was one of the most enjoyable that has taken place here during the present season. There were only four numbers on the program, but each was a source of unalloyed delight. First came the Fifth Symphony of Beethoven, that in C minor, if not the finest, at least the most widely and warmly appreciated composition of its class. This was followed by Tschaikowsky's beautiful pianoforte concerto in B flat minor. By way of a contrast and a rest came the "Children's Games" suite of Bizet, and that most popular of overtures, the overture to Tannhauser, brought a very enjoyable occasion to an impressive close.

As regards the orchestra it is easy to imagine the result of this combination. There is possibly some lack of breadth and power in Mr. Gericke's interpretation of the symphony. In some respects the writer preferred the reading lately given by Mr. Scheel. But after that has been said there is room for nothing else than praise. The perfect lucidity with which the complexities of the score were presented, the incomparable tonal beauty of the playing, the exquisite sense of proportion which was exhibited throughout, the sanity, the sympathy, the appreciative insight with which the significance of the music was apprehended and conveyed; the extraordinary justness of symmetry which Mr. Gericke unfailingly preserved, the emotional eloquence of the whole thing, the way in which the poetry and pathos and passion of the music were expressed, in which each of its varying moods was reflected and made apparent; all these qualities combined to render the performance in a high degree illuminative and convincing. It is recorded that at the first production of this symphony in Paris, during the days of the great Napoleon, a veteran rose in his place at the climacteric outburst of the finale and shouted, "Vive l'Empereur." Such a performance as that of last evening is enough to make this story credible.

The other salient feature of the evening was the playing of the Tschaikowsky concerto by Mr. George W. Proctor, a young American artist who had not before been heard in this city. Technical efficiency is to be assumed of any soloist with whom the Boston Symphony Orchestra is associated. Mr. Proctor has that in abundance. But he has more than that. He has taste and feeling and intelligence and temperament and his rendering of the lovely music of the composition which he played was of a kind which did full justice to its many beauties. It is reasonable to believe that this young artist has a brilliant future before him.

PHILADELPHIA TIMES

DECEMBER 13, 1900.

SYMPHONY CONCERTS

The Boston Orchestra in a Familiar Programme, With George W. Proctor.

In the concert of the Boston Symphony Orchestra at the Academy of Music last evening Mr. Gericke complimented Mr. Scheel by copying the main part of the programme of last month's concert of the Philadelphia Orchestra. The Tschaikowsky piano concerto was doubtless selected by the soloist, but the reason for the repetition of the C minor symphony at this short interval is not so apparent. If it was intended to invite comparison, it was a mistake. Though Mr. Gericke commands at present the superior instrument, the value of a performance of a Beethoven symphony depends more upon the temperament of the interpretation than upon orchestral virtuosity, and such a comparison is not to the advantage of the Boston conductor. The difference between two interpretations of the concerto by two pianists of admitted technical accomplishment is also a matter mainly of personal temperament. Mr. Proctor plays it with understanding and skill. So did Gabrilowitsch. They are different artists, and it is not necessary here to determine whether or why one is better than the other. The remainder of the programme included Bizet's little suite of children's dances, which Mr. Paur introduced a couple of seasons back, and the familiar "Tannhauser" overture.

The second concert of the Philadelphia Orchestra occurs at the Academy to-morrow evening. The symphony is one of Brahms', and the soloist is Lilian Blauvelt.

NEW YORK HERALD

NEW YORK, FRIDAY, DECEMBER 14, 1900.

BOSTON SYMPHONY CONCERT.

The dominant note of the concert of the Boston Symphony Orchestra last night at Carnegie Hall was cheerfulness, and perhaps because of this a big audience, about four times the size of that which listened to the last concert were present.

The number which stood out from the rest of the programme as most exquisitely rendered, a poem of melody, was "From Bohemia's Groves and Meadows," of Bedrich Smetana. The accompaniment also of Schumann's concerto in A minor was performed with more brilliancy and distinction by the orchestra under Mr. Gericke than was the piano solo of Ossip Gabrilowitch. His playing is thoroughly musical but does not "invite the soul" like that of Paedrewski.

The Brahms Symphony left much to be desired, but the "Tannhauser Overture," while not revealing the delicious nouances brought out under the magic baton of Von Schuck, was nevertheless very beautifully rendered.

An enthusiastic audience recalled the soloist half a dozen times or more, while Mr. Geucke received also hearty applause.

THE SUN, FRIDAY,

DECEMBER 14, 1900.

BOSTON SYMPHONY ORCHESTRA.

The Second Concert a Brilliant Affair—Gabrilowitsch Plays.

It is not the "Tenth" symphony, and it is not Beethoven, as some would have us believe, the wonderful C minor symphony of Johannes Brahms, played last night by the Boston Symphony Orchestra in Carnegie Hall. It is the first symphonic work of its composer, despite its high opus number. But Brahms, like Flaubert and Tolstoi, waited until the wisdom of the middle years before he attempted masterpieces) And this C minor symphony is a masterpiece! And it owes more to Brahms than to Beethoven! The composer was unfortunate enough to fall upon critical times, when he was set up as a straw man by the Wagnerites and as an icy statue of perfection by the classicists. He belongs to neither party.

The opening of this symphony—surely one of the most poignant pages in symphonic literature, and one that Tschaikowsky did not fail to profit by in the sombre last movements of his sixth symphony—this same introduction should prove to all who have ears and imaginations that another great romanticist is born. And it is the irony of the years, that Brahms and not Schumann—his forerunner—should bear the Beethovian sceptre.

Emotionally intense is that great first allegro, but above all its emotion rules the omniscient brain of its creator. The passion is less intinate than epical; yet it conforms sufficiently to the larger symphonic types in being both individual and typical. In no one bar is there a hint of the academic, of fugue fiddling, of dreary development for the sake of mere music-making. Brain, heart and temperament rule this work, which melodically, rhythmically, intellectually and emotionally is the profoundest of Brahms—with the possible exception of the fourth symphony in E minor.

But critically tag a composer and he becomes like the dog with the bad name. Brahms—even by musicians who should be better critics—is labelled dry, when the great heart and throat of the man is bursting with melody, fresh, noble, serene, melody, melody as green as Earth in spring time. Weingartner, who adores the externalism of Berlioz, finds Brahms scholastic. But Weingartner is a virtuoso conductor who must make his points brilliant with an orchestra, else become dull. Those who love the strong meat and drink of music will go to Brahms for nourishment, nourishment denied them at the Barmecide's feast of the color-hysteria school. And Brahms, the Brahms of the C minor syphony, is not Boethoven, formally or thematically, despite the occasional resemblances.

The next most interesting symphonic number was an orchestral poem by Bedrich Smetana, Bohemia's greatest composer, and the master of Dvorak and Fibich. The late Anton Seidl made our public famaliar with several excerpts from Smetana's "My Country," "Vyeehrad" and "Vltava" have been heard here—if memory is not at fault. The selection Mr. Gericke read last night was the fourth of the set. It is called "From Bohemia's Groves and Meadows" and proved to be a fascinating mosaic of melodies, strongly tinged by Czech color and rhythms Here one may fairly revel in the atmosphere of a lovely romantic land.

There is almost a bacchanalian energy present and the large sweet picture is framed by a never-ceasing ryhthmic life and a flow of pure pastoral tunes. One begins to understand the genesis of much that was believed to be virginal with Dvorak. There is the same naiveté, rich, harmonic sense and an orchestral eloquence that is positively haunting. The composition does not aspire to the higher symphonic forms; it is all free, though a definite pattern is felt throughout.

The solo performer of the evening was Ossip Gabrilowitsch, who played the piano part of Schumann's charming concerto in A minor for piano and orchestra. The young Russian virtuoso was in the best of moods and gave his audience a most poetic and finished interpretation of the favorite composition. The last time it was played here was when Theodore Thomas visited New York with the Chicago Symphony Orchestra. Mr. Rafael Joseffy took the solo part on that occasion. Yet this concerto is of such musical magnitude that it could be heard every season without palling.

It need not be added that M. Gabrilowitsch accorded to its poetic and fantastic measures full justice. Despite three or four slight technical slips his playing was characterized by refinement, delicacy, deep feeling in the intermezzo and brilliancy in the vivacious finale. He was recalled half a dozen times, but wisely refused an encore.

The "Tannhauser" overture—which is now of such artistic age that it sounds better in concert than in opera—was just one number too many in a programme packed with good things. It was sonorously played. Indeed Mr. Gericke and his band from Boston set a new standard for themselves. The orchestra was vital from beginning to end, and what with the intellectual variety and absolutely sensuous beauty of tone displayed the entire concert may be set down as one of the most brilliant ever given by this organization in New York. The second concert of the week occurs to-morrow afternoon.

The [illegible]

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, DEC. 14, 1900.

THE BOSTON ORCHESTRA.

Second Concert of Its Fifteenth Season in This City.

The Boston Symphony Orchestra gave the second concert of its fifteenth season in this city at Carnegie Hall last night. The audience was one of that kind which is now familiar at these concerts. It comprised the best elements of musical appreciation to be found in this metropolis, and when those elements are assembled they make something worth consideration even by those other cities which regard New York as the unmentionable place. The programme performed last evening was one characteristic of the catholic taste of Mr. Gericke and the adaptability of his men. It consisted of the first symphony of Brahms, the piano concerto of Schumann, the fourth part of Smetaña's cycle of symphonic poems descriptive of his native land, the part entitled "From Bohemia's Groves and Meadows," and the overture to "Tannhäuser." The solo performer in the piano concerto was young Ossip Gabrilowitsch, the Russian.

That this programme afforded a fine and stimulating variety of styles must be apparent to the merest tyro in musical art. Yet it was all of the romantic epoch, and so kept the hearer constantly in the receptivity of a succession of emotional states. At the same time, it cannot be said that there was no appeal to the intellect, for the Brahms symphony is not to be heard with comfort by the light-minded. It is a profound work, and it has its puzzling passages. The last movement, for example, is not to be grasped with facility at a single hearing. But these are not the days of puzzles in Brahms. Most of his great works are thoroughly well known to this public, and at a Boston Symphony concert one may count upon finding all the "Brahmsianer" in their purple and fine linen.

They had a feast of reason and a flow of soul last night. The orchestra has never played anything better here than it played the symphony. Its tone was full of lush mellowness, while at the same time it was so sonorous and so rich in muscularity that it quite satisfied the tonal sense. In phrasing, attack, precision, and unanimity the orchestra was at its best in the performance of the first number. The finale was genuinely inspiring. And what a lovely, sympathetic, and poetic reading it was that Mr. Gericke gave us! Sometimes we have little joy of this conductor's meditative interpretations, but he was filled with the divine afflatus when he studied this C minor symphony of Brahms, a work which must lie close to his heart, or he could never have breathed the breath of life into his reading as he did last night. The audience was quick to perceive the excellence of his work, and the applause for it was loud and long.

The Smetana composition has not been heard here very recently, and not often at any period. It is a rich color picture, in which the composer lets loose the pigments of the modern orchestral palette upon a set of themes evidently borrowed from the National storehouse or made in imitation of some of its contents. It is a bright, genial, highly tinted work, sunny in mood, and easy to hear because it calls for no penetrative analysis. Such music, music of the mead, the dance, and the holiday faring, gives a most effective contrast when two such introspective numbers as the Brahms symphony and the Schumann piano concerto are on the programme. The work was admirably played, but the performance of it did not efface the impression made by that of the Brahms music.

In the Schumann concerto Mr. Gabrilowitsch was heard at his best. Honesty compels the addition that he was also heard at his worst. His conception of the entirety of the composition was Mendelssohnian. It was most polite and gentlemanlike. There was nothing in it to "bring the blush of shame to the cheek of modesty." Certainly not many listeners could ever before have heard such a tame and deliberate performance of the last movement. The first movement was better done, and parts of it the young man played excellently, for example, the cadenza, which, though devoid of the proper brilliancy, was done with intimacy of detail and a nice appreciation of its song-like quality. The slow movement was read commendably, but there was a want of atmosphere in it. The corners of the nuances were too much in evidence. The thing did not flow; it did not sing. But this methodic articulation of a melody is one of Gabrilowitsch's idiosyncracies. He may get over it when he assumes more authority. The orchestra and he were at odds not a little of the time in the concerto, and this made the entire performance deficient in smoothness.

Telegram.

The number of copies of the Evening Telegram printed yesterday was 128,400

NEW YORK, FRIDAY, DECEMBER 14, 1900.

Boston Symphony Concert.

Conducted by Mr. William Gericke, the Boston Symphony Orchestra gave its second concert of the season in New York at Carnegie Hall last night.

There was a large and enthusiastic audience to give the usual royal welcome to Mr. Gericke and the orchestra, all of whom are as popular here as in the Hub. Special favorites in the orchestra were singled out for nods of recognition, responded to by answering nods or the abrupt little wave of the hand known as the "Roosevelt."

The concert opened with Brahms Symphony No. 1, in C minor, with which all music lovers are familiar.

It is said to be this symphony which brought Brahms fame. It is very profound and in his most characteristic vein, in spite of which, or because of which, no doubt, it is sometimes called "the tenth symphony," in allusion to Beethoven's nine.

Under Mr. Gericke's able direction the orchestra gave it a most artistic and sympathetic rendering.

In contrast to this heavy symphony was the delicate and fascinating symphonic poem, "From Bohemia's Groves and Meadows," by Bedrich Smetana. As the name suggests, the orchestration is all sunshine and flowers, lisping leaves and singing birds—a joyous, ecstatic hymn of nature.

The soloist of the evning was Mr. Ossip Gabrilowitsch, who, accompanied by the orchestra, played the Schurmann Concerto in A minor.

Mr. Gabrilowitsch was warmly received and enthusiastically recalled half a dozen times at the end.

He is quite the latest musical importation and a protege, it is alleged, of Mark Twain, who "discovered" him in Europe and saw a future for him here. He was presented last night, after his third or fourth recall, with a large laurel wreath, the gift, it was said, of "Mrs. Mark Twain."

Mr. Gabrilowitsch is not a second Paderewski but his wonderful technique is enhanced by great delicacy of touch and a sympathetic one-ness with his composer, which is somewhat rare and indicative of true musical insight. His personality is interesting and makes itself felt. He aroused the greatest enthusiasm and is destined to have a vogue.

The concert ended with the overture to "Tannhauser."

At the next concert, announced for Saturday afternoon, December 15, Mr. Franz Kneisch will be the soloist.

New-York Daily Tribune.

FRIDAY, DECEMBER 14, 1900.

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Gericke disclosed his conservative disposition not only in the readings which he gave to the music at the second concert of the Boston Symphony Orchestra in Carnegie Hall last night, but in the choice of the music itself. There was only one quasi novelty on the programme (No. 4 of the set of symphonic poems with which Smetana attempted to give musical delineation and celebration to the glories of his native Bohemia); the rest was extremely familiar—Brahms's C minor symphony, Schumann's pianoforte concerto and Wagner's "Tannhäuser" overture. These pieces, like the poor, we have always with us; but, unlike the poor, they presented themselves last night in raiment, the colors and fit of which compelled admiration, even if there was nothing novel in the cut. Perhaps there is a better and lovelier mission for a model concert organization than to present lay figures for new fashions in old garments. It would not be a grievous thing were we compelled to note a willingness on the part of both artists and public to practise greater deliberation in musical matters than has characterized the last decade of the nineteenth century. Indeed, if there should be a general agreement to "make haste slowly" at the opening of the twentieth, it would be a cause for rejoicing, rather than complaint.

Mr. Gabrilowitsch, of whom we are hearing unusually much, played the solo part of the Schumann concerto. It offered him no opportunities for heaven storming, as did the concerto with which he added to the disturbances of our continually agitated musical waters when first he came, nor did it deepen appreciation of his powers of poetical expression; but it was played with admirable lucidity and nice understanding of its literal (or tonal) contents. A fine audience paid gracious tribute to Mr. Gericke and his men.

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ELEGRA[illegible] NEW [illegible]

DECEMBER 16, 1900.

GABRILOWITSCH SCORED A TRIUMPH

Feature of Concert by the Boston Symphony Orchestra.

HE PRAISES AMERICAN GENIUS

He Found the Everett Piano the Most Satisfactory Instrument He Has Used in This Country.

Ossip Gabrilowitsch, seated at an Everett piano, was the feature of the concert by the Boston Symphony Orchestra in Carnegie Hall last Thursday evening.

The eminent Russian was engaged as soloist on that occasion in accordance with the policy of the premier musical organization of the Hub to present at each performance a virtuoso who is not one of its members.

Franz Kneisel, the violinist, was presented in accordance with this plan at the concert yesterday afternoon.

Mr. Gabrilowitsch played the piano part in Schumann's A minor concerto, one of the most difficult works of the German composer, one which tests the inspiration, both of the pianist and his instrument. Neither fell short Thursday evening.

Responded to Every Effort.

Mr. Gabrilowitsch's fingers were at their most agile, his musical perception at its most delicate, while the Everett before him responded to his every effort, echoed his every emotion. Many of the audience were moved to remark that never before did piano so express what was evidently desired of it by composer and player.

The Russian has become noted for his "singing tone." He has been called the equal of Paderewski in drawing out the mellow vibrance of notes in flowing, pianissimo passages. In none of his previous appearances here was he so successful in this as on Thursday.

The piano under his fingers must be given much of the credit for this. No matter what the skill and soul of an artist, he cannot produce this effect in its greatest beauty save with aid of a perfect instrument.

When playing forte Mr. Gabrilowitsch revealed another portion of his art in which he is unsurpassed. In the climaxes, when the harmonies had swelled up into a mighty wave of sound, the piano was heard above the crash of the orchestra, but just distinctly enough to give its tones their proper value in relation to the whole.

One of the Great Difficulties.

Accomplishing this is one of the great difficulties in playing a concerto, and unless the soloist has a piano of exact reliability he does not succeed in doing it. Remarks to this effect were numerous at Carnegie Thursday, and there was applause for Gabrilowitsch's piano as well as for himself—something quite unusual in this day, when adoration of foreign masters of the keyboard generally makes the audiences forget everything save the personality or eccentricities of the performers.

Mr. Gabrilowitsch will take with him on his trip to the large cities the piano used Thursday. He has said it is not unlikely that he will let it or one like it accompany him back to St. Petersburg.

NEW YORK

DECEMBER 16, 1900.

THE BOSTON ORCHESTRA.

The Second Afternoon Concert Given at Carnegie Hall.

The second afternoon concert of the Boston Symphony Orchestra took place yesterday at Carnegie Hall. The programme consisted of Goldmark's second symphony, the Brahms concerto for violin and orchestra, Sergei Taneyeff's overture to the "Oresteia" of Aeschylus, and Liszt's second Hungarian rhapsody, orchestrated by Müller-Berghaus. The solo performer was Franz Kneisel, the concert master of the orchestra. The Goldmark symphony is an unfamiliar work, though it dates from 1887. It was first performed in this country by the Boston Symphony Orchestra, under Mr. Gericke, in Music Hall, on April 7, 1888, and was made known to New Yorkers by the Philharmonic Society, under Theodore Thomas, at the Metropolitan Opera House, on Nov. 16 of the same year.

On that occasion we remarked that "not even the remarkable fact that the second movement is written in the awe-inspiring key of A flat minor will save the symphony from oblivion." But we had not counted on Mr. Gericke's early affection lasting all these years and bringing it back to us now. It was worth hearing again, if only for renewing the old impression that the composition shows a native commingling of Hungarian peasant melodies with the splendid coloring and Hebraism of the composer's operatic music. There is a touch of the Czardas in the second movement, and a frank employment of popular melody and popular instrumentation in the trumpet solo of the trio of the scherzo. This solo, by the way, was beautifully played yesterday. The scherzo is decidedly the best movement of the work. The first movement is well made, but too long in the working out; the second is tiresome, and the third is deficient in ideas. But the coloring is fine, and it is a pleasure to hear such good scoring.

The Taneyeff composition was heard for the first time here. The work is the prelude to a trilogy, the libretto, of course, being taken from the trilogy of Aeschylus. The composer's scheme is easily discerned. The first part of his overture depicts the remorse of the avenger Orestes, who has slain his mother for the murder of his father, and his torture by the Eumenides. Then comes the stroke of vengeance upon him. All this is painted by stormy music of the darkest and most foreboding kind, closing with one of those explosive climaxes used so often when a blow has to fall. Then comes a musical delineation of the new era of peace and justice under the tribunal of the Ephors, established by Apollo and Athene. This gives the composer opportunity to let loose the riches of his upper strings and his harp glissandos. The work is well made, richly and eloquently instrumented, large in its mood pictures, and lacks only the incisiveness of two or three commanding thematic ideas to make it great. But, alas! the deficiency is vital. The composition was splendidly read and played.

It is not necessary now to enter upon extended comment on Mr. Kneisel's interpretation of the Brahms concerto. Few in the audience knew that the artist was suffering intensely yesterday from a headache and fever, for he played with his customary surety of intonation, beauty of tone, and sympathy with this music. He was loudly and frequently recalled for the performance.

New-York Daily Tribune.

SUNDAY, DECEMBER 16, 1900.

THE BOSTON SYMPHONY ORCHESTRA.

There were two peculiarly delightful features in the second afternoon concert of the Boston Symphony Orchestra, which took place in Carnegie Hall yesterday. In the first instance, the delight was caused by the manner in which familiar music was performed—Mr. Kneisel played the solo part of Brahms's concerto for violin with such distinction of style, such loftiness of conception, beauty of tone and exquisite finish, and was accompanied by the orchestra with such lovely sympathy and precision that the performance must go on the records as one of the finest achievements of the season. In the second instance it was a new composition which gave the special pleasure. Mr. Gericke anticipated the Philharmonic Society in the production of an overture by a Russian composer who had hitherto been a stranger to local concert rooms, but who, by a coincidence, will have two hearings within a week. He is Sergei Taneyeff (or Taneiw—the transliteration of these Russian names will soon have to be reduced to a uniform system, unless we are to get into a hopeless muddle), professor of composition at the conservatory in Moscow. Mr. Apthorp, the official commentator of the Boston Symphony Orchestra, is in doubt whether the work was written as an introduction to the composer's lyric tragedy, "The Oresteia," which has been performed in Russia, or as an independent illustration of the trilogy on the gloomy story of the Atridæ written by Æschylus. In any event, the themes of the overture were drawn from the opera, and they proved to be full of significant expression and gorgeous coloring. It was an eloquent performance, and the interpretation by the Philharmonic Society will be awaited with heightened interest by those who heard the music yesterday.

The concert was opened with Goldmark's symphony in E flat, which has been very properly permitted to sleep in New-York since it was brought forward by our Philharmonic Society on November 17, 1888, under the direction of Theodore Thomas. Considering the many excellent productions of its composer, it is a singularly commonplace and trivial work. A brilliant close for the afternoon's music was provided by Liszt's second Hungarian Rhapsody, as transcribed for orchestra by Müller-Berghaus.

NEW YORK

DECEMBER 16, 1900.

BOSTON SYMPHONY CONCERT.

Mr. Gericke's offerings at yesterday's Boston Symphony Orchestra concert, at Carnegie Hall, and the manner in which he presented them induced some unbidden comparison with the things of other days. He made a noble banquet of choicest substance, prepared with faultless care by the deftest hands, and yet brought some of his viands cold to the table.

It is to be accounted something for regret that the voice of this splendid orchestra should be so seldom heard in tones of true passion, and that the fine brain which animates it should use it almost wholly in the service of the intellect and almost never in that of the heart.

The subject matter of the programme was admirable, and its manner of performance impeccable. The most important offering was a concert overture of Sergei Taneyeff, professor of composition in the University of Moscow, written upon the themes in his opera, "Orestela," the libretto of which is built upon the drama of Aeschylus. For the rest there was Goldmark's E flat major symphony, Brahms' concerto for violin in D major, and the second Hungarian rhapsody of Liszt.

The orchestra's reading of the Goldmark symphony was a fine exposition of intellectual power and breadth of ensemble from beginning to end. The Mendelssohnian third movement, in 6-8 time, was a marvel of delicacy and lightness and refinement, and a revelation in the things made possible by the frequent rehearsing of a permanent orchestra. This last matter was again forced upon the mind during the most precise and judicious accompaniment furnished to the Brahms concerto.

That artist, Franz Kneisel, gave to his audience a very beautiful hearing of the concerto. His tone seemed unusually pure and transparent, his manner more than ever reposeful and confident. Yet in his work, as in that of the orchestra, resided to some extent the exaltation of scholarship and the repression of emotion.

An adequate consideration of the Taneyeff overture is unfortunately impossible at this time. The composition, numbered opus 6, is the work of an accomplished contrapuntist, in the prime of vigor, who is also a master of all the mechanism of the most modern instrumentation. The score shows, coupled with the distinctive marks and color of the new Russian school, a decided sympathy with the mannerisms of Wagner and Liszt. The course of the overture is taken under sombre skies, among dark deeds, to a tragic end.

It was in its performance of this work that the orchestra, faultless as its technique was, gave cause for the reflections I have mentioned.

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THURSDAY, DECEMBER 20, 1900.

SYMPHONY CONCERT.

Debut of a Young American Pianist the Principal Feature.

The second concert by the Boston Symphony Orchestra was given in Infantry Hall last evening. The programme offered fell something short in point of interest as compared with the high average usually maintained at these concerts, notwithstanding the presence on the list of famous and honored names. A young American pianist, Miss Edith Thompson, appeared as the soloist of the evening and produced a most favorable impression. The order of the programme was as follows:

Overture, "Sea-Calm and Prosperous Voyage," Op. 27....Felix Mendelssohn-Bartholdy
Concerto for Pianoforte in A minor, Op. 16.....Edvard Haverup Grieg
I. Allegro molto moderato (A minor).
II. Adagio (D-flat major).
III. Allegro moderato molto e marcato (A minor).
Symphonic Poem, "From Bohemia's Groves and Meadows," from "My Country," No. 4.....Bedrich Smetana
Symphony No. 5, in C minor, Op. 67.....Ludwig van Beethoven
I. Allegro con brio (C minor).
II. Andante con moto (A-flat major).
III. Allegro (C minor). Trio (C major).
IV. Allegro (C major).

The value of so-called "programme music" has often been called in question, but the argument has never arrived at any satisfactory conclusion. Modern composers indulge more freely in this style of composition than those of the olden time, but as a rule they prefer the obviously safer plan of attempting to illustrate moods, to give a hint or two and let the hearer's imagination supply the rest. In Mendelssohn's day the writer of "programme music" felt called upon to depict something concrete, with the result that, the label once taken away, the musical picture might stand equally well for something which was never in the composer's mind at all. The overture, "Sea-Calm and Prosperous Voyage," is a fair sample of these undertakings, and is besides, viewed simply as a musical composition, about the weakest thing that Mendelssohn ever wrote.

Smetana's "From Bohemia's Groves and Meadows," one of a cyclus of six "symphonic poems" under the general title, "My Country," is another case in point. According to the score the hearer should perceive the "lovely scent of flowers;" "cool breezes" should "fill us with inspiration;" "the lisping of leaves and twigs," "woodland echoes," "the festal tones of country merry-making," etc., are all to be found in the music—if perchance you have not already found them and dubbed them something else. Smetana's music, however, is appropriately national in character, and, entirely aside from any question of tone-pictures, has a melodic and rythmical significance which Mendelssohn's lacks.

Beethoven's great C minor symphony came as a welcome change after all this straining and striving. The performance was hardly up to the standard of the orchestra. There was impure intonation at times, notably in the brass, and a lack of that superb unanimity of feeling which ordinarily characterizes the playing of this great band. But players are but mortals, after all, and cannot be always at the point of perfection.

Miss Edith Thompson, the soloist, came unheralded and unknown. Nor can it be said that the concerto by Grieg, in which she chose to make her debut, is a work calculated to please the average hearer. Nevertheless, she made a fine impression, her playing being really the feature of the concert. It is interesting to note, in these days when the hall-mark of foreign study is thought to be indispensable, that this young player is entirely a product of America. She is a pupil of Edward MacDowell, the famous composer-pianist, and a credit to the guidance of that eminent American musician. While something more of power might be wished for in the performance of such a work as Grieg's, her tone is always clear and musical, he finger-work admirably even and smooth, and her whole performance was redolent of musical intelligence and poetic feeling. She was recalled several times at the close of the concerto.

There was a large attendance, and, as at the first concert, many late comers. It is evidently not yet fully understood that the concerts this season begin at 7:45, instead of at 8, as in years past. The third concert of the series will be given on Wednesday evening, Jan. 23.

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Boston Journal.

SUNDAY, DECEMBER 23, 1900.

SYMPHONY NIGHT.

First Performance of Mr. F. S. Converse's "Festival of Pan," a Romance for Orchestra—Tiresome Music by Handel.

The program of the 8th Symphony concert, which was given last night in Symphony Hall, Mr. Gericke, conductor, was as follows:

Water Music.....Handel
"The Festival of Pan".....F. S. Converse (New.)
Symphony No. 5.....Tschaikowsky

Mr. Apthorp says in the Program-Book that the date of Handel's "Water Music" is not known. "It was either 1715 or 1716." He admits that it was "played on the Thames, in boats, at a water party given by the King."

As a matter of fact, both Chrysander and Schoelcher give the probable date as Aug. 22, 1715. James Peller Malcolm thus describes the festivity in his "Anecdotes of the Manners and Customs of London During the 18th Century":

"The King, the Prince and Princess of Wales, and a large party of nobility, went in barges with music from White Hall to Limehouse. When they returned in the evening the captains of shipping suspended lanterns in their rigging, and the houses on both sides of the river were illuminated, and incredible number of boats filled with spectators attended the royal party, and cannons were continually fired during the day and evening." Hanslick gives 1717 as the date, but does not name his authority. He is mistaken, because in 1717 Handel was not in England. The Water Music, however, may have been repeated that year.

I do not like to keep picking at my friend, Mr Apthorp, all the time, but inasmuch as he is the compiler of the Program-Book, which is advertised as for sale and to be sent by mail each week to any subscriber, he has a high and holy mission; and he should take more pains in his statements of fact. Thus, I find this sentence in the same Program-Book: "The passage quoted refers to the horn, the instrument often known (and Heaven only knows why!) as the 'French horn'."

Heaven probably does know; but there are others. Thus, I read on page 238 of Stainer & Barrett's "Dictionary of Musical Terms," a book that is within reach of the humblest: "The horn, sometimes called the French horn, to distinguish it from the English horn (cor Anglais), which is altogether a different instrument." And yet Mr. Apthorp, in the same paragraph, complains of the insufficiency of dictionaries!

This Water music, they all say, made peace between George I. and Handel, who had treated the King when he was only Elector of Hanover in a shabby manner The go-between was the Baron Kilmanseck—who was possibly a forbear of Miss Kilmansegg of the precious leg. He requested Handel to write some music for the King's water-picnic. The monarch heard the music, and he exclaimed: "Vot a surprise!" At any rate his heart was touched, and he forgave Handel.

You perhaps remember the inscription written by Thackeray for a statue of George I.

"He preferred Hanover to England,
He preferred two hideous mistresses
To a beautiful and innocent wife.
He hated Arts and despised Literature;
But he liked train-oil in his salads,
And gave an enlightened patronage to
bad oysters.
And he had Walpole as a Minister:
Consistent in his Preference for every
kind of Corruption."

Pray, what was Mr. Gericke thinking of when he pulled down from the shelf and dusted this tiresome, barren music? This is Christmas week, and even last evening somewhere bands were playing and somewhere hearts were light. One antiquarian tells us that this Water music is the first work by Handel in which the French horn is to be met with; but even this fact—if it be a fact—did not console me. Handel is one of the most imposing figures in the history of music. Master of choral effects, and one of the few great melodists, his genius was not shown in orchestral writing except in some queer experiments that were far ahead of his time. But who was writing orchestral music in 1715 that would be tolerable today save in the way of curiosity? Bach was then a court musician at Weimar. Mr. Gericke may have put this Water music on the program to serve an educational purpose, to show how orchestral music had developed; or perhaps as a study in tonic and dominant; or possibly out of kindness to Mr. Converse, whose piece came next.

* * *

Mr. Converse's Romance is one of three Scenes for orchestra. He was prompted to this music by Keat's "Endymion." The Scene played last night is entitled "The Festival of Pan." Mr. Apthorp says "the composer has kept to himself what parts of Keat's poem he has taken his inspiration from." This reminds me of the old story of the Cambridge (England) undergraduate who in a spirit of scientific investigation asked "What are Keats?" And yet there are allusions to Pan in the poem, and there is a choral hymn to Pan that has been admired.

This piece is a marked advance on the excerpt from Mr. Converse's symphony that was played at a preceding concert and also on his sonata for violin and piano, which he was rash enough to publish. "Rash"—because the sonata is distinctly pupil's work. The Romance is interesting throughout; it is full of color; it shows feeling, yes, imagination. The themes are not of striking originality, and here and there is a Siegfried mood, a Tristan mood; but the composer has plenty to say for himself; in fact, it is surprising that there is not more constant reminiscence. For in music as in literature, the young man has his idols to whom he pays the honest tribute of imitation. For a long time, try as he would, Robert Louis Stevenson could not forget Montaigne, Sir Thomas Browne, or Walt Whitman. Their words, their manner of expression had become a part of him. In Mr. Converse's Romance there is much that is suggestive of out-doors, of sun and field, and cave and forest and rough rejoicing. There are pages of true beauty; there is, throughout the work, the expression of a refined and vigorous thinker. He is not afraid to employ the resources of the full orchestra, [illegible] he does not find it should be constantly chattering. There is more in the Romance than the parochial thought of a German music-school; the composer has even crossed the boundaries of Germany. I believe that Mr. Converse will write still more authoritative music; that he will speak thematically with greater self-confidence. Then when he writes in romantic spirit, he will not find it necessary to hint at the fugal form; his scholarship will be taken for granted. And then he will knit his episodes closer together. He has color and imagination; and these are two most desirable qualities.

* * *

Tschaikowsky's fifth symphony was for a long time in Russia placed below the fourth, which is more distinctively Russian in feeling. Not till Mr. Nikisch led it in St. Petersburg was it regarded at its true value, and it was Mr. Nikisch who first brought it out in Boston. Afterward it was led by Mr. Paur and Mr. Kneisel. Last night it was played with dramatic spirit as well as with finesse. Mr. Gericke read it sympathetically, and with an intensity of emotion, especially in the second movement, that often has been absent in his interpretation of works of the ultra-modern school.

Berezovsky claims that the symphony treats of "some dark spiritual experience, some heavy condition of a mind torn by importunate memories which have poisoned existence;" but that the finale is as though "the heart had cast off a load of suffering and God's world shone out bright once more." It is not necessary to accept this program for enjoyment. The symphony is crowded with haunting themes, with beauties of detail; and there are pages of defiant, irresistible passion. There are also marvelous effects gained by the simplest means. There are spectral bassoons and clarinets, as melancholy shapes standing by some black and slimy pool.

Philip Hale.

Boston Sunday Globe.

SUNDAY, DEC. 23, 1900.

EIGHTH SYMPHONY CONCERT.

The novelty on the eighth Symphony program was a romance for orchestra, entitled "The Festival of Pan," written by a Boston composer, Mr F. S. Converse, who previously had found representation at the Symphony concerts in January, 1899, when Mr Gericke conducted a movement from Mr Converse's D minor symphony. The newer work is the first of three romances suggested by portions of Keats' "Endymion" and shows in musical form the contrast between the sadness of Endymion and the joyous festival of Pan. It may be called an extreme contrast in tonal coloring and the boldness of the orchestration strikes one at first as being almost uncanny. The composer has utilized nearly all the resources of the modern orchestra in depicting the orgies of Pan, and the effect upon the ear is certainly that intended by the writer.

It is a Bacchanalian festival, without a doubt, interrupted at intervals by the more lucid melodies and the somber themes, illustrating Endymion's melancholy, and from the nature of the romance it is difficult, after a single hearing, to analyze the work. The orchestration is very full, and shows a comprehension of the capabilities of the different instruments, each contingent being skilfully handled in the score. Mr Converse is never trivial, although he may not at all times be lucid; but his composition evidently is one of merit, and should prove interesting to musicians of the higher order. The audience was very demonstrative in applause, and deservedly so, for the young man gives promise of adding his name to the list of scholarly American composers.

The "Water Music" of Handel sounded old-fashioned, and aside from the splendid team work of the symphony men calls for no special mention. The duets and "conversations" given to the different instruments were splendidly played, the harmony being perfect, with the lights and shades in accord and the rhythm is true unison. The Tchaikowsky fifth symphony was very impressive, and from the slow introduction of the first part up to the fortissimo finale, with its great staccato chords, the interpretation was up to the orchestra's standard.

Mr Franz Kneisel will be the soloist this week, playing Brahm's D major concerto for violin. The other numbers will comprise Beethoven's overture, "Coriolanus," "Mephisto Waltz," Liszt and Mozart's second symphony.

BOSTON DAILY ADVERTISER

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MONDAY MORNING, DEC. 24, 1900.

The concert of Saturday began with six numbers from Handel's "Water Music". The concert was purely orchestral and these antiques occupied one-third of the programme. They were read in a duly conservative manner, and contrasted strangely with the ultra-modern music which followed. This music was written with a view to the reconcilation of the king, George I., with his truant composer, Handel, who had left his service in Hanover, on furlough, and found England so pleasant that he did not return. We can imagine the musician's feelings when his former master was suddenly placed upon the English throne. Handel's friend, Baron Kilmanseck undertook to rearrange matters, and on the king's making a pleasure trip up the Thames, contrived to have a boat near the royal barge discoursing original and beautiful music. The king's attention was attracted, he was charmed with the mellifluous numbers, invited the composer to the barge and forgave him his desertion.

Possibly if we were upon an East Boston ferry-boat, with the entire symphony orchestra following us across the harbor in a commodious scow, playing this music, we might be similarly impressed, might send for Mr. Gericke and forgive him for playing Cowen's Idyllic Symphony and fall upon his neck with deep emotion; but under ordinary cumstances, in Symphony Hall, with a lot of modern compositions waiting for a chance to appear upon the programmes, we found the numbers rather tepid and unnecessary.

It was interesting, in the "Water Music", to note the prominent use made of the horn; this was because the music was intended for an out-door festival; at that time the horn was deemed a rough instrument, not at all suited to the concert room, and when Handel subsequently used it in regular concerts he was attacked roundly for using such a vulgar effect,—which all seems very strange when the tender and romantic tone-color of the instrument is remembered. Of course there was a large amount of oboe-playing in the work, for this double-reed instrument was overused by the 17th and 18th century composers.

Now followed a romance for the orchestra, entitled "The Festival of Pan", by a resident composer, Mr. Frederick Shepherd Converse. If anyone imagined that because Pan was celebrated there was to be a large degree of sylvan music, pandean pipes, oboes, musettes, etc., they were soon deceived, for there was broad and heavy scoring and there were mighty climaxes which showed the modern master. But there was also a degree of vagueness that made parts of the composition difficult to follow, nor could we quite understand Endymion voicing his melancholy in a fugato (the work was inspired by "Endymion"); as well expect mathematics in Swinburne as counterpoint in Keats. Yet the dignity of the work reflects well the stately invocation of the poet,—

"Oh thou whose mighty palace-roof doth hang
From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life, death
Of unseen flowers in heavy peacefulness;
Who lovest to see the hamadryads dress
Their ruffled locks where meeting hazels darken;
And through whose solemn hours dost sit and
hearken
The dreary melody of bedded reeds—
In desolate places, where dank moisture breeds
The pipy hemlock to strange overgrowth,
Bethinking thee how melancholy loath
Thou wast to lose fair Syrinx—do thou now,
By thy love's milky brow,
By all the trembling mazes that she ran,
Hear us, Great Pan!"

The whole great hymn to Pan is Wagner's "Waldesweben" in poetry, and one might wish to have it quoted entire on every programme when that sylvan work is given. Yet Mr. Converse has given a stately picture without copying Wagner, and has joined to the majesty of the festival the melancholy of Endymion, in worthy fashion. The composer is yet young, but has already achieved such mastery of the orchestra that important works may be confidently expected from him; he will gain in terseness and coherency, and will perhaps become more directly melodic. Mr. Converse was called to the stage to bow his acknowledgments amid great enthusiasm.

Then came the crown of the concert, in the shape of Tschaikowsky's E minor symphony (No. 5) which received the best reading it has ever had in Boston. Never have we seen Mr. Gericke exhibit such abandon or glow with such romance! We adhere to our opinion, frequently expressed, that Tschaikowsky is the greatest musical product of that musical country,— Russia; his effects are always accomplished with a surety that makes his imitators seem petty. The utter darkness of that introduction, produced by the wood-wind in deepest register, has been copied by Taneyeff in his "Orestaia", but not with such thrilling power: and just this effect is again present in the "Pathetic" symphony where the weirdest results are obtained from clarinettes in pianissimo (the composer marks "pppp", over and over again) not to speak of the growls of the divided contrabasses. And the glory of it all is that it is not the modern hysterics, not the neurotic pessimism which is the blemish of so much of the music of today, but that nobler "Weltschmerz", that sorrow for wretched humanity, that has existed ever since the days of Sophocles.

Unlike the "Symphonic Pathetique", this work does not end at the tomb but comes to its conclusion with that sturdier spirit which one finds so often in the works of Beethoven, who by the way, never gave a picture of utterly inconsolable sorrow.

The highest music is always that in which emotion and intellect combine; and in this symphony there is a degree of figure development, particularly in the last movement, that proves that musical logic is not sacrificed to dramatic effect. It may have been the effect of mood, and appreciation of music is so dependent upon mood that criticism itself can never approach to being an exact science, but every note of the work appealed to the reviewer on this occasion, and he began to wonder what Brahms might have been had he possessed the emotion of a Tschaikowsky.

[6]

SUNDAY HERALD.

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SUNDAY, DEC. 23, 1900.

THE SYMPHONY CONCERT.

Handel's "Water Music" Is Heard and Enjoyed.

Score Read with a Fine Apreciation of the Spirit of the Music—"Festival of Pan" Beautifully Played — Splendid Interpretation of Symphony No. 5.

The programme for last evening's concert by the Boston Symphony orchestra, in Symphony Hall, was:

Water Music.....Handel
"Festival of Pan," romance for orchestra, op. 9.....F. S. Converse
Symphony No. 5, in E-minor.....Tschaikowsky

The account given of the "Water Music" in the programme book by Mr. Apthorp has several errors, the most glaring of which is the statement that Handel went from Hanover to England on leave of absence in 1810. The next error is that after his return to Hanover Handel made a second visit to England, apparently without leave.

On the contrary, he obtained, in 1712, permission from the elector to make a second visit, on condition that he engaged to return within a reasonable time. He was still in London when the elector, then King George I. of England, arrived there more than two years later. After such a breach of duty, the composer could not present himself at court, and by the advice of two noblemen he wrote the Water Music and had it played under his own direction on Aug. 22, 1715, upon a boat in which he followed the royal barge; and not, as Mr. Apthorp says, at a water party given by the King and at a date not known. The King was delighted, and forgiveness followed. Mr. Apthorp says that in 1809 Handel "had accepted the post of kapellmeister to the elector of Hanover," but other authorities place the date in 1710.

These discrepancies are trifles in themselves, especially in the Symphony programme books, which are becoming somewhat noted for similar slips; but it is just as well to disseminate exact information on such points, even down to so simple a formality as spelling Hanover according to the prevailing method. It is scarcely wise to pronounce so brainy a man as Rheinberger a duffer, and then to go vigorously and successfully on a thoughtless career of persistent duffering one's self.

It was a pleasure to hear the seven numbers out of the 21 of which this Water Music consists. It is remarkable how fresh the greater part of it is, and how solid and admirably colored the composer has made the orchestration with the materials he has used. Mr. Gericke read the score with a fine feeling for the distinctive spirit of the music, and with an absence of stiffness in phrasing that might be wisely followed more frequently in interpreting the masters of the Handel period generally.

The romance by Mr. Converse was, it seems, suggested by scenes in Keats' "Endymion," and is intended to emphasize the contrast between the melancholy of Endymion and the joyous pomp of the festival of Pan.

Beyond this no more intimate glimpse of the composer's intention is given. But the work can be listened to intelligently without thought of it in any aspect of programme music. It has much of genuine poetic feeling, is ample in graces of fancy and imagination, is abundant in well devised contrasts of melody and effect,—is strong, richly colored and solid in its orchestration, and on the whole is not without a certain refreshing independence of hackneyed models, while now and then it shows something closely resembling a marked original individuality.

It is in every way creditable to the composer, especially in the realization it gives of the larger grasp on his art of which his earlier work gave such decided promise. The composition was beautifully played, was listened to attentively, and at its close, applauded with great force and sincerity, the audience calling Mr. Converse forward twice with much fervor.

The Symphony, with its lavish abundance of graceful melody, not invariably dignified in itself, but always pleasing and made delightfully interesting by the ingeniously varied and charming treatment, contrapuntal and instrumental, to which it is subjected. The interpretation of the work was one of Mr. Gericke's most brilliant successes of the season, and its performance throughout left absolutely nothing to desire.

The programme for the next concert is: Overture, "Coriolan," Beethoven; concerto in D major for violin, Brahms; "Mephisto" waltz, Liszt; symphony, G minor, Mozart. Mr. Franz Kneisel is to be the soloist.

BOSTON EVENING TRANSCRIPT

MONDAY, DECEMBER 24, 1900

Symphony Hall: Boston Symphony Orchestra

The eighth Symphony Concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Handel: Water Music (seven movements).
Frederick S. Converse: "The Festival of Pan," Romance for Orchestra, opus 9. (New.)
Tchaikovsky: Symphony No. 5, in E minor, opus 64.

Nothing of Handel's "Water Music" had been heard here since 1887-88. Hearing the seven selections given on Saturday evening once more brought to mind that old, old question of the advisability of giving old compositions of that sort at concerts nowadays. Some of the most ardent and profound students of Bach and Handel have been of the opinion that it is never well to give any of their orchestral, or clavier, suites entire; that it is even well to cut down the "repeats" in their da capo arias as much as possible. If there is one element in the old suites and partitas, in the old da capo arias, which more than any other belongs exclusively to their own day, and is tiresomely antagonistic to the musical habits of our time, this element is their extreme length and tonal monotony. In this respect, they are akin to the old colonial three-hour sermon—once dear to our leisurely great-grandfathers, but manifestly impossible today.

Extreme length is, to be sure, not in itself peculiarly characteristic of the old suites and partitas; our modern composers are surely not in the habit of stinting themselves in the matter of time, and some of the compositions they put forth are by no means short. But in such modern works there is, as a rule, a certain continuity of development which keeps the attention fixed, and prevents the length of the development from seeming tiresome. Moreover, they contain many elements of variety which the old suites lacked; variety of tonality, of rhythm, above all, of instrumental coloring. The old suites were nothing more than series of short pieces which had really nothing to do with one another, save that they were for the most part in the same key; they gave one no sense of climax, one movement did not prepare the ear for the next one, their great length was simply length, without any internal logical reason therefor. And it is this monotony, this length without interior justification, that make them tedious to us today.

All this may seem to apply but ill to what was given of the "Water Music" last Saturday; the whole compositon comprises twenty movements, and only seven of these were played. But seven movements would make a good, able-bodied suite; and the objection holds good with these seven, as well as with the whole of an ordinary suite or partita. The thing is too long, runs too much on the tonalities of F major and its relative D minor. We can in no wise afford not to hear music of this sort today; much of it is very great and beautiful indeed. But it should be given in small doses, as little tid-bits of hors d'œuvre, to produce its full effect upon our modern ears; the time is past for making a pièce de résistance out of it. The upshot of all of which is: Verb. sap.

Mr. Converse's new "Festival of Pan"—suggested to the composer by certain scenes in Keats's "Endymion"—is one of the few works I have heard lately that made a distinct impression at the first hearing. Here Mr. Converse has well emerged from that rather academic atmosphere which compassed the movement from his symphony in D minor that Mr. Gericke gave us in 1898-99. Not only is the work thoroughly modern—even ultra-modern—in feeling and expression, but the composer seems to have fallen into this vein quite naturally, by instinct, and not merely with malice prepense. You feel that there is no artifice about it, but that, instead of the Hochschule graduated, you now have Mr. Frederick Shepherd Converse himself. The thing shows great spontaneity, fertile melodic inventiveness, a secure mastery over musical plastics. This, at least, is my first impression of it. As for its ideal, poetic value, I am still in considerable doubt, owing to one circumstance; I have, to be sure, a shrewd suspicion that there is really a very glowing poetic imaginativeness shown here, not to mention true warmth of temperament; but I am not sure of it yet. What makes me in doubt is that I have also a suspicion that Mr. Converse has not said quite what he meant to, at least not in the way he meant to say it. In a compositon of this sort, the coloring is an element of immense importance; and, in this "Festival of Pan," the coloring seems to me all askew. In other words, the orchestration seems singularly and ruinously inadequate. Mr. Converse has here brought a very large orchestra into play; but he seems to fail to take any real advantage of it. He produces a series of singularly gorgeous hues and nuances, but in a way to veil, rather than intensify, the musical outlines. When Dvorak's "Heldenlied" was played here last winter, I said that the several groups of instruments in the orchestra did not seem to aid, abet and reinforce one another, but, as it were, to scream down one another's throats, and well-nigh cancel one another. I must say that the instrumentation of Mr. Converse's "Festival of Pan" produces much the same impression upon me. The rich, sensuous, gorgeous coloring seems all background; the color is not sufficiently massed upon significant phrases to throw the plastics of the music into relief. The whole picture is seen but vaguely, as if through a sunny haze—à travers une poussière de soleil, as Zola has it—and the eye has to grope for its meaning. Accordingly, though I feel that I am in a truly poetic atmosphere, I am by no means sure of the poetic significance of what Mr. Converse has to say. The composition was very enthusiastically received by the audience, and the composer suggest graphic pictures to me. It is my misfortune that, whenever Tchaikovsky does suggest a picture to me, it is hardly ever a pleasant one." But that is of minor moment. I am not Bouguereu-mad, and it is the vividness and force of the picture I most care about. That finale is simply wonderful; a march of determined, half-savage hordes across boundless steppes, through snow and storm, defying fate with hot curses and ribald jokes, keeping out the cold with Vodka galore, but with eyes unflinchingly fixed upon the final victory! Pity only that the major 3d and 6th take half the vice out of the great theme, and make it sound rather abashed and sheepish when the victory has been won. This movement, too, was superbly, wonderfully played.

I think more might have been made out of the first Allegro con anima; I felt all the while that the thing could have been made to sound quite otherwise, and better. The strumming second theme stood out boldly, with none of its pungency lost; but there were frequent moments in other parts of the movement where unbridled fury seemed misconstrued as inexorable sternness. The rhythm seemed too strict, the great strokes lacked vim. I have an idea that I should like this movement as well as the finale, could I hear it differently played.

The second and third movements leave me colder. In the Andante cantabile, I am still beset by the rather humorous impression of Tchaikovsky's having ordered a Goldmark theme of Raff—as one would order a French waistcoat of an English tailor; the Goldmark part of it is not so bad, but Raff is one of the men one does not care to be reminded of. And, by the way of this, would that Tchaikovsky did not remind one so often of Meyerbeer!—not in this particular movement, but in general. Of all the great men who did the Art of Music doughty service in their day, Giacomo Meyerbeer is the one whom one is most anxious to forget now. Still, to return to the Andante, there is much emotional force in the movement, and no little beauty. The two great interruptions by the whole orchestra are simply stunning; you seem to see Tchaikovsky tearing up his MS. and stamping on it in blind rage (as if the Goldmark theme delivered by Raff had "ceased to please," as the French say)!

As for the Waltz (third movement), O Lord! These Russians have a fine knack at melancholy. When it is melancholy pure and simple, the mere Asiatic blues, one can follow them not unwillingly; but when they try to smile and make the best of it, then the gloom becomes positively inky. This (upon the whole, rather graceful) waltz sounds as if it were danced by a dyspeptic cavalier and a lady with the toothache; it is the very tragi-comedy of "Grin and bear it!" But it is well to play this symphony again and again; if not made of such great stuff as the "Pathétique" (No. 6), it seems to be made of more durable; you do not feel that it will wear out so soon. Perhaps the greatness of the "Pathétique" lies too much on the surface; what is great in this fifth, in E minor, seems to lie farther down, where the tooth of time can get less hold upon it.

The next programme is: Beethoven, overture to "Coriolan," opus 62; Brahms, concerto for violin, in D major, opus 77; Liszt, "Mephisto-Waltz;" Mozart, symphony No. 40, in G minor (Koechel, No. 550). Mr. Franz Kneisel will be the solo violinist.

W. F. A.

The Concert-Goer

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Smetana's Symphonic Poem, "From Bohemia's Groves and Meadows" (No. 4 of his cyclus "My Country,") the "Tannhäuser" Overture, and Schumann's A-minor concerto for piano completed the program. The symphonic poem is a genial, highly-colored work, less remarkable for weighty substance than for picturesque and original diction. The concerto was played by Ossip Gabrilowitsch. Again this young pianist's beautiful tone, admirable technic and nervously accentuated rhythms were in evidence; but his reading of the concerto was, on the whole, disappointing. The work was not grasped with confidence, and the dominant note was of an un-Schumannesque sentimentality. The audience was unreservedly enthusiastic.

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KREISLER IN BOSTON.

Since Kreisler's Appearance in Boston on the 18th He Has Been Invited to Perform the Beethoven Concerto in D Major with the Boston Symphony Orchestra in Boston on February 8 and 9.

MR. KREISLER is certainly a violinist of amazing technic. His clearness and purity in scales, double notes, octaves, flageolet tones are remarkable. His tone is sympathetic, and he sings a cantilena delightfully. He is inclined to take his allegros at great speed, but we have had so much of the "slow allegro" here in Boston that a true allegro is a treat as well as an excellent object lesson to young violinists. If his left hand is nimble and sure; his bowing, easy and graceful and brilliant, also excites admiration. Nor does his extraordinary technic ever lead him into mad extravagance for the sake of making the audience sit up. Mr. Kreisler is always the musician.

It is to be hoped that this master of the violin will be heard here at a Symphony concert.—Journal, December 19.

Fritz Kreisler, the Austrian violinist, gave a recital in Steinert Hall last evening, assisted by J. Wallace Goodrich, accompanist. The program included a Bach Suite, concerto for violin No. 2, by Vieuxtemps; Tartini's "Devil Trill" sonata and Paganini's "Non Piu Mesta," transcribed by Kreisler.

He has a tone of great volume and of wonderful purity, his intonation is absolute and his mastery of harmonics, double stopping and other violin virtuosic tricks is complete. In these respects he seems to be without a superior. The higher artistic qualities were admirably displayed in the Bach number, also in the concerto.

The other numbers served to display all the violin pyrotechnics known to modern artists, and Mr. Kreisler received an immense ovation at the close of the recital. Two extra numbers were added as the result of numerous recalls. In a word Mr. Kreisler has demonstrated his fitness to be classed with the few great violin masters that have appeared in Boston within recent years.—The Post, December 19.

Steinert Hall: Mr. Kreisler's Recital.

Fritz Kreisler, the violinist from Vienna, had a striking success last evening at his concert in Steinert Hall. He played, accompanied by J. Wallace Goodrich, a Bach Suite, Vieuxtemps' F sharp minor Concerto, the Tartini Sonata, and a piece by Paganini, "Non Piu Mesta," in the arrangement of which he himself apparently had a hand.

Of a violinist's technic only a violinist may speak with authority. To a non-violinist, however, it appeared as though Mr. Kreisler were performing incredible feats of virtuosity. In the Paganini piece, for example, there was a bewildering display of fireworks, indeed amazing. His tone in bravura passages is very large, and in melodies it sounded full and at the same time sweet. The intonation was pure, and there was always an effect of admirable freedom.

To turn to the musical side of the matter, Mr. Kreisler played what was of musical worth very beautifully indeed. He did the Bach Suite admirably, nobly, and the concerto he made sound worth while; he was always simple and unaffected. Brilliant he was, too, to a high degree; however, it was all very beautiful playing, well deserving the enthusiastic applause it got from a large audience.—Evening Transcript, December 19.

Fritz Kreisler's Recital.

Distinguished Young Austrian Violinist Heard in Steinert Hall.

Fritz Kreisler, who recently returned to America after an absence of twelve years, gave a recital in Steinert Hall last evening. When Mr. Kreisler was last heard here he was a very small boy, and his playing was then regarded as something extraordinary for one of his years. He is now no longer an infant phenomenon, but a very sturdy young man, possessed of an excellent musical equipment.

He was welcomed heartily by the audience, and a great deal of applause was bestowed on his performance of a program consisting of the following selections: Suite, by Bach; Concerto, F sharp minor, No. 2, by Vieuxtemps; Sonata, "The Devil's Trill," by Tartini, and "Non Piu Mesta," by Paganini-Kreisler.

Mr. Kreisler is easily the master of all requirements of techine, especially those concerning the left hand; his tone is pure; he plays with freedom and surety and with fine expression and sincerity—in brief, he is a violinist of much more than common ability, and his playing is a source of much artistic gratification.

He gave an intelligent and well executed performance of the Bach Suite, and the brilliant Vieuxtemps Concerto was played with splendid dash and fine finish. Ample opportunity was provided by Tartini's famous Sonata for display of his brilliant virtuosity, and he readily met the demands of this exacting composition. His own arrangement of Paganini's "Non Piu Mesta" is a very showy work, fairly bristling with amazingly difficult passages for bowing and fingering, but none so difficult that he did not play them with great swiftness and faultless intonation. His playing of the harmonics in this composition was really superb in delicacy of execution and beauty of tone. —Globe, December 19.

With Fritz Kreisler at Steinert Hall, and the Longy Club at Association Hall, it was but natural that the reviewer should sigh:

> How happy could I be with either,
> Were t'other dear charmer away.

We began therefore, in Steinert Hall, with the Kreisler concert. The new violinist gave a recital which displayed him in every domain of the instrument. The solid classical school, the vein which is often called the "German" school, was present at the very beginning in a Bach work, a suite for four movements.

Mr. Kreisler had the advantage of an excellent accompanist, J. Wallace Goodrich, a thorough Bach scholar and a fine ensemble player. The result was something to be remembered and to grow enthusiastic over. Not a bit of sensationalism, not a trace of overforcing was evident, but a refreshing and musicianly interpretation of the pure style of the old master which was beyond criticism.

Directly after this there came the "Belgian" school; the vein of pyrotechnics and of technical display, as represented by a work of Vieuxtemps. In this vein the artist showed himself as effective as in the higher reaches.

Kreisler has the breadth of an Ysaye, and when he achieves the larger bowing of that artist he will rank with anyone in the world. He is a giant of the violin as it is, and one does not need to apply the stereotyped phrasing of "good intonation," "clear double stopping," &c., to him; he has passed all that long ago. He is a musicianly player and an electrifying one—a rare combination.

To play three and four voiced passages in harmonics is something rare in violin work, something that one associates only with that violin demon, Paganini. Mr. Kreisler not only achieved this, but a great many other points of thorny technic, and led his audience up to a fever heat of enthusiasm. The fantaisie on "Non piu Mesta" was an overwhelming exhibition of technic, partly evolved by Paganini, partly by the young violinist himself, and was so phenomenal that the audience demanded more with something like frenzy.—Advertiser, December 19.

A Great Violinist.

In Steinert Hall, last evening, before a large and highly interested audience, a violin recital was given by Fritz Kreisler, the Austrian violinist.

Mr. Kreisler played in Boston with Rosenthal in 1888, but it is safe to say that most concertgoers' recollections of him were rather indefinite. This they can never be again, for he proved himself last night to be one of the great players of the world, by far the most notable man since Ysaye, and in some respects superior to that master of the violin. Kreisler has, in the first place, a technical skill of amazing and phenomenal brilliancy; nothing is too difficult, and everything appears to be done with the utmost ease—the true test of virtuosity. He has a broad, strong, eloquent tone, and above all a deep and potent something that stirs and thrills the emotions as no player of late has been able to do. In short, he stands among the first in the world.

Kreisler is not merely a player of astounding technic and fiery emotion. He is, too, a musician of solid and dignified attainments, as his noble playing of the Bach Suite gave ample evidence. The Vieuxtemps Concerto showed him in a poetic and fascinating style, while his superb mastery over the frightful difficulties of the "Devil's Trill" was something never to be forgotten. As if to pile Ossa on Pelion, he gave still further evidence of consummate virtuosity in his own arrangement—I was about to say difficultization—of Paganini's "Non Piu Mesta." In response to most enthusiastic applause Mr. Kreisler played two movements of a Sonata by Nardini. Let me repeat, however, that Kreisler, wonderful technicist though he be, is first of all a musical artist of worth and dignity.—Traveler, December 19.

BOSTON, December 23, 1900.

GABRILOWITSCH played at Symphony Hall last Sunday night (December 16) with orchestra Tschaikowsky's B flat minor Concerto and Liszt's Hungarian Fantaisie. He was assisted by Mrs. Juliette Corden, soprano, and Edwin Isham, baritone. B. J. Lang conducted. Why?

Perhaps Mr. Lang was chosen as an item of historical interest, for he was the conductor when Von Bülow played the concerto for the first time in Boston—the very first performance of the work. There is a pathetic tale of how Von Bülow congratulated Mr. Lang in the sight of the people, and this tale is repeated often by the disciples of Mr. Lang—but Von Bülow was always a mad wag.

I was sorry for Mr. Gabrilowitsch that he was obliged to enter into history with this tradition, for more than once the pianist was seriously handicapped by the inability of the conductor. Had not the players been members of the Symphony Orchestra who are familiar with the concerto, there might have been awkward standstills and re-beginnings. Furthermore, the concert began with the overture to "St. Paul" for "orchestra and organ," and Sullivan's "In Memoriam" overture was on the program. Sullivan wrote it to forget his grief over the death of his father; but it is funnier music than any number in "The Mikado" or "Iolanthe."

Mrs. Corden sang the Prayer from "Tannhäuser" admirably, and it is a most trying concert piece. She was a brave woman to leave the operetta stage when she was young and at the height of her popularity. But she was ambitious to show that she was capable of still better work. That she has worked faithfully and intelligently was proved by her performance of this air, an instance of beautiful sustained singing. While she did not step over the limits of concert emotion, she suggested the pathos, the tragedy of the scenic situation.

Mr. Gabrilowitsch will give a recital here next week, when he will be free from anxiety over the flounderings and perplexities of a conductor. His playing then will probably dispel some doubts that might now be entertained concerning the precise nature of his temperament.

There is no doubt at present, however, about the beauty of his touch, the liquid charm of his melodic phrase, the crystal clearness of his runs, the brilliance of his ornamentation. His rhythmic sense is well developed, and, the Lord be praised! he knows that noise is not the inevitable synonym of sound. In him the peculiar melancholy of Tschaikowsky, the melancholy that has been described so characteristically by Vernon Blackburn and "Israfel," finds a sympathetic interpreter. The second movement of the concerto was played with true romantic feeling. The chief doubt to which I have alluded is this: there was at times a strange deliberation in the preparation of a musical sentence, as well as a curious way of treating the sentence; an investigating, an analytical manner, when you might naturally expect loosened reins, if not absolute abandon. It is true that Tschaikowsky—and this is also true of several great composers—occasionally approaches vulgarity. Mr. Gabrilowitsch seems to be a young man of unusual refinement; perhaps he feels this streak disagreeable, and yet in admiration of the composer tries to reconcile it with his own musical nature. Hence his unwillingness to crack the whip and join the demon of Tschaikowsky in the chase.

He is an uncommonly interesting pianist, in what he does not do as well as in what he does. He is something more than a man of twilight moods; nor is he merely finical. He, too, is a colorist; but as yet he has revealed himself chiefly as delighting in quiet hues and nuances that are of close kin.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 26, 1900.

The program of the eighth Symphony concert was as follows:

Water Music.....Händel
The Festival of Pan (new).....Converse
Symphony No. 5.....Tschaikowsky

Mr. Apthorp says in the Program Book that the date of Händel's "Water Music" in not known. "It was either 1715 or 1716." He admits that it was "played on the Thames, in boats, at a water party given by the King."

As a matter of fact, both Chrysander and Schoelcher give the probable date as August 22, 1715. James Peller Malcolm thus describes the festivity in his "Anecdotes of the Manners and Customs of London During the Eighteenth Century":

"The King, the Prince and Princess of Wales, and a large party of nobility, went in barges with music from White Hall to Limehouse. When they returned in the evening the captains of shipping suspended lanterns in their rigging, and the houses on both sides of the river were illuminated, and an incredible number of boats filled with spectators attended the royal party, and cannons were continually fired during the day and evening." Hanslick gives 1717 as the date, but does not name his authority. He is mistaken, because in 1717 Händel was not in England. The Water Music, however, may have been repeated that year.

I do not like to keep picking at my friend, Mr. Apthorp, all the time, bu. inasmuch as he is the compiler of the Program Book, which is advertised as for sale and to be sent by mail each week to any subscriber, he has a high and holy mission; and he should take more pains in his statements of fact. Thus, I find this sentence in the same Program Book: "The passage quoted refers to the horn, the instrument often known (and Heaven only knows why!) as the 'French horn.'"

Heaven probably does know; but there are others Thus, I read on page 228 of Stainer & Barrett's "Dictionary of Musical Terms," a book that is within reach of the humblest: "The horn, sometimes called the French horn, to distinguish it from the English horn (cor Anglais), which is altogether a different instrument." And yet Mr. Apthorp, in the same paragraph, complains of the insufficiency of dictionaries!

This Water Music, they all say, made peace between George I. and Händel, who had treated the King as Elector of Hanover in a shabby manner. The go-between was the Baron Kilmanseck—who was possibly a forbear of Miss Kilmansegg of the precious leg. He requested Händel to write some music for the King's water picnic. The monarch heard the music, and he exclaimed: "Vot a surbrise!" At any rate his heart was touched, and he forgave Händel.

You perhaps remember the inscription written by Thackeray for a statue of George I.

He preferred Hanover to England,
He preferred two hideous Mistresses
To a beautiful and innocent Wife.
He hated Arts and despised Literature;
But He liked train oil in his salads,
And gave an enlightened patronage to bad oysters.
And He had Walpole as a Minister;
Consistent in his Preference for every kind of Corruption.

Pray, what was Mr. Gericke thinking of when he pulled down from the shelf and dusted this tiresome, barren music? This is Christmas week, and even last evening somewhere bands were playing and somewhere hearts were light. One antiquarian tells us that this Water Music is the first work by Händel in which the French horn is to be met with; but even this fact—if it be a fact—did not console me. Händel is one of the most imposing figures in the history of music. Master of choral effects, and one of the few great melodists, his genius was not shown in orchestral writing except in some queer experiments that were far ahead of his time. But who was writing orchestral music in 1715 that would be tolerable to-day save in the way of curiosity? Bach was then a court musician at Weimar. Mr. Gericke may have put this Water Music on the program to serve an educational purpose, to show how orchestral music had developed; or perhaps as a study in tonic and dominant; or possibly out of kindness to Mr. Converse, whose piece came next.

Mr. Converse's "Romance" is one of three scenes for orchestra. He was prompted to this music by Keats' "Endymion." The scene played last night is entitled "The Festival of Pan." Mr. Apthorp says "the composer has kept to himself what parts of Keats' poem he has taken his inspiration from." This reminds me of the old story of the Cambridge (England) undergraduate who in a spirit of scientific investigation asked "What *are* Keats?" And yet there are allusions to Pan in the poem, and there is a choral hymn to Pan that has been admired.

This piece is a marked advance on the excerpt from Mr. Converse's symphony that was played at a preceding concert, and also on his sonata for violin and piano, which he was rash enough to publish. "Rash"—because the sonata is distinctly pupil's work. The romance is interesting throughout; it is full of color; it shows feeling, yes, imagination. The themes are not of striking originality, and here and there is a Siegfried mood, a Tristan mood; but the composer has plenty to say for himself; in fact, it is surprising that there is not more constant reminiscence. For in music, as in literature, the young man has his idols, to whom he pays the honest tribute of imitation. For a long time, try as he would, Robert Louis Stevenson could not forget Montaigne. Sir Thomas Browne or Walt Whitman. Their words, their manner of expression, had become a part of him. In Mr. Converse's romance there is much that is suggestive of out doors, of sun and field, and cave and forest and rough rejoicing. There are pages of true beauty; there is, throughout the work, the expression of a refined and vigorous thinker. He is not afraid to employ the resources of the full orchestra, but he is not brutal; he knows the value of discretion. There is more in the romance than the parochial thought of a German music school; the composer has even crossed the boundaries of Germany. I believe that Mr. Converse will write still more authoritative music; that he will speak thematically with greater self-confidence. Then, when he writes in romantic spirit, he will not find it necessary to hint at the fugal form; his scholarship will be taken for granted. And then he will knit his episodes closer together. He has color and imagination; and these are two most desirable qualities.

Tschaikowsky's Fifth Symphony was for a long time in Russia placed below the fourth, which is more distinctively Russian in feeling. Not till Mr. Nikisch led it in St. Petersburg was it regarded at its true value, and it was Mr. Nikisch who first brought it out in Boston. Last night it was played with dramatic spirit as well as with finesse. Mr. Gericke read it sympathetically, and with an intensity of emotion, especially in the second movement, that often has been absent in his interpretation of works of the ultra modern school.

Berezovsky claims that the symphony treats of "some dark spiritual experience, some heavy condition of a mind torn by importunate memories which have poisoned existence"; but that the finale is as though "the heart had cast off a load of suffering and God's world shone out bright once more." It is not necessary to accept this program for enjoyment. The symphony is crowded with haunting themes, with beauties of detail; and there are pages of defiant, irresistible passion. There are also marvelous effects gained by the simplest means. There are spectral bassoons and clarinets, as melancholy shapes standing by some black and slimy pool.

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
MONDAY MORNING, DEC. 31, 1900.

The Symphony Concert of Saturday presented a programme which was not new but was nevertheless very enjoyable. It was to have begun with the "Coriolanus" overture and have included Liszt's "Mephisto Waltz"; but the lamentable death of Roger Wolcott turned the first number into a memorial tribute, and the "Mephisto" was omitted, the "Coriolanus" overture placed further down the programme, and the concert begun with Schubert's "Funeral March" in E flat minor, as distorted by Franz Liszt. It was most fitting to pay a musical tribute to the memory of one of the best-beloved men of the Commonwealth, but we wish that some other than this feeble music had been chosen for the purpose. This is not one of the gems of mortuary music.

The leading works in this field are the march from the "Heroic" symphony, the Siegfried funeral music (scarcely to be called a "march"), the slow movement of Schumann's Piano Quintette, Op. 44, and the Chopin March for piano, the funeral march which had its trio stolen to make a popular song,—"Somebody's coming when the dewdrops fall". Even Mendelssohn's Funeral March, scored from one of his "Songs without Words" by Moscheles, might have made a better effect than this prolix effort.

Now followed Brahms's Violin Concerto, with Mr. Franz Kneisel as the soloist. What authority has the programme-book for stating that this work was composed about 1888-9? And on what grounds does it base its oft-repeated assertion that Mozart died at Salzburg?

Mr. Kneisel was received with a most cordial welcome on the part of the audience, a compliment which he at once proceeded to justify by a most masterly performance. All the technical difficulties melted away as if by magic under his wizard's bow. One can wish for more of emotional power in this artist's work, but from the techincal standpoint there is nothing to criticize,—all is perfection. There is little to say about the work itself, for it has been heard before and played by the same artist; like all of Brahms's concertos it is orchestral in its conception and the soloist must needs be more than a virtuoso if he wishes to do justice to such an intricate web of musical development.

It cannot be called the equal of either of the two piano concertos by Brahms, nor can it hold its own beside the great violin concerto by Beethoven. But it is a work which needs repeated hearing for the auditor to become at all familiar with its subtle beauties, and it needs a musician of Mr. Kneisel's high rank to make the meaning clear by good phrasing, by careful attention to ensemble.

The second movement is the most beautiful and has some exquisite orchestral touches, particularly in the oboe part, which at first becomes the rival of the violin in its obbligato work, and its excellent execution on this occasion demands an especial word of praise.

The double-stopping which is so prominent in the finale, although very difficult, scarcely impresses one as so, and it seemed simple enough, as Mr. Kneisel played it. The final climax was well worked up, and at the close of the work the voilinist was recalled again and again, and was given a wreath of laurel of immense proportions.

The dignified style that had characterized the entire concert thus far was kept up by that stately and heroic overture, the "Coriolanus", by Beethoven. Although the work is not founded upon Shakespeare's play, but inspired by Collin's tragedy on the same subject, it fits well enough to the English bard's theme. Possibly the work by Collin suited the composer better for the terse composition which he desired to evolve, for Shakespeare's version gives more importance to Volumnia and Virgilia, the hero's mother and wife, than Beethoven had room for.

It is a pity, however, that Beethoven did not come under the spell of our great poet, that Eleonora von Breuning when she taught him to appreciate the poets, did not impress the glorious German translations upon him sufficiently to have them transmuted into tones during his later career. As it is, France, which has mangled the literary work of Shakespeare almost beyond recognition, has yet given (through Berlioz) some of the most remarkable tonal interpretations of the poet, and Germany cannot overtop the "Romeo and Juliet" symphony, or the "King Lear" overture.

The overture seemed to continue the memorial service, for the sketch of the great Roman patrician suggested the death of our own, although the latter-day hero was neither scornful of plebeians nor glorying in war, not the "eagle in a dove-cote" that Beethoven pictures, but something better. The overture was read with fire and emphasis that consorted well with its theme. It was the most exciting number of the evening.

A beautiful and most fitting contrast was afforded by the G minor symphony that followed; "The" G minor symphony by Mozart! Not all the military grandeur in the world, not all the modern gusts of passion, the latest dissonances, the newest fashions in orchestration, will ever abolish the charm of Mozart; as well let Swinburne, or Maeterlinck, abolish Wordsworth! To us this G minor symphony always seems more valuable than the "Jupiter" symphony, contemporaneously with which it was composed.

Other composers might have achieved the contrapuntal skill of that symphony in C, others might have written that fugue which so loftily begins it, but no one else in the world could have composed that tender chief theme in G minor, that laughs coyly even in the minor key, or that finale which seems as healthy as a child at play. The reading was all that could be desired, it did not exaggerate, it did not endeavor to find more in the simple work than was really intended by the composer, it did not astonish,—it charmed. And thus the programme ended pleasantly; it gave nothing new (unless the weak funeral march be called a novelty), but it presented the old in well-contrasted and well-executed manner, and therefore the 19th century reviewer ceases his functions amiably.

Louis C. Elson.

Boston Journal.
SUNDAY, DECEMBER 30, 1900.

NO NOVELTY.

A Familiar Program Presented at the Ninth Symphony Concert—A Funeral March Played in Memory of Roger Wolcott.

The program of the 9th Symphony concert given last evening in Symphony Hall, Mr. Gericke, conductor, was as follows:

Funeral March in E flat minor.....Schubert
(Scored for orchestra by Franz Liszt.)
Concerto for violin in D major.....Brahms
Overture to "Coriolanus,".....Beethoven
Symphony in G minor.....Mozart

The program-book made some singular statements, which were possibly typographical errors. For this was the last symphony concert of the 19th century, therefore let us all be good-natured and generous.

Thus the program book of Nov. 24, 1900, announced the fact that Brahms is dead; but the program book of last night said merely that he was born in Hamburg on a certain date. Possibly the compiler has received from Vienna a denial of the first report.

The book stated that Brahms's violin concerto was written "about 1888-89." Then Joachim must be the most wonderful violinist that ever lived, for he played this concerto in a spirit of prophecy early in 1879. As a matter of fact, the concerto was composed in 1877 or 1878.

The book also stated that Mozart was born at Salzburg, and "died there on Dec. 5, 1791." Mozart was thoughtless enough to die at Vienna.

* * *

This concert is one that demands only a passing notice, for the pieces played are familiar to all, and the performance of them was highly respectable. The Funeral March of Schubert was scored for orchestra by Liszt, with other marches, for Johann Herbeck, about 50 years ago. It was played last night in memory of Roger Wolcott. The purpose was eminently praiseworthy, but could not a more impressive dirge have been chosen? The march by Schubert is without any true depth of expression. When it is not dull and commonplace, it is smugly lyrical.

Mr. Kneisel had played the concerto by Brahms three times at these concerts before he appeared last night as soloist. He is evidently fond of it. His performance was characterized, as ever, by smoothness, fluency, elegance, scrupulous attention to beauty of tone, and care in phrasing. He was most heartily applauded, and to him was given the victor's wreath.

The overture to "Coriolanus" was read frankly, without the affections of nuance so dear to Mr. Nikisch. In the performance of the symphony by Mozart, the score that includes clarinets was used.

Philip Hale.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, DECEMBER 30, 1900.
(Copyright, 1900, Post Publishing Company.)

SYMPHONY CONCERT.

The Programme Devoted to a Memorial of the Late Roger Wolcott.

The concert of the Symphony Orchestra last evening was devoted to a memorial of the late ex-Governor Roger Wolcott. In consequence the numbers were of a funereal nature, and while somewhat solemn were grand and impressive. It proved a fitting tribute to the man who had done so much for Boston and the State he so ably governed.

The selections were as follows: Funeral march in E flat minor of Schubert, scored for orchestra by Liszt; Brahms's violin concerto in D major; Beethoven's "Corrolanus" overture, and Mozart's Symphony in G minor. The Schubert Funeral March, an appropriate selection for a memorial programme, was most impressively performed.

The "Corrolanus" overture and Mozart's G minor Symphony are both familiar works at these concerts, and there is nothing to be said of them further than both were admirably performed and were much enjoyed by the audience.

Franz Kneisel was the soloist at this concert, and he was heard in Brahms's concerto for violin, op. 77, which was, like the Dvorak concerto, heard at a recent concert, dedicated to Joseph Joachim. Brahms's concerto was probably written some twenty-five years ago, but the programme book gives the date nearly ten years later, which is evidently an error. This same book also omits the date of Brahms's death, though it gives the date of his birth. This is a discrepancy rather misleading to those who may not be aware that Brahms has been dead nearly four years.

Mr. Kneisel gave a superb performance of the concerto, especially the slow movement, and he was enthusiastically applauded at the close of the performance.

The programme of the next rehearsal and concert will include Weber's "Jubilee" overture, Brahms's serenade in D, the "Waldweben" from Wagner's "Siegfried" and a new Symphony by Glazounow. No soloist is announced.

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THE SYMPHONY CONCERT.

Funeral March Performed in Memory of Ex-Gov. Wolcott.

Mr. Franz Kneisel Heard in the Brahms Concerto for Violin—His Interpretation, as Usual, Characterized by Elegance of Style and Beauty of Expression.

The ninth concert of the Boston Symphony orchestra in Symphony Hall was given last evening, with this programme:

Funeral march, E-flat minor....Liszt-Schubert
Concerto for violin in D, op. 77.....Brahms
Overture to "Coriolanus".....Beethoven
Symphony in G minor.....Mozart

Mr. Franz Kneisel was the soloist.

The Liszt arrangement of the Schubert march was performed in memory of Roger Wolcott. There was no novelty on the programme, and the selections are so familiar that it would be superfluous to dwell at length upon them. Mr. Kneisel had been heard in the Brahms concert before. On this occasion, as in the past, his interpretation of the work was characterized by sincerity of feeling, devotion to the composer, elegance of style and beauty of expression. Of the exquisitely pure intonation, the perfect technique and the easy grace and flow of Mr. Kneisel's playing, there is no need to discourse at this late date. He was received with great acclaim, and at the close of his performance was applauded and recalled twice with immense enthusiasm.

It would be interesting to know why an error concerning the place of Mozart's death should be perpetuated season after season by the programme book, in which it is stated that the composer died in Salzburg, when Vienna was in reality the scene of the sad and untimely event. Another thing of quite as general interest and well worth knowing would be the date, either exact or approximately, by which the ventilating machinery of the hall may be expected to do its work properly, instead of pouring in blasts of chilly air that compel those within its path to have recourse to their wraps and coats for protection.

The programme for the next concert is: "Jubilee" overture, Weber; serenade in D major, Brahms; "Waldweben" from "Siegfried," Wagner; symphony No. 5, in B-flat, Glazouloso, first time.

The ninth symphony rehearsal Friday afternoon was made an exceedingly impressive occasion as the programme was in memory of Roger Wolcott. There was an undercurrent of deepest feeling pervading everywhere. A large wreath of laurel was on the front of the organ. The opening number was Schubert's funeral march, which was played with notably fine effect. Mr. Kneisel was the soloist, playing Brahm's concerto in D major. Mrs. George Henschel and her mother, Mrs. Bailey, were especially noted in the front of the house, near the platform, and held quite a reception after the concert when their old friends gathered around them. Mrs. Henschel was looking exceedingly well and as young as when she was last here. Her pleasure of getting back to her old home is evidently very genuine. Others there whom we noted were Mrs. Hall Curtis, Mrs. William Hooper, Mrs. Robert Heaton, the Hon. Charles F. Sprague, Mrs. Albert Nickerson, Mr. Frank Sturgis, Mr. and Mrs. R. H. Stearns, Mrs. Frederic Tudor with her daughter, Mrs. Frederic Converse, Mr. E. Royall Tyler and Miss Edith Tyler, Miss Baldwin, Miss Kenney, Miss Lowell, Mrs. Robert Hooper, Mrs. Zerrahn, Mrs. John Osborn, Mr. and Mrs. William Bassett, Dr. Bigelow and Mr. and Mrs. William H. Allen. There was an especial interest for the Tudor family and their friends the week before, as Mr. Frederic Converse, who married Emma Tudor, had one of his compositions played, which was very well received. There will be no soloist this week.

Boston Sunday Globe.
SUNDAY, DEC. 30, 1900.

NINTH SYMPHONY CONCERT.

The program for the ninth symphony concert was in memory of the late Roger Wolcott and consisted of Schubert's funeral march in E flat minor, the Brahms D major concerto for violin, overture to Beethoven's "Coriolanus" and Mozart's G minor symphony. Mr Franz Kneisel was soloist. A strictly classical program and one which was thoroughly in harmony with the dignity of him to whom tribute was paid. At the rear of the stage under the organ there was a large wreath of laurel tied with the colors of Harvard college. The majestic march by Schubert appeared to reveal added beauties by reason of its new and appropriate suggestiveness and the performance was as sympathetic and impressive as could be desired, every portion of the wonderful score receiving a masterly interpretation. The mournful leading theme by the lighter strings, woodwinds and horns was sung with splendid effect, the trio was given with touching solemnity and the whole work sounded as if Mr Gericke and his men had put forth their best efforts to pay fitting homage to the memory of our beloved citizen.

Mr Kneisel's ideals are so artistic that his appearance, either as soloist or with his quartet, is always a welcome event and this popularity has been gained by his strict adherence to the interpretation of the higher forms of music and by his great skill as a performer. The Brahms concerto affords unusual opportunities for the more delicate work of the violinist and in this line Mr Kneisel is splendidly equipped, his tone being faultless, his fingering impeccable and his sense as to lights and shades notably acute. In his performance, all of which was of a high order of merit, the second movement is entitled to the greater praise, its brilliancy, passion and exquisite cantible being particularly noticeable. The cadenzas were potent factors, too, in the artist's success, their difficulties presenting no obstacles to the player. In the third movement, at the close, Mr Kneisel also showed splendid finger work in the arpeggis and scale passages. He was warmly applauded by his associate players and audience and recalled many times to the platform. The orchestra gave him splendid support.

The Beethoven overture was given with proper dramatic effect throughout the body of the movement and the finale was also a capital example of the pianissimo work of so large a group of players. Mozart's great symphony needs no special comment now, for this orchestra played it, as before, with a precision and effect well known to those who attend these concerts. The more intricate parts in the second movement and the varying themes and phrases in the fourth movement were, possibly, the features in the performance.

This week's program will comprise the Weber overture to "Jubel," serenade in D, by Brahms, "Waldweben" from Wagner's "Siegfried", and Glazoulow's fifth symphony, first time.

—But few, perhaps, in the audience Sunday night, at the performance of the Messiah in Symphony hall, knew that seated among them was Mrs Annie Louise Cary Raymond, who was formerly a great favorite with the Boston public in oratorio, and whose voice was indeed one of the best this country has produced. Many who were present have heard her noble rendition of the contralto music of the Messiah, as they have admired her in opera and concert. In former days Annie Cary's name on a program was sufficient to secure a large audience at any performance. Seated near her on Sunday night was another singer, with whom Bostonians have been familiar, Miss Edith Abell, who had a splendid career in the leading parts in many Italian operas, both in Europe and America, the Boston theater being the scene of many of her triumphs. It was Miss Abell to whom Sir Arthur Sullivan taught his rendition of "The Lost Chord," when she was in London at the time of its publication, Sir Arthur saying he wished to hear one woman sing it as he intended it should be sung, and those who have heard her sing it have felt the power, impressiveness and the deeper meaning of that well-known song as they had not before. Miss Abell has also sung with the Handel and Haydn society—one notable occasion being when Sir Arthur Sullivan was here, and conducted his oratorio of "The Prodigal Son," and also in Bach's Passion music as well as in various concerts.

[65]

Boston Transcript

MONDAY, DECEMBER 31, 1900

Symphony Hall: Boston Symphony Orchestra

The programme of the ninth Symphony concert, last Saturday evening, was as follows:

In Memory of Roger Wolcott:
Schubert: Funeral March in E-flat minor. (Scored for Orchestra by Liszt.)
Brahms: Concerto for Violin, in D major, opus 77.
Beethoven: Overture to "Coriolan," opus 62.
Mozart: Symphony No. 40, in G minor (Koechel, No. 550).

Mr. Franz Kneisel was the solo violinist.

The playing of Liszt's orchestral version of Schubert's funeral march was perhaps as fitting a tribute to the memory of the noble man we have so recently lost as anything else could have been. It was well in the spirit of quiet sincerity and unostentation in which his funeral rites themselves were conducted, the spirit of all others best in harmony with his own. The modest, very intimate little march, full of Schubert's peculiar tenderness and Gemüth, seldom suggesting anything like pomp or "official" circumstances, seemed to invite us all to forget, for the moment, the ex-governor, and lovingly remember only the man. And, if any one felt the lack of more heroic suggestions, there was Beethoven's "Coriolan" overture, as eloquent a threnody, speaking of the battles and struggles of a great soul, as any in music. I doubt, however, if any connection between the overture and Roger Wolcott's name was intended.

There are all sorts of ways of playing the "Coriolan." As the first of Beethoven's "unsymphonic" overtures, it is a composition essentially dramatic in conception and expression; although one of the most concise things of its kind in existence, every note drawing blood, and not a measure wasted, it is as full of suggestiveness as any elaborate modern tone-poem you please. Yet, with all this dramatic and romantic side, there is a formal, especially a rhythmic, regularity in it such as could almost be danced to. Of all the "modern romantic" readings of this overture I have heard—by Nikisch, Seidl and others—not one has seemed to me quite consonant with the spirit of the work; they have pulled it too much to pieces, lost the main dramatic impression through too great emphasis cast upon details. Especially has the prevailing tendency to slacken and sentimentalize the tempo of the second theme broken the overture's back. Compared with such readings of the "Coriolan," Mr. Gericke's last Saturday evening was distinctly reactionary. The whole spirit of the performance was strictly classical. Only in that downward approach of the first violins to the second theme—and perhaps very slightly in the first few measures of the cantilena itself—did Mr. Gericke hold back the rhythm at all. The performance was exceedingly finished, but none the less full of fire, vigor and force of accent; certain rhythmic effects, too often slurred over, stood out with beautiful clearness. It was a reading and performance of the overture such as I have long wished to hear. And yet—Oh, what insatiable creatures some of us critics are!—now that I have heard it, it does not quite satisfy me. I feel it, in all but that matter of the second theme, to be a little excessive in its own good direction. As the more "romantic" readings of Nikisch and Seidl gave only one-half of the picture, this reading of Mr. Gericke's seems to give only its half.

If this overture to "Coriolan" suggest anything, it is a tooth-and-nail struggle of a strong, imperious will with inexorable Fate. Nikisch and Seidl, with their freedom of rhythm, left Fate out of the picture; Mr. Gericke's iron rhythm speaks so eloquently of the inexorableness of Fate as to throw the opposing will power almost completely into the shade. In the one case, we had the irresistible without the immovable; here we have the immovable without the irresistible. In neither do we find any true conflict; the "immortal smash" is left out! As for that matter of holding back the tempo before the entrance of the second theme, this is the one point in which Mr. Gericke follows in the footsteps of his predecessors, though he holds back much less than they. Would that, just at this point, he did not hold back at all! It may be perfectly logical, on general musical principles; but seems to me very un-Beethovenish. Beethoven was fond of bringing in his second themes unheralded, suddenly, as if you came upon them round the corner; they make irruption, as the French say. And holding back the tempo here seems like a "Here it comes!" almost like that formal bow and flourish with which Weber always greeted the appearance of his second themes. Again, I do not like having the theme itself so strongly insisted on, after it passes out of the first violins into the middle voices; look carefully at the score, and you see that this pathetic cantilena is ever trying to come to the surface, but that, as soon as it shows its head above water, Beethoven immediately pushes it under; it keeps constantly beginning, over and over again, but is not allowed to finish. It seems to me that here is a case in which the general rule—that a cantabile theme should always be given a certain prominence over its "accompaniment"—ought to give way before a special dramatic intention.

Mozart's ever-wonderful G minor symphony—a work which, with all its old-time strictness of form, still stands in the very van of modern musical feeling was played about as nearly to perfection as one ever hears anything played; at once musically and poetically. Every slightest suggestion in the score was given its due weight. Indeed, the work was so perfectly played that one could not but feel the inevitable wrongness of the conditions under which it was given; in too large a hall, with too large an orchestra. The extreme string parts, in particular (first violins and basses), had too much tone. As for the two additional clarinets, I could not see that they made much difference. Certainly Mr. Theodore Thomas played the symphony here in this second version some twenty years before anyone noticed it.

concerto was as perfect in its way as anything he has ever done here. He takes the composition in just the right spirit, showing forth all its genial, serene beauty. Brahms seems, upon the whole, to have been the last refuge for the spirit of serenity and repose in music; he alone, of all the moderns, could paint a blue sky. And this concerto is surely one of his sunniest works. Anything so complete as Mr. Kneisel's embodying of its spirit leaves the critic helpless; you can not talk or write better than such playing. Then why talk at all?

The next program is: Weber, "Jubel-Ouverture"; Liszt, "Les Préludes"; Wagner, "Waldweben," from "Siegfried"; Glazounoff, Symphony No. 5, in B-flat major (first time in Boston). W. F. A.

SUNDAY HERALD.

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SUNDAY, JAN. 6, 1901.

THE SYMPHONY CONCERT.

Well Contrasted Selections in the Programme Presented.

Liszt's "Les Preludes" Effectively Given—Weber's Jubilee Overture Played with Spirit—Mr. and Mrs. Georg Henschel Give Their Last Song Recital.

For the tenth concert of the Boston Symphony orchestra, in Symphony Hall last evening, the programme was:

Jubilee overture.....Weber
"Les Preludes".....Liszt
"Waldweben," from "Siegfried".....Wagner
Symphony No. 6, in C-minor.....Glazounoff

There was nothing new in these selections, but they were well contrasted, and, as both conductor and orchestra were at their very best, the performances were steadily interesting throughout. Of special beauty in interpretation and playing was the Wagner number. No more gracefully poetic and finished rendering of the score has ever been heard here.

The Liszt symphonic poem seemed more vulgarly pretentious and blatantly flimsy than ever, and to have taken on a certain beer-gardeny flavor. The rich color and the impressiveness of the scoring are still interesting, but charity never covered any such multitude of sins as are covered by the orchestration of this work. It was given with inspiriting brilliancy, and reaped the heartiest applause of the concert.

An immensely effective performance of the spirited Weber overture was accorded; but it is singular how thin the orchestration of the coda, introducing "God Save the King" sounded. Time was when this portion of the work was considered a tremendous example of massive and stirring instrumentation. That was before the advent of the bass tuba and valve horns, such potent factors in noise making in modern music.

The Glazounoff symphony gains in interest and clarity on better acquaintance, and if it does not probe as deeply as the symphonies of that other and greater Russian Tschaikowsky it proves to be, nevertheless, a thoughtful, solid and well-made work with many points of excellence that raise it above the more pretentious and empty musical jargon that is coming in such quantity from the land of the Czar. The theme and variations are of particular worth, and are of marked ingenuity in effectiveness in both harmonic and orchestral treatment.

The programme for the next concert is: Overture, Scherzo and Finale, Schumann; Concerto in D for violoncello, Haydn; Symphonic Fantasy, "In Italy," Richard Strauss. The soloist is to be Mr. Hugo Becker.

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MONDAY MORNING, JAN. 7, 1901.

The Symphony Concert of Saturday presented a programme which was of sustained interest and required no soloist to make it popular. It began with Weber's "Jubel" overture written to celebrate the Jubilee of a king of Saxony; a good, roistering, festival outburst which, however, does not depart from the strict line of sonata-form. Its coda is built of "God Save the Queen" masquerading under the title of "Heil dir im Siegerkranz" and celebrating the Saxon monarch aforesaid.

There never has been a national melody so much borrowed as the English national anthem; Weber and Beethoven have both used it, and both more than once; Germany accepts it as her own under the title given above; Denmark claims it on patriotic occasions; and the United States not only claims it as "America", but has used it from the time of the Revolution. As early as 1779 Philadelphia was singing the tune to patriotic words which had been published in the "Packet" that year; then it was sung as the "Ode on the Fourth of July"; and in 1786 it was sung in Charlestown on the occasion of the opening of the bridge to Boston. After all this, Rev. S. F. Smith, at a Children's celebration in Park St. Church, July 4th, 1832, launched the old melody as "America". We wonder if any auditor imagined that the contrapuntal coda of the "Jubel" overture was intended by Weber as a tribute to America!

Liszt's "Les Preludes" may be considered the best of his compositions; each of his orchestral poems displays a certain mastery of orchestration but in this work the ideas themselves are often lofty and poetic and the work sweeps from the dreaminess of a poetic love to the fire of military ardor with graphic power. In hearing the work one is almost inclined to rank Liszt higher than Wagner seems to have estimated him as a composer. The work was read with an abandon and caprice that served to bring out its best qualities. Mr. Gericke has always been a great and estimable conductor but he has never shown such freedom and "elan" in his readings as he is doing this season.

Now followed Wagner's "Waldesweben", that glorious picture of the myriad-voiced forest. This presents in tones what Keats presents in poetry; the 'shady sadness of a Vale" speaks forth in every measure of the opening portion of this work, and Siegfried's longing and pensiveness grow most naturally out of the painless melancholy of the forest. "Hyperion" and "Endymion" present many passages that could fitingly be printed upon this score and show how "Music and sweet Poetry agree".

For a striking and contrasted end we had Glazounow's sixth symphony, one of the great works of the new Russian school. The composition grows upon acquaintance; familiarity, in this case, breeds respect and enthusiasm. We begin to come more and more under the spell of this new school of composition, while new Germany (with one exception, in the case of Richard Strauss) seems to be stagnant or merely imitative in Music, new Russia is giving forth something that is original, at least so far as the concert-room is concerned. It is not too much to predict that the 20th century may find Russia the leader of the world in the large musical forms. She has a race of natural musicians who have studied all the routine that orchestral Germany can give them, and back of this they possess graphic and striking phases of existence, earnest and wonderfully varied folk-songs, and after all the lyrical expression is the foundation of all our music.

In the midst of all the fiery power of this young creator, Glazounow, we find something of form, and an absence of that spasmodic and hiccoughy treatment which has come to pass for "passion" in recent days.

The first movement has not the entire sonata-form but is not altogether formless; it is as clear as Schumann's symphonic sonata-allegros, for example.

The second movement pleases best and its variations of a striking Andante theme are original and powerful. Such variations often call for individual (obbligato) effects, and we had, therefore, some beautiful oboe and flute playing which deserves to be chronicled. The learning of the composer was evident all through the work, not only in some remarkable counterpoint but in a fine employment of the third Gregorian tone, such as might have been expected in old church music of the strictest school. But passion was not tyrannized over by pedantry; the composer's technical knowledge was a means and not an end.

Oddly enough a phrase of the finale was exactly (although with rhythmic change) the chief phrase of Liszt's "Les Preludes", the one which we have often alluded to as being "We Won't Go Home Till Morning" in disguise. But since "We Won't Go Home Till Morning" is a melody that was sung in the Crusades, since it is the chief folk-song of Egypt, since it is French National music and English convivial melody, we may allow it to pass as belonging to the world in general, like "God Save the Queen".

Perhaps the end of the symphony was extreme, and this is the fault of the Russian school; it dealt in syncopations and "takt rueckungen" until one's head began to swim. Yet it was all very interesting nor was it without its touches of learning either, for it had a regular witch's cauldron of counterpoint at the end, a fugato that suggested all things uncanny and weird.

Altogether then a concert above the normal. Sometime we hope that Mr. Gericke may find it possible to give us a programme with the modern German works placed beside the modern Russian, that the two veins may be compared; Richard Strauss beside Glazounow, Bruckner beside Borodin, that might be an object-lesson worth having. As it is we pin our faith rather upon the Russia than upon the Germany of the future in musical matters,—

"Und das hat mit seinem singen,
Der Bayreuther gethan."

The Germans are all trying to make themselves into Wagnerian chromos.

Louis C. Elson.

[66]

STON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 6, 1901.
(Copyright, 1901, Post Publishing Company.)

SYMPHONY CONCERT.

The programme of the tenth Symphony Orchestra concert in Symphony Hall last evening was entirely of orchestral selections, there being no soloist. The first number was Weber's "Jubilee" overture, written in 1818 in commemoration of the fiftieth anniversary of the King of Saxony. It is not as familiar as the "Freischutz," "Oberon" or "Eurayanthe" overtures, and ranks far below either of these in artistic worth. The work ends in a coda for full orchestra, which makes a brilliant climax. The performance was effective at every point.

The two succeeding numbers were familiar and welcome, these being Liszt's "Preludes" and the "Waldweben" from Wagner's "Siegfried." The "Preludes" used to be often played and once was rather difficult for most every orchestra. Today it sounds just a little passe compared with the ultra-modern tone pictures, but it still pleases and brings back pleasant memories of past days. The "Waldweben" keeps its place as among the finest gems in all the literature for the orchestra, and never fails to make an impression, especially after such ideal performances as was the one last evening. The final number was Glazouneff's Sixth Symphony in C minor, op. 68. The composer's fifth symphony had recently been announced for "first time" at this concert, but for some reason the sixth was substituted.

The second movement with the variations on a pleasing theme is of great interest, and the latter movements are among some of the best musical writing one has yet heard from the younger Russian school. The performance was exceedingly fine.

At the next rehearsal and concert Hugo Becker, the famous 'cellist, will play a concerto by Haydn, this being his first appearance in Boston. The orchestral selections will be Schumann's "Overture, Scherzo and Finale" and Richard Strauss's symphonic fantasy "In Italy."

Boston Sunday Globe.

SUNDAY, JAN. 6, 1901.

TENTH SYMPHONY CONCERT.

The program for the 10th symphony concert offered no great novelty and was as follows: Weber's "Jubilee" overture, Liszt's symphonic poem, "Les Preludes," "Waldweben," from "Siegfried," by Wagner, and Glazounoff's sixth symphony. There were no soloists. The Glazounoff work is strongly Russian in character and as a whole not interesting. The first movement, despite some striking passages given to the brass instruments, has little, if any, musical value and appears to be but partially developed in thematic material, as if the composer had utilized his musical material to its full advantage. The seven variations on one theme, which made up the second movement, were very well contrasted, and the orchestration was elaborate and deftly scored in part writing, and the scherzo and trio of the third part was generally satisfactory in form. The composer was "at home" in the last movement, which typified the dances of the Russian, and although he carried the symbol to an almost barbaric suggestiveness this part proved to be very effective and certainly the most enjoyable of the four movements. There was so much of musical chaos in the score that the performance by Mr Gericke's men is difficult to analyze, and "an evident success in illustrating the composer's ideas" is about all the commendation that can be set down to their credit, although the ensemble work in the fourth movement was superb and the variations were given with splendid precision.

The "Jubilee" overture was given in perfect style, the final coda on "God Save the King," our so-called "America," closing the piece in a stirring manner and eliciting most hearty applause. The Liszt "Preludes" showed the ability of the orchestra in a more delicate field and the beautiful themes were "sung" with a delicacy and grace that calls for no adverse comments. The brasses in the fifth phase of the chief theme are entitled to special praise for harmony and clarity of tone and the whole orchestra was at its best in the fortessimo finale. The excerpts from "Siegfried" were notably good in the illustrations of the "Bird Song" by the wind contingent and in the "Freia" motive given to the strings.

The German cellist, Hugo Becker, will be the soloist this week. The program will comprise an overture, scherzo and finale by Schumann, Haydn's cello concerto in D and the symphony fantasy, "In Italy," Richard Strauss.

Boston Journal.
SUNDAY, JANUARY 6, 1901.

SYMPHONY NIGHT.

Two Ancient War Horses Prance to the Apparent Delight of the Audience — Glazounoff's Symphony No. 6.

The program of the 10th Symphony Concert, which was given last night in Symphony Hall, Mr. Gericke, conductor, was as follows:

Jubilee overture.....Weber
"The Preludes".....Liszt
"Waldweben".....Wagner
Symphony in C minor, No 6.....Glazounoff

Weber wrote a cantata for the festival that celebrated the 50th anniversary of the reign of Saxony's King, but for some reason or other the monarch and his advisers did not like it, and only with difficulty did Weber succeed in having his Jubilee overture, which was written after the rejection of the cantata, performed at the grand concert. This concert was a singular dish to set before a Saxon King; for the program, with the exception of Weber's overture, was made up of an aria from Moriacchi's "Boadicea," a violin concerto by an Italian, a duet by Nicolini, a clarinet solo and a quartet by Zingarelli. It was for many years the custom to write enthusiastically about the overture. The slow introduction was found to express the deep religious feeling of the nation, and the fast movement said, "How happy we are to live under such a beneficent ruler!" And the coda, with the introduction of the Saxon National Hymn, alias "God Save the King," alias "America," was supposed to reach the highest pitch of enthusiastic patriotism. But this overture now seems to be as perfunctory and commonplace as any piece written expressly for an occasion. "The characteristic Weberish rush" leads to platitudinous measures, the second theme is of beer-garden grace and lightness, and the "free fantasia, in which the working out is largely of a contrapuntal nature"—to quote from the program-book—shows the composer panting over his work. The finale, in spite of all the instruments hard at work, sounds boisterous, not truly sonorous. The old war-horse is lame at last; it no longer adorns the procession: it would be better to turn it out to pasture, where it may spend peacefully the few remaining years.

* * *

Another old war-horse, Liszt's "Preludes," pranced last night to the evident delight of the audience. Mr. Gericke exerted himself, and made much out of this music so far as theatrical effect was concerned. No one will deny that there are some beautiful passages in this symphonic poem; but is there not much that is inherently bombastic and vulgar? The pompous phrase that might have been written by Meyerbeer is superior, however, to the variant of "We won't go home till morning," which is repeated ad nauseam. Perhaps Mr. Gericke is beginning to understand the taste of the older members of the audience who do not wish to be vexed by new music. We may expect to find all the old favorites reappearing. Why not the overture to "Zampa" and the so-called "Largo" by Handel?

* * *

Fortunately the latter half of the program was of a fresher nature. It is always a pleasure to hear "Waldweben" with its ornithological detail, and the Symphony by Glazunoff is one of the most interesting of latter-day symphonies. The fifth by this composer was put in rehearsal, but the sixth was substituted for it. Now the score of the former looks highly colored. It is true there are melodic reminiscences, but it would be interesting to know how this composer of indisputable talent treated them. The fifth symphony is much played in Europe and it has excited warm discussion. Why should we not hear it? The sixth was welcome, for while it is not of great thematic distinction, it is exceedingly well made. The Russians seem to be born with orchestral technic, and Glazunoff is in this respect the most brilliant of the younger school. The impression made by the first performance is only strengthened by subsequent hearings at the Worcester Festival and in this city. The symphony is one of genuine interest. Perhaps the delightful and ingenious variations are the feature of the work, but the first movement is full of vitality, and the last movement—were it not for the sop thrown to the Academy just before the end—is exciting. Truly a symphony worth doing.

Philip Hale.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JANUARY 13, 1901.
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THE SYMPHONY CONCERT.

The eleventh concert of the Boston Symphony Orchestra was given last evening in Symphony Hall. The programme offered as the first number Schumann's "Overture, Scherzo and Finale," op. 52. This work is nearly of the dimensions of a symphony, lacking only the slow movement. It is in many ways as interesting as anything that Schumann wrote in the larger forms, the scherzo showing especially many of the composer's characteristics, which he showed earlier in life in some of his works for piano. The performance was admirable. The other purely orchestral number was Richard Strauss's so-called symphonic fantasy, "From Italy," op. 16. This was originally produced here by Mr. Gericke at a Symphony concert Dec. 22, 1888. As it has not been heard here since then, it was heard by a large number in the audience for the first time.

The soloist was Hugo Becker, a well-known violoncello virtuoso of Frankfort, Germany, who on this occasion made his first appearance in Boston. He was heard in Haydn's 'cello concerto in D, which Anton Hekking, a former member of the orchestra, brought out many seasons ago.

Boston Transcript
MONDAY, JANUARY 7, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the tenth symphony concert, given in Symphony Hall last Saturday evening, was:

Weber: Jubel-Ouvertüre.
Liszt: Symphonic Poem No. 3, "Les Préludes."
Wagner: "Waldweben," from "Siegfried," Act II., Scene 2.
Glazounoff: Symphony No. 6, in C minor, opus 58.

A good "romantic" programme, beginning with the arch-romanticist, Weber, then passing through Liszt and Wagner to one of the most characteristic modern Russians.

The "Jubilee" is by no means one of Weber's strongest overtures; it was an occasional piece, and the quality of such is proverbial. It had not been played at the symphony concerts for certainly over ten years, and I must say that I expected to find that it had grown pretty old and withered, that the second theme in particular would sound intolerably trivial. I was most pleasantly disappointed. Whatever Weber may or may not be, he is nearly always easily and naturally brilliant; even when his themes are not of the highest distinction their sparkle is unquestionable. The "Jubilee" fairly carried me away; it is not in any sense great music, now and then it is distinctly trivial; but it breathes an atmosphere of festivity; it has an endimanchée air that is very winning and stimulating. Only that last, "God Save the King" apotheosis made one smile rather sadly.

Neither is "Les Préludes" one of Liszt's strongest works. It may be ranked in the same class with his pianoforte "Bénédiction de Dieu dans la solitude," showing us, not the Liszt of the "Faust" symphony or the "Mephisto" walzt, but the Liszt of fashionable operatic fantasias, where succulent Italian melodies are bedizened with all sorts of ear-caressing finery. But, if "Les Préludes" does not show us Liszt in his more serious nor his more modern vein, it has the advantage, not too common with him, of melodic spontaneity, the themes are really very beautiful, if not particularly distinguished. The development, too, is perfectly clear and coherent; the way he makes his theme pass through manifold transformations—from that luscious love melody of the horns and violas to the warlike march—is exceedingly ingenious, and none the less so for being always natural and unforced. Then, the thing has genuine dash and brilliance. It was excellently well played, with great beauty of tone and all due spiritedness.

From Weber and Liszt at their second-best, we passed on to Wagner at his best. That "Waldweben" is surely one of the most exquisite tone-poems ever put upon paper or played by orchestra. Years ago, when Wagner's third manner was newer to the world than it is now, the technical marvellousness of this scene, its unprecedentedness as an orchestral tour de force, so dazzled people that they were rather blind to its poetic essence; moreover, its "realism" was complained of. This last was really no mean compliment to Wagner; his picturesque suggestiveness was so very vivid that people mistook it for realism! Now there is not a tithe of the realism in the "Waldweben" that there is in Beethoven's "Pastoral"; there is not a bird-note in it that comes from any real bird; the strings do not imitate the rustling of leaves. The scene is not at all realistically treated; neither could it well have been. Given the problem, to make an orchestra suggest the shimmering of noonday sunshine through forest leaves and branches, one sees at once that it could not possibly have been solved realistically, but only through poetic suggestion and analogy. The song birds, to be sure, might have been, to a certain extent, realistically imitated, but Wagner wisely made no such attempt. For did ever bird-catcher's whistle so vividly suggest the sylvan song of birds as Wagner's entirely imaginative flute, oboe and clarinet? Then, beside this vivid and beautiful picturesqueness, take the nobility, the utter distinction of it all! Take, too, the profoundness of the emotion it expresses and awakens! The thing is great, all through and all over. And it was played as it deserved.

After this second hearing of Glazounoff's sixth symphony—it was first played here last season—I should much like to have someone persuade me that the work is not terribly tedious. The first movement I found decidedly interesting, even something more than that; but the second and third movements bored me; I found them nothing but dull. As for the finale, I must own that I do not understand Russian; and the movement is not only written in Russian, but in dialect! I have heard admirers of the symphony call this finale the best movement in it; it may be, but it neither says nor suggests to me anything. And, when you find no meaning in a thing of that sort, you find a good deal of not entirely pleasant noise.

All of which tends to show that it was an excellent idea of Mr. Gericke's to repeat this symphony instead of giving the No. 5 in B-flat major, as at first announced. A man does not win a reputation in his own country, like Glazounoff's, without having a good deal in him; and, when he gives us a tough nut to crack, let us have as many chances as possible to crack it. I shall be perfectly willing, nay, extremely glad, to go through the ordeal as many times as Mr. Gericke pleases; I shall even thank him heartily for every chance he gives me. It is worth while to be bored now and then by something you do not understand, it is not painful, like the ennui that comes from hearing what you feel and know to be poor. Let us have our Glazounoff again; his symphony may make a hole in our thick skulls yet.

W. F. A.

BOSTON DAILY ADVERTISER
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MONDAY MORNING, JAN. 14, 1901.

Saturday's symphony concert was of the usual high standard of excellence, though dobutless some of the interest in the occasion was due to the presence of a soloist. The concert began with an animated bit of cheerfulness in the shape of Schumann's delightful "Overture, Scherzo and Finale." Although the composer always refused to call it a symphony, yet posterity may well take issue with him, for with the exception of the absence of the slow movement the form is practically symphonic. The material, too, compares well with that of the symphonies, thought the brightness of the first movement may be a trifle more informal than the clear-cut allegro of the Spring Symphony (in B flat), or the dignified introduction to the C-major work. Perhaps this may have influenced the composer in refraining from the symphonic title, but it certainly did not detract one iota from the exquisite enjoyment afforded by the piece last Saturday.

The reviewer must confess to an extreme partiality for Schumann. There seems present through all the composer's work a note of direct joyousness, of happy, healthy sincerity that is absent in the subjective intensity of the Wagnerian imitators or the somewhat turgid glory of the new Russian school. Here is no meaningless search after vague effects, but a frank, inevitable beauty, clear and convincing as the music of the spheres. Here in truth one may say, with Abt Vogler,

"All we have willed or hoped or dreamed of good shall exist;
Not its semblance, but itself; no beauty, nor good, nor power,
Whose voice has gone forth, but each survives for the melodist
When eternity affirms the conception of an hour."

and with this tribute the worshippers may cease burning incense at Schumann's shrine, and proceed to the altars of other gods.

The Haydn concerto for violoncello was of the usual straightforward simplicity, and served as an excellent setting for the solo work of Mr. Hugo Becker. That artist played with a thoroughly delightful directness, and purity of tone, and a delicacy that seemed almost "con sordino" in quality. His natural, easy style showed a thorough and sympathetic musicianship, and won him hearty and well-deserved plaudits. One or two hardly noticeable breaks in tone were the only faults that the most sensitive auditor could find, and with this very slight exception the soloist may be accorded full meed of praise. Most noteworthy in the way of technique was his frequent double-stopping, especially in the trill-passages of the cadenza. At the close of the piece he received many enthusiastic recalls.

Now followed the Symphonic Fantasy, "Aus Italien," of Richard Strauss. This work, fearfully and wonderfully made, has been given here before, but so long ago that it was new to many of its auditors. It is a product of the time when Strauss turned from the leadership of Brahms and other guides in the paths of strict form, and plunged boldly into the tonal sea that has engulfed so many of modern aspirants for musical fame. In this case the sea-change is noticeable in its milder stages, and our tonal impressionist did not display the indifference to form (doubtless his admirers would speak of it as a superiority to form) that is so evident in the strongly-painted emotion-pictures of his later years. Compared with the overpowering harmonic thoughts uttered by the metaphysical Zarathustra, for example, the Italian symphony seems well-defined and easily understood.

The symphony began with a slow movement representing the impression given by the Roman Campagna. The sustained, organ-like harmonies in minor key gave an excellent picture of the vastness of its solitude. The device of using long-continued chords to represent the monotone of nature is not wholly new, but is here employed in a most effective manner to illustrate the thoughts of sombre grandeur aroused by the scene. Mendelssohn's calm at sea is cheerful, Wagner's undertone of the flowing Rhine seems part of an unfamiliar world, Borodin's picture of the Steppes is weird and somewhat oriental; but here was a true picture of the brooding solitude of nature. The device of producing this effect is simple enough in principle, and we may soon look for some of our American composers to write a set of minor chords, held indefinitely, to represent the undiluted woe of a gray day in New England.

The second movement, depicting the vanished splendor of Rome's ruins, was more definitely romantic in character. Full of exquisite thematic material, it did not entirely succeed in reflecting the underlying grief that pervades every joy, and was hardly sombre enough to portray the "Melencolia that transcends all wit." The only noticeable suggestion of ruins came in the prevalence of syncopations, that had a destructive effect on the clearness of some of the later themes.

The third movement, more definite in form than the two preceding, was brimming over with dainty trills and runs that bore a strong suggestion of water in their measures, and at once put the composition on the firm basis of programme-music. The finale, too, with its development of a popular Italian song, kept the musical structure on a concrete foundation, so to speak. We learn from it that the Italian peasants are a race capable of great musical progress. They start by singing one of their best-known street-songs, "funicoli-funicola," with fullest fervor. Gradually the harmonic measures of Strauss show them the error of their ways, and they no longer indulge in direct melody, but cut their theme into small pieces and begin developing these into resounding orchestral climaxes with a fervor that would satisfy the most exacting professor of composition. The movement is somewhat lacking in spontaneity, but is not without its effect, and brings the work to a lively close.

SUNDAY HERALD.
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SUNDAY, JAN. 13, 1901.

THE SYMPHONY CONCERT.

Strauss' "From Italy" Ably Handled by Mr. Gericke.

Second Time That the Symphonic Fantasy Has Been Heard in This City — A Concerto from Haydn Played — The Sembrich Opera Company Gives "Faust."

The programme for the 11th concert by the Boston Symphony Orchestra in Symphony Hall last evening was:

Overture, scherzo and finale, op. 52..Schumann
Concerto in D, for violoncello.....Haydn
Symphonic fantasy, "From Italy"..R. Strauss

The soloist was Mr. Hugo Becker.

The Schumann work, one of the brightest and briefest of his orchestral compositions, wears very well—much better, in fact, than do some of his larger and more ambitious works. It could scarcely have had a more sympathetic, admirably colored and spirited interpretation.

Since the Strauss fantasy was heard here some 12 years ago, for the first and only time, very much of the same kind has been performed, some of it so far in advance of this work, as far as innovation and incoherency are concerned, that on a rehearing of "From Italy" one wonders that it should have been so harshly received, for it is clarity itself compared with what has succeeded it.

Indeed, the fantasy, listened to after an acquaintance with more recent achievements by its composer, really sounds melodious, logical and not infrequently almost genially simple. What was formerly considered vague has attained to comparative lucidity, and what was considered deafening and unnecessary noise now appears to be only half noise—massive, rich and compact noise, but noise nevertheless.

The opening movement is not without a certain imposing nobility, and the slow movement has many moments of exquisite beauty that would have stood out all the more distinctly if the composer had known when he had made it say all there was in it to say, and had stopped then and there, instead of padding it out with scraps of mere instrumentation apropos to nothing in question. The sumptuous coloring of the score was splendidly emphasized by Mr. Gericke, and the whole reading of the fantasy was deeply interesting.

The Haydn concerto is a charmingly graceful work. It seems that M. Gevaert, in addition to writing some discreet and excellent cadenzas for the concerto, has also edited it; but as there was nothing in this edition that sounded unlike Haydn, unless indeed it is in some of the more complex virtuoso passages for the solo instrument, no harm has been done the original.

Mr. Becker has a pure, round and velvety tone; a masterly technique, particularly accented by the surety and the fluency of the bravura passages in double notes, and his intonation was, with the exception of two unlucky slips in the opening movement, faultless. His reading of the concerto as well as his playing of it was daintily artistic, and there was a modest loyalty to the composer that cannot in these days of virtuosity run wild, meet with too warm a reception. Notably beautiful in style and exquisite in taste was his rendering of the slow movement. Mr. Becker made an instant success, was tremendously applauded and was recalled many times.

There will be no rehearsal and concert this week. The next programme is: Symphony in G, No. 6, Haydn; arias from "Idorneneo," Mozart; Rhapsody No. 3, Dvorak; "Sweet Bird," Handel, and "Huldidung's March," Wagner. Mme. Melba is to be the soloist.

Sanders Theatre, Cambridge, was filled on Thursday evening, notwithstanding the storm, for the fifth in the series of Symphony concerts. Mme. Juliette Corden, who made so emphatic a success when she appeared in December with Gabrilowitsch at Symphony Hall, and who has recently returned from a two years' stay in Europe, was the soloist. She wore a smart Parisian gown of white satin and with long train, the skirt draped with flounces of Point de Venise and the bodice studded with brilliants. The necklace was of pearls with diamond pendant. She carried a large bouquet of violets. Miss Corden's reception was most cordial and she well deserved the enthusiasm which both of her selections aroused. Among those there were Mr. Hammond V. Hayes, Mr. and Mrs. William M. Richardson, Mr. George Riddle and Miss Riddle, Prof. and Mrs. John Fiske, Mr. and Mrs. W. H. Lucas, Mrs. Edgar Peirce, Mr. and Mrs. Charles S. Dennison, Mr. and Mrs. Frederick S. Converse—Mr. Converse's new work, "The Festival of Pan," was on the programme and he was obliged to bow his thanks from his seat in response to the long continued applause—Mr. and Mrs. W. R. Whittemore, Dr. Henshaw, Mr. and Mrs. Frank M. Holmes, Prof. and Mrs. Marsh and the Rev. Mr. Nichols.

The ice-clad steps of Symphony Hall gave scores of women something else to think about Friday beside the playing of Mr. Hugo Decker. It was about as much as one's life was worth to skip down them through the sleet and get the desired electrics. By the way, that "rehearsal" turmoil at the crossway of the two avenues makes the crowd sigh for the subway stations. After three months' trial of this new music hall, far from the centre of the town, "down town," let me add, or I shall be accused of inaccuracy—I have come to the conclusion that surface cars are desperately inconvenient! They are in everybody's way when there's a crush. Standing over ankles in mud and slush, in danger of being run over by carriages and every sort of vehicle, and unable to hold up one's umbrella, is one of the pleasant experiences of the stormy Symphony rehearsal afternoons. Thank goodness, however, it doesn't always rain and snow as it did last Friday.

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...SUNDAY, ... 1901.

...The program ... Symphony concert, ... night in Symphony ... conductor, was as follows:

Overture, ... Finale.....Schumann
Concerto for ..... Haydn
"From Italy" ..... Richard Strauss

This concert does not call for extended comment.

Mr. Hugo Becker, who played for the first time in Boston, is a 'cellist of large reputation, and he showed that this reputation is deserved. He chose a matter-of-fact concerto by Haydn, to which Gevaert, I understand, added cadenzas. Since the 'cellist did not introduce a cadenza by Reinecke, we should be duly grateful. Mr. Becker played with smooth and beautiful tone and with a technic that was almost always sure and at times brilliant. It was a very pleasant exhibition of the 'cellist's art.

Richard Strauss's impressions of Italy as put into music were revealed to a Boston public over 12 years ago. We also learned what Mr. Arthur Weld thought of Italy in music. Is it not high time that Mr. Gericke should make us acquainted with Gustave Charpentier's "Impressions d'Italie," a suite of marked originality? It has been played at least twice in Chicago, once or twice in New York, and it has been performed with great success in certain German cities, as Dresden and Cologne. This suite by Strauss was the result of a journey to Rome and Naples, and it was the first piece in the line of program-music with which his name is now inseparably associated. Alexander Ritter was the man that urged him to turn his back on absolute music, and so we have the row of more and more fantastic pieces, of which "Don Quixote" and "Ein Heldenleben" are still unknown to us. It would be more to the point to produce one of these two works than to revive the much earlier suits. Yet there are interesting pages, especially in the third movement, where there are curious and successful orchestral effects. The first two movements are not strongly contrasted, and together they beget monotony.

* * *

There will be no concert next week. The program of the concert Jan. 25 will include Haydn's Symphony in G, No. 6; Dvorak's Rhapsody, No. 3; Wagner's "Huldigungsmarsch." Melba will sing an aria from Mozart's "Idomeneo" and Handel's "Sweet Bird."

Boston Sunday Globe.

SUNDAY, JAN. 13, 1901.

ELEVENTH SYMPHONY CONCERT.

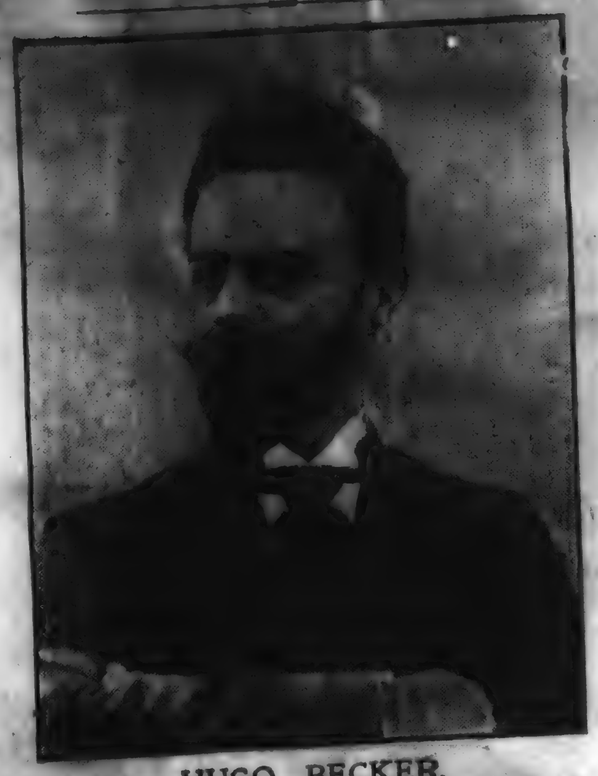
The program for the 11th symphony concert and rehearsal introduced the German cellist, Hugo Becker, as soloist in Haydn's concerto in D for cello. The other numbers were Schumann's overture, scherso and finale, op 52, and the Richard Strauss symphonic fantasy, "From Italy." Mr Becker's American debut was made in a composition in which brilliancy of execution and velocity of finger work are important factors of interpretation; and certainly the technical facility which the artist displayed was surprising in its rapidity of fingering and bowing. His tones are generally of violin quality in the upper strings, but his lower notes are not of unusual power or breadth, although they are not harsh, but appear to be lacking in that "organ" quality which gives to the cello its unique position between the violins and basses, suggesting each in different parts of its register, yet having an individuality of its own.

In the three movements are two cadenzas, slow pieces for the soloist, in which Mr Becker evidenced his skill in an unmistakable manner by trills, double stopping, chords in three and four fingering and exquisite harmonics, excelling in his upper register work, which, though lacking sometimes in delicacy, was excellent in intonation and exceedingly pyrotechnical in form. His fast passage work as a whole surprised his auditors and if at his future recitals here Mr Becker shows equal ability in interpretating compositions of a gentler and more cantabile nature the encomiums in his advance heralding will be found to be justified. He was very cordially received and the plaudits at the close of his performance indicated that he had made a most favorable impression.

The Schumann number was read in a faultless manner by Mr Gericke, who gave to the first movement the suggestion of the theatric overture which this part demands and bringing out all the delicacy and verve of the second part with charming effect. The brilliant finale was as joyous and graceful in treatment as one could wish, and the whole performance was one delightful to hear. The Strauss fantasy went admirably, each "tone picture" being presented in its proper, fantastic color, the finale calling for special commendation, possibly because of its peculiarity in regards to the unusual scoring given to the percussion instruments.

The next concerts will be given Jan 25 and 26, with Mme Melba as soloist. She will sing arias by Mozart and Handel, and the orchestral number will comprise Haydn's sixth symphony, Dvorak's "Rhapsody" No. 3 and the "Huldigung's Marsch," Wagner.

THE SOLOIST AT THE SYMPHONY.



HUGO BECKER.

The celebrated 'cellist who will play with the Symphony orchestra this week, and thus make his first appearance in Boston, was born at Strassburg, Feb. 18, 1864. He is a son of Jean Becker, a violinist, who founded the Florentine Quartet. After his father's death (1884) he was first 'cellist of various orchestras. He now lives at Frankfort, as a teacher in the Hoch Conservatory and a member of the Heermann Quartet.

THE DRAMATIC REVIEW.

Symphony patrons will have a rest this week as the orchestra is away in other cities giving illustrations of the real thing. Mme. Melba sings at the concert the week following. I regret that she is to sing the Handelian scene, "Sweet bird, etc.," for the bird is rather ancient just now and hardly sweet enough for our day, even though there is the well known flute obbligato which Andre Maquarre will play on this occasion.

I don't exactly remember when Mme. Melba has sang anything new, at these or other concerts, but it is a long, long time.

MONDAY, JANUARY 14, 1901.

Symphony Hall: Boston Symphony Orchestra

The programme of the eleventh Symphony concert, last Saturday evening, was as follows:

Schumann: Overture, Scherzo and Finale, opus 52.
Haydn: Concerto for Violoncello, in D major.
Richard Strauss: Symphonic Fantasy, "Aus Italien," opus 16.

Mr. Hugo Becker was the solo 'cellist.

Schumann's Overture, Scherzo and Finale had not been heard here since 1897, when it was played under Mr. Paur. A good deal of water has passed under the bridges since then, as they say in Paris, and one might well have been in some doubt as to how the composition would sound, after so much experience with post-Wagnerians. But it has kept itself very fresh; it sounded admirably. In one way, better than ever before in this city; for, although the acoustics of Symphony Hall do not give it overmuch wealth of tone, the distinctness with which things are heard there allows certain rhythmic details to come to the surface as they never did in the old Music Hall. You now hear the rest (pardon the bull) before the sixteenth note in that triplet figure of the Scherzo; it no longer sounds like an ordinary dotted triplet. By the way, I wonder whether anyone has noticed that this theme of the Scherzo begins as very nearly a minor version of the theme of the coda of the preceding Overture? The performance was exceedingly fine.

Richard Strauss's "Aus Italien," the first large orchestral work in which he struck out into his newer direction, had not been heard here since 1888—not for thirteen years. It seemed something quite terrible then, though, in spite of its apparent extravagance, it gave one a foreboding that they would reckon ill who left Richard Strauss out. Since then we have heard his "Don Juan," "Tod und Verklärung," "Till Eulenspiegel" and "Also sprach Zarathustra;" and, now that we return to this "Aus Italien," we find it to be quite plain sailing, logical, and well-balanced. The poetic essence of the work, to which one could not be entirely blind even at first, now stands out in beautiful clearness. Perhaps each one of the four movements is a little overlong; but that is a common fault in our times. As a piece of coloring it seems to me even finer than any of Strauss's later works; true, he has discovered gorgeous orchestral hues in his more recent compositions such as are not to be found in this one; but here he has more variety. There is a certain monotony of splendor in the coloring of "Don Juan" and "Zarathustra;" it is as if each one of these works were fashioned out of one and the same magnificent web, and the only variety you get comes from different ways of lighting it up—holding it to the light at different angles, now turning up, now turning down the light itself. "Aus Italien," on the other hand, shows more original variety of hue, there is contrast in the colors themselves.

For picturesque suggestiveness this composition can rank with anything you please in music: what a vastness of solicitude there is in that first "Campagna" movement! what a spiritual chill comes from those high tones of the piccolo-flute! It is as if, amid the sunshine splendor of the landscape, you suddenly felt the ice of loneliness. How the retreating waves rattle over the pebbles on the Sorrento beach! And, in the Finale, how admirably the composer has got the swing and lilt of "Iamo, iamo!" without coming near enough to the tune to be trivial; he has retained all its life and spirit, while eliminating its vulgarity. And the tune is a bit of local color in itself; you can hardly go a mile anywhere in Italy without hearing it. The performance was admirable in the extreme; the thing was at once made to "sound well" and given with due life and force. Perhaps somewhat more might have been made of that opening cymbal-stroke in the last movement; it is reported that, when the work was put into rehearsal at the Munich Odeum, Strauss had great difficulty in getting the cymbal-player to hit hard enough, he wished him to play it as loud as he possibly could. This violence was rather toned down last Saturday evening. But this is a detail.

Mr. Hugo Becker made good his high reputation as one of the leading 'cellists of the world. In matters of technique—both left hand and bowing—warm beauty of tone, grace and naturalness of phrasing—he evidently ranks with the very best; he plays with true virtuosity, in the best sense. Of warmth of temperament he seems to have less. But then, even with all the added Gevaert frills, Haydn's concerto does not call for much display of temperament. And, if the truth be told, a 'cello concerto is no longer a source of unmixed enjoyment; one listens to it respectfully, as paying well-earned homage to the performer's artistry and virtuosity, not for one's own pleasure. A player like Mr. Becker deserves to be heard; he has won that right. By dint of native talent and industriously acquired technique and musicianship, he has fully earned the right to play concertos in public; and we, the public, recognize that right by listening to him. But Oh, the lamps have gone out, the lamps have gone out! It should be said, however, that Mr. Becker won a triumphant success with the audience, and was recalled again and again with unaffected ardor.

The next programme—for Friday afternoon, Jan. 25, and Saturday evening, Jan. 26 (there being no rehearsal nor concert this week)—is: Haydn, symphony in G major, "Surprise" (B. & H., No. 6); Mozart, aria from "Idomeneo;" Dvorak, Slavonic rhapsody No. 3, in A-flat major, opus 45; Handel, scena, "Sweet bird that shun'st the noise of folly," from "D'Allegro, il Penseroso ed il Moderato;" Wagner, Huldigungs-Marsch. Madame Melba will be the singer.

W. F. A.

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Boston Journal.

SUNDAY, JANUARY 13, 1901.

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Overture, Scherzo, and Finale.....Schumann
Concerto for 'cello in D.....Haydn
"From Italy".....Richard Strauss

This concert does not call for extended comment.

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HUGO BECKER.

The celebrated 'cellist who will play with the Symphony orchestra this week, and thus make his first appearance in Boston, was born at Strassburg, Feb. 13, 1864. He is a son of Jean Becker, a violinist, who founded the Florentine Quartet. After his father's death (1884) he was first 'cellist of various orchestras. He now lives at Frankfort, as a teacher in the Hoch Conservatory and a member of the Heermann Quartet.

THE DRAMATIC REVIEW.

Symphony patrons will have a rest this week as the orchestra is away in other cities giving illustrations of the real thing. Mme. Melba sings at the concert the week following. I regret that she is to sing the Handelian scene, "Sweet bird, etc." for the bird is rather ancient just now and hardly sweet enough for our day, even though there is the well known flute obbligato which Andre Maquarre will play on this occasion.

I don't exactly remember when Mme. Melba has sang anything new, at these or other concerts, but it is a long, long time.

Boston Transcript

MONDAY, JANUARY 14, 1901.

Symphony Hall: Boston Symphony Orchestra

The programme of the eleventh Symphony concert, last Saturday evening, was as follows:

Schumann: Overture, Scherzo and Finale, opus 52.
Haydn: Concerto for Violoncello, in D major.
Richard Strauss: Symphonic Fantasy, "Aus Italien," opus 16.

Mr. Hugo Becker was the solo 'cellist.

Schumann's Overture, Scherzo and Finale had not been heard here since 1897, when it was played under Mr. Paur. A good deal of water has passed under the bridges since then, as they say in Paris, and one might well have been in some doubt as to how the composition would sound, after so much experience with post-Wagnerians. But it has kept itself very fresh; it sounded admirably. In one way, better than ever before in this city; for, although the acoustics of Symphony Hall do not give it overmuch wealth of tone, the distinctness with which things are heard there allows certain rhythmic details to come to the surface as they never did in the old Music Hall. You now hear the rest (pardon the bull) before the sixteenth note in that triplet figure of the Scherzo; it no longer sounds like an ordinary dotted triplet. By the way, I wonder whether anyone has noticed that this theme of the Scherzo begins as very nearly a minor version of the theme of the coda of the preceding Overture? The performance was exceedingly fine.

Richard Strauss's "Aus Italien," the first large orchestral work in which he struck out into his newer direction, had not been heard here since 1888—not for thirteen years. It seemed something quite terrible then, though, in spite of its apparent extravagance, it gave one a foreboding that they would reckon ill who left Richard Strauss out. Since then we have heard his "Don Juan," "Tod und Verklärung," "Till Eulenspiegel" and "Also sprach Zarathustra;" and, now that we return to this "Aus Italien," we find it to be quite plain sailing, logical, and well-balanced. The poetic essence of the work, to which one could not be entirely blind even at first, now stands out in beautiful clearness. Perhaps each one of the four movements is a little overlong; but that is a common fault in our times. As a piece of coloring it seems to me even finer than any of Strauss's later works; true, he has discovered gorgeous orchestral hues in his more recent compositions such as are not to be found in this one; but here he has more variety. There is a certain monotony of splendor in the coloring of "Don Juan" and "Zarathustra;" it is as if each one of these works were fashioned out of one and the same magnificent web, and the only variety you get comes from different ways of lighting it up—holding it to the light at different angles, now turning up, now turning down the light itself. "Aus Italien," on the other hand, shows more original variety of hue, there is contrast in the colors themselves.

For picturesque suggestiveness this composition can rank with anything you please in music: what a vastness of solicitude there is in that first "Campagna" movement! what a spiritual chill comes from those high tones of the piccolo-flute! It is as if, amid the sunshine splendor of the landscape, you suddenly felt the ice of loneliness. How the retreating waves rattle over the pebbles on the Sorrento beach! And, in the Finale, how admirably the composer has got the swing and lilt of "Iamo, Iamo!" without coming near enough to the tune to be trivial; he has retained all its life and spirit, while eliminating its vulgarity. And the tune is a bit of local color in itself; you can hardly go a mile anywhere in Italy without hearing it. The performance was admirable in the extreme; the thing was at once made to "sound well" and given with due life and force. Perhaps somewhat more might have been made of that opening cymbal-stroke in the last movement; it is reported that, when the work was put into rehearsal at the Munich Odeum, Strauss had great difficulty in getting the cymbal-player to hit hard enough, he wished him to play it as loud as he possibly could. This violence was rather toned down last Saturday evening. But this is a detail.

Mr. Hugo Becker made good his high reputation as one of the leading 'cellists of the world. In matters of technique—both left hand and bowing—warm beauty of tone, grace and naturalness of phrasing—he evidently ranks with the very best; he plays with true virtuosity, in the best sense. Of warmth of temperament he seems to have less. But then, even with all the added Gevaert frills, Haydn's concerto does not call for much display of temperament. And, if the truth be told, a 'cello concerto is no longer a source of unmixed enjoyment; one listens to it respectfully, as paying well-earned homage to the performer's artistry and virtuosity, not for one's own pleasure. A player like Mr. Becker deserves to be heard; he has won that right. By dint of native talent and industriously acquired technique and musicianship, he has fully earned the right to play concertos in public; and we, the public, recognize that right by listening to him. But Oh, the lamps have gone out, the lamps have gone out! It should be said, however, that Mr. Becker won a triumphant success with the audience, and was recalled again and again with unaffected ardor.

The next programme—for Friday afternoon, Jan. 25, and Saturday evening, Jan. 26 (there being no rehearsal nor concert this week)—is: Haydn, symphony in G major, "Surprise" (B. & H., No. 6); Mozart, aria from "Idomeneo;" Dvorak, Slavonic rhapsody No. 3, in A-flat major, opus 45; Handel, scena, "Sweet bird that shun'st the noise of folly," from "D'Allegro, il Penseroso ed il Moderato;" Wagner, Huldigungs-Marsch. Madame Melba will be the singer.

W. F. A.

[68]

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, JANUARY 18, 1901.

Boston Symphony Orchestra Brings Forward Music Old Enough to Be New Here—Debut of Hugo Becker, the 'Cellist—Harold Bauer Plays Again.

If there be a barrel large enough to contain the repertory of the Boston Symphony Orchestra, Mr. Gericke must have turned it upside down and picked three parcels from what had been the lowest stratum of its contents, in order to find the scores which lay open on his desk last evening at Carnegie Hall. They were Robert Schumann's overture, scherzo and finale, opus 52; Josef Haydn's concerto for violoncello, in D major, and Richard Strauss's symphonic fantasia, "In Italy," opus 16. All of this music had been played here before, at one time or another, but none of it was familiar.

Besides all this quasi-novelty, there was a completely new factor in last night's doings, in the person of the soloist. Mr. Hugo Becker, the German 'cellist, made his first American appearance last week in Boston, and a New York audience heard him for the first time last night. Mr. Becker, who is fortunate in the possession of a splendid old violoncello, used it with good appreciation of its capacities, and produces from ripened wood and strongly drawn bow a tone of unusual resonance and fullness, liquid and mellow, yet not lacking in masculinity. In the lower register, particularly, the quality of his instrument is singularly noble, while the high notes, instead of sounding thin and attenuated and sentimental, have the rich color of a viol da gamba.

Mr. Becker, however, does not rely upon his beautiful tone. The Haydn concerto, with its clear and placid statement of musical axioms, was played with just the simplicity of style demanded. The phrasing was careful, the scales and arpeggios were generally exact, in spite of an occasional slip, and the soloist made no effort to read into Haydn's pleasant score emotions and problems of which the good old composer little dreamed. In the first cadenza, written by Gevaert long after Haydn's time, one had a glimpse of what Mr. Becker might do in music of a more modern sort, for Gevaert did not scruple to obtain contrast in the cadenza by writing after his own manner, rather than imitating Haydn. This glimpse held good promise of the 'cellist's abilities, which will probably be revealed in newer music, with the Philharmonic Society, not long hence.

* * *

It would take a long bridge to join Schumann's overture, scherzo and finale to Richard Strauss's symphonic fantasia, "In Italy." This Schumann music, which is not characteristic of the composer at his best, is curiously plain spoken, and sometimes rather shallow. Did Mr. Gericke purposely set it ahead of the Haydn concerto? If he thought thus to prepare for the latter, his course was justified, for there are not many passages in this Schumann trilogy, especially in the first movement, which take one deeper into the heart of things than the old Haydn work itself. It does not set forth the real Schumann, who was splendidly emotional, always fighting a hard battle and winning it, or revelling in fantasy and mysterious or capricious beauty.

Richard Strauss was yet in his early twenties when his symphonic fantasia was written, and the four disunited movements of "In Italy" indicate his not wholly withdrawn allegiance to classic forms. Yet in substance, the work looks ahead to the radical days that were coming, which began, one may say, with his "Don Juan" (opus 20), and continued with "Macbeth," "Tod und Verklarung," "Till Eulenspiegel," "Zarathustra," "Don Quixote" and "Ein Heldenleben."

* * *

The four movements of the Italian fantasia are entitled, respectively, "On the Campagna" (andante in G major), "Amid Rome's Ruins" (allegro molto con brio, in C major), "On the Shore of Sorrento" (andantino in A major) and "Neapolitan Folk-Life" (allegro molto in G major).

They are free in form, and are simply tone pictures, in which the composer's emotions, boyish but sometimes poetic, have been sketched out. The first movement, with its clumsy changes from the common chords of one key to those of another, seems younger than the rest, in the sense that the German wonder-boy was less able to translate his impressions into worthy musical themes. Absolute paucity and banality are evident here, more than once, though the grand manner, fairly apostolic in its earnestness, is constantly used.

"Amid Rome's Ruins" has a touch of levity, not ineffective. The best of the four movements, perhaps, is "On the Shore of Sorrento," with its wonderfully expressive suggestion, by rising and falling chromatics on violins and woodwind, of the movement of the Mediterranean waters. As the composer depicts them in music, these waves must have been fairly greasy, so insidiously and without friction do they slip along. "Neapolitan Folk-Life," with its comic use of popular songs of the day, is full of vim. Strauss must have felt about the place as the young Gounod did in 1840, when he wrote that Naples was a "screaming, quarreling, rushing, shrieking, lunching city."

The composition, as a whole, is much too long. Mr. Gericke and his men took forty-five minutes to play it last night, and the audience was depleted before it ended. The performance of this work was as dexterous and delightfully clear as it could have been made. The Boston orchestra is a very perfect piece of machinery, and Mr. Gericke, who helped to make it so, knows its every peculiarity.

The Boston orchestra will give its third matinee to-morrow afternoon, at Carnegie Hall, with a different programme from last night's.

SAMUEL SWIFT.

The Sun.

FRIDAY, JANUARY 18, 1901.

Boston Symphony Orchestra Concert—Harold Bauer's Third Recital.

The Boston Symphony Orchestra gave its third concert of the season in Carnegie Hall last night. Mr. Gericke had prepared a short, sensible and well-contrasted programme; for the Haydn violoncello concerto coming between Schumann's opus 52 and Richard Strauss's "In Italy" was like a picture hung in the best light and position. Schumann's Overture, Scherzo and Finale, literally this composer's Unfinished Symphony, contains most agreeable writing. The scoring of the two first movements is light, airy, delicate. In the Finale there is a modicum of the old Schumann color monotone. Curiously enough, the resemblance in the kernel of the figure which forms the overture's basis may be found in the allegretto of Beethoven's F Major Symphony. Sanity and a Mendelssohnian suavity prevail in much of this work—a genial, though not a work of genius.

Mr. Hugo Becker, a German violoncello virtuoso, with an excellent Continental reputation, played Haydn's musical and effective concerto in D, with almost unimpeachable technics, though without much charm of tone or individuality. Mr. Becker is a tall, soldierly-looking man who takes his art seriously. There was no "scooping," no fond dandling of his instrument, no heroics or fireworks. Even the Gevaert cadenza brought forth no vain digital display or æsthetic posturing. All was dignified, solid, scholarly—and Teutonic. His tone is full, resonant, but not liquid. It is ductile from bottom to top, and its timbre is musical, if not exactly sensuous.

The magnificent Stradivarius 'cello on which he plays is one that must contain angelic voices within its shapely form; but Mr. Becker belongs to the sober school of 'cello players. He aims at interpreting the composer's intentions, so we felt that there were many possibilities and much muted eloquence within the resounding walls of his instrument. Jean Gerardy played this same concerto here some weeks ago and though the German's interpretation is more intellectual, more in the cool key of Haydn, the Belgian youth plucked at your heartstrings. However, of Becker's success last night there was no doubt. He was recalled four or five times but the wise provision which discourages encores at these concerts bade him refuse the flattering invitations. We hope that this sterling artist will later play some of the more modern concertos for violoncello, such as the Lalo and Saint-Saëns or, better still, because of its novelty, the one by Eugen d'Albert.

Thoroughly enjoyable was the Richard Strauss Symphonic Fantasia, which closed the concert. An early work, it contains in solution much that we recognize in the Strauss of to-day. This composition has not been heard here for over a decade; then it was pronounced noisy and unmusical. To-day it sounds as clear as a Mozart rondo. Here is a chance for the anti-Strauss contingent to wag wise heads. "If Strauss had but adhered to this brilliant and comprehensible style"—and in ten years some of us may groan over the decadence of a Strauss whose "Don Quixote," also "Spraeh Zaraflustra" and "Ein Heldenleben" were miracles of music, pure and undefiled! The world moves quickly in its musical grooves, for music is but a disporting dream mirror always slightly in advance of ourselves.

The band played very well, excepting a slip in the wood wind in the second appearance of the trio of Schumann's Scherzo; there was also a false entry among the strings in a Strauss movement. The Fantasia is largely an affair of color, mood and atmosphere. This holds good of the first three sections. In the gay picture of Neapolitan folk life, a very common Neapolitan melody "Funiculi, Funicula" is treated with consummate art. The scoring throughout proclaims the master. Despite critical cavilling Richard Strauss bids fair to become our modern music maker; no longer Schumann, as Robert Browning once sang. There was a large audience present.

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FRIDAY, JANUARY 18, 1901.

BOSTON SYMPHONY BENEFITS BY A GOOD PROGRAMME.

Schumann and Richard Strauss in Historical Review—The German 'Cellist, Hugo Becker, Evokes Enthusiasm with Haydn Airs and Puts On No Airs of His Own

The Boston Symphony Orchestra at Carnegie Hall last night had the advantage of a brief, modern, thoroughly interesting programme, which benefited further by the contrast of an old-school solo performer, the German 'cellist Hugo Becker. This sort of thing will like the borrowed airs of a certain famous comic opera, "become popular in time." Indeed, the rewards of the visitors from Boston seem to be increasing of late. The expansive floor of the Fifty-seventh street hall was filled last evening, the gallery was packed as tight as a sausage, and the only streaks of lean were in the lower balcony and the upper boxes. It was not ever thus. The orchestra had its seven lean years of casual trips from the Hub; then it enjoyed the seven fat years. The present fifteenth season has found it in an enviable place among New York's own musical organizations. The third evening concert of the season began before that early few for whom storms have no sting and grip no victory. Snow and a wetting wind had merely delayed the multitude. With the intervals of performance, in they came.

Conductor Wilhelm Gericke's classic calm was by no means proof against that perturbing tramp of the belated. He froze perceptibly in the draughts of outer air. He even turned upon chattering women the flash of two Olympic Jovean eyes before which an orchestra trembles. Yet he behaved with moderation. Possibly he took his men all the more firmly in hand because of the very presence of distracting influences.

The orchestra has never exhibited greater purity of tone and elevation of spirit than it did at the outset of the concert, in the light, airy music of that opus 52 which Robert Schumann refused to call a symphony. The overture, the tripping scherzo and the strong, clear finale of this symphonic work, showed the "virtuoso orchestra" at its best. They also showed to the audience how beautiful were the first historic steps toward the mountain tops of modern music. The clarity of the ancients, the symmetry of the symphonic masters were joined with a flush and fragrance of to-day, a sense of things present in the world, which Schumann more than others developed. The task of playing was a grateful one.

In the other orchestra number, the unleavened Richard Strauss, so to say, was revealed in an opus 16, which was about his first departure toward the "music of the future." Taken together, Schumann and Strauss made a musical bridge over half a century. It was the whole struggle to get beyond Beethoven, and whether the march was a progress or a retreat, it made some things seem curiously plain. Strauss's fantasia "In Italy" worried greatly the people who first heard it years ago. The consternation the greeted "Ein Heldenleben" this season was not more profound. "In Italy," and all the other machinations of Strauss, may be as vicious as his opponents declare. But the public has first endured, then pitied and at last embraced more than one of them. It embraced "In Italy. The early work was in four sound pictures, quite devoid of musical form, but suggestive of forms material, things large and small in space, or in Italy's share of space, to a surprising degree. "On the Campagna," all openness and solitude except for an echo of war; "Amid Rome's Ruins," picturesquely placed at least; "On the Shore of Sorrento," a liquid, lingering thing, with much of the shore and much of Italy in its composition, these were three of the pictures. The last was "Neapolitan Folk Life," with some of the most jovial and familiar of the Naples street songs echoing along in lively fashion. After this performance, it is possible to envy those people who will hear the monster-works of Strauss with ears of the future. There is treasure stored up for them.

Hugo Becker, as soloist, played the Haydn concerto for violoncello, in D, with true conservative feeling. He is a mature man, which a 'cellist ought to be. He is no more of a romanticist than he should be. But he made that wonderful instrument of his talk. From his unaffected playing, it seemed probable that Becker was most at home in the old-school music. The Teutonic solidity and seriousness were pronounced. Pale and persevering is this soldierly, bearded man of Strassburg and Berlin. It was his 'cello tones that were deep and rich, his Haydn melodies that sang. Becker is a musician of the classic type. Without tricks or grimaces, he made a great success with last night's audience. Some persons who forgot Boston's golden rule against encores recalled him six times and more to the front of the stage.

The Boston orchestra plays to-night in Brooklyn. It will be heard again at Carnegie Hall to-morrow, when Tchaikowsky's symphony No. 5—with the waltz for a scherzo—and Liszt's melodious "The Preludes" will be suitable offerings for a matinée. The solo player, a local pianist, Courtlandt Palmer, will appear in some symphonic variations by Cesar Franck.

The [illegible]

TUESDAY, JANUARY 15, 1901.

BOSTON SYMPHONY CONCERT

Becker, the 'Cellist, Heard as Soloist, Strauss' "In Italy" Given.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was interesting for itself, though in less degree than is usually the case with the concerts of this splendid orchestra, but in addition had a special value, since it was a prelude, as it were, to a week of music such as Philadelphia has never known before. Those who "go to everything," save for Saturday and Sunday nights, will practically spend a large part of the week at the Academy of Music listening to the two concerts of the Boston Orchestra, a concert by the Philadelphia Orchestra, a concert by the Pittsburg Orchestra, to four new soloists, Becker, the 'cellist; Palmer, an American pianist; Kreisler, the violinist; Toselli, an Italian pianist—a new species—and to four operas in all, counting in Tuesday night a week, with two of them novelties, Boito's "Mefistofele" and Massenet's "Le Cid."

Musical tolerance, however, makes the outlook far from seeming formidable, and as the most indigestible orchestral number was heard last evening in the shape of Strauss' symphonic poem, "In Italy," even those most easily affected ought to be able to enjoy a musical feast of fat things without fear of serious results. Last evening's work was a curious contrast of times and schools. Weber's Jubileo Overture was brilliantly declaimed by the orchestra, and the "Waldweber" from "Siegfried" was read with a virtuoso grace that made it, considered as a concert piece, a superb tone picture, though it gains more in poetic and dramatic effect when heard en suite in its proper place in the opera and in a darkened auditorium.

Wagner was reached in the program by a kind of backward modulation through Haydn's concerto in D for the 'cello, which introduced Mr. Hugo Becker, 'cellist, who proved to be a thorough artist, but with no exceptional tone, color or amazing method. Despite certain curious accidents to one of the strings in the first movement, which spoiled his effects, his grace in phrasing and in tonal shading was most agreeable, though the general effect of his playing was the production of a certain, clear, silvery rather than golden tone, thin in one sense and yet most refined and sweet and true. Technical ability was in full evidence, and the player made the most of the Gevaert cadenzas, which are not without ugly passages. In all, Mr. Becker was enjoyable, but he did not efface memories of the work of 'cellists still more familiar and nearer home.

The Strauss symphonic fantasy, or tone-poem, which closed the concert, is a work of very uneven merit. It occupies the attention of the full orchestra and in the first movement has some sweeping and sonorous passages for the strings, which were read in masterly manner by the choirs concerned. The labels attached to the movements are necessary, as the music might and does mean anything, and smells but little of Italy save in the last section, which is devoted to a rather badly worked-out fantasy on the familiar song, "Funiculi, Funicula," its first phrase to the words "Some think the world was made for fun and frolic. And so do I," being bandied and battered about on the orchestra in eccentric but not enjoyable manner, as the variations and contrapuntal effects are not very significant. The best movement, though too diffuse, is the third "On the Shore of Sorrento," which is a smoothly flowing andantino with suggestions of Waldweber, whispers and Valkyrie whinnyings in the strings con sordini, though to Strauss these figurations had other associations. As program music the work is far from obvious, and if it were not for the labels one might make the dreadful error of not knowing whether you were wandering "On the Campagna" or stumbling over the "Ruins of Rome."

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JANUARY 18, 1901.

A STRAUSS FANCY FINELY PLAYED.

Boston Symphony Orchestra's Third Concert —Hugo Becker, Soloist.

New York followers of the Boston Symphony Orchestra grow in number continuously. A large audience, undeterred by the abominable weather conditions, gathered in Carnegie Hall last night to hear its third evening concert of the season. Mr. Gericke's programme consisted of Schumann's overture, scherzo and finale, Op. 52; Haydn's 'cello concerto in D, with Hugo Becker as the soloist, and Richard Strauss's symphonic fantastic "From Italy."

A dozen years have passed since the Strauss work had a hearing here. It is divided into four parts: "On the Campagna," "Amid Rome's Ruins," "On the Shore of Sorrento" and "Neapolitan Folk-Life." Untrammelled as to form and often (it must be confessed) without apparent meaning, it is full of sensuous beauty. The first movement has in it something of majesty. Fantastic utterances appear in the second. Much of the third is dainty and fascinating. The fourth opens with a startling clash of cymbals. Mr. Gericke's reading seemed to do the composer full justice and his men played with the beauty of tone, the perfect finish and the intelligent understanding that made this band unrivalled.

Mr. Becker's playing of the Haydn Concerto was wholly admirable. He developed a fine singing tone from his 'cello and displayed full mastery of its technique. He was recalled some half a dozen times and was no less warmly applauded by Mr. Gericke and the musicians than by the audience.

The Schumann work was well received. It was evident that its simple beauties have lost no tithe of their power to charm, and they were sympathetically expressed.

For the third matinee to-morrow afternoon this programme is announced: Tschaikowsky's symphony No. 5 in E minor, Liszt's symphonic poem No. 3, "The Preludes" and Caesar Franck's symphonic variations for piano and orchestra, with Courtlandt Palmer as soloist.

SYLVESTER RAWLING.

THE EVENING TELEGRAM.

NEW YORK, FRIDAY, JANUARY 18, 1901.

Boston Symphony Concert.

At its third concert, in Carnegie Hall, last night, the Boston Symphony Orchestra displayed a measure of virtuosity which recollections of its past performances must strive hard to match. Mr. Gericke's readings, too, showed a warmth unusual to them. The programme's matter, as well as its manner, was of unwonted interest.

The soloist was Mr. Hugo Becker. In considering his work in Gevaert's edition of Haydn's concerto for violoncello in D there must at the outset be conceded to him a perfect mastery of the mechanical possibilities of his instrument, a great grace of manner and considerable intellectual insight. His fingering partook of the highest forms of technique; it was brilliant, assured, always accurately pitched; but his bowing left one strangely unsatisfied. It seemed to lack incisiveness. This aside, however, and Mr. Becker must be given high place as an artist. He was rapturously applauded, being recalled seven or eight times in the hope of an encore.

The Strauss Symphonic Fantasia ("In Italy," op. No. 16) which with a Schumann overture completed the programme, belongs to an earlier period in the composer's development than his "Zarathustra," Don Juan," and "Ein Heldenleben," being written in 1886. While at that time Strauss had not begun what seem like perversions of the language of the instruments, he had hinted strongly of his gradual divergence from the beaten paths. This music is sheerly beautiful; it is filled with characteristic rhythms, unexpected modulations and those astonishing color contrasts which set him apart among present day writers. The work was clearly over the heads of the audience, however, and received only faint applause.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, JAN. 18, 1901.

THE BOSTON ORCHESTRA.

Hugo Becker, 'Cellist, Plays for the First Time Here.

The Boston Symphony Orchestra gave its third evening concert last night at Carnegie Hall. The clerk of the weather has no love for the concerts of the music-makers of the East in this town, and he always makes a brew and a stew of it to their discomfort. People were long in forcing their carriages to the entrance last night, but when every one had finally arrived, it was seen that there was a goodly audience, which might have been larger had nature been smiling instead of weeping cold tears. The programme of last night's concert consisted of Schumann's Overture, Scherzo, and Finale, Haydn's concerto in D major for 'cello, and Richard Strauss's symphonic fantasy "From Italy." The soloist was Hugo Becker, a noted German 'cellist, who made his first appearance in this city.

Neither of the orchestral numbers requires extended comment at this time. The Schumann composition is well known to local music lovers, though it is not played now as often as it was before the era of dazzling orchestral color pictures. It delights by its simplicity, its melody, and its buoyant moods. The Strauss composition is an early work—opus 16—and has not been heard here since Mr. Seidl gave it in Steinway Hall about thirteen years ago. It is one of the composer's sanest and most intelligible works, yet here and there one hears the voice of the singer of "Ein Heldenleben." It and the Schumann number were well played last night, and in both Mr. Gericke showed sympathy with his task.

Mr. Becker, the 'cellist, achieved an immediate and well-deserved success. He may be accepted without reservation as a virtuoso of the first rank. He has a magnificent 'cello, from which, with masterly skill, he draws a big, round, masculine tone. He has a complete and sure technic. His intonation is admirable, even in the most rapid passages, the most complicated double stopping, and the most hazardous jumps. His bowing is firm and elastic and full of life. He played last night with excellent finish, yet with abundant spirit and power. His style, though it disclosed the possession of a temperament far beyond the demands of the antiquated concerto, was appropriate to the work in hand. We have no doubt that in a modern composition Mr. Becker would make a brilliant effect. But with the Haydn work, which 'cellists in search of additions to their répertoire have unearthed of late, he established himself at once in public favor. He will be welcome whenever he appears here.

The [illegible] Press

THURSDAY, JANUARY 17, 1901.

THE BOSTON ORCHESTRA.

Mozart's G Minor Beautifully Interpreted—A New Pianist Heard.

It were ungracious to quarrel with Mr. Gericke over his choice of soldiers, perhaps, particularly when his most recent selections, if one, except Becker, who was neither so bad nor so good as to call forth any controversy, have been two Americans—Proctor and Palmer. And yet in one sense art should have no country nor appreciation for a flag, and if one's own fellows fall short all the more reason for insisting on a higher standard. American singers to-day more than hold their own. Like good wine, their art needs no bush; but the same is hardly true of the American pianist. Mr. Proctor's advent was not encouraging, and it cannot be said in all honesty that the first appearance of Mr. Courtlandt Palmer here with the Boston Symphony Orchestra at the Academy of Music last evening was at all reassuring. Perhaps it was the composition. And yet why does any performer chose a composition in which he is not at his best or let himself be forced to play something out of his metier?

Cesar Franck's symphonic variations for piano and orchestra, it is certain, cannot be classed with the great piano compositions, but there is a good deal of tinkling in the piano passages and a grateful chance now and then for sentiment and one or two dashes that plainly call for brilliancy. But brilliant Mr. Palmer is not. Neither did the tinkling runs flow with that singing, rippling effect one expects in these days, when technical ability is taken as a matter of course, and digital dexterity is proclaimed of all methods and claviers. A certain restraint, as if he would speak sotto voce, was not followed by any outburst, and the climaxes lacked energy and tonal quality. His work was most disappointing, though hints of a grace and a sentiment that might interest in a recital were not wanting.

The feature of the program was Mozart's symphony in G minor, which disproved a good many things: one, that Mozart does not sound well on a great orchestra, and another that he is old-fashioned. Nothing lovelier has been heard from Mr. Gericke's band this season. The entire composition was given with that exquisite finish that made every phase a joy, while the Mozartian cadences on the full orchestra were ravishing. The Liszt arrangement of Schubert's E flat minor funeral march was beautifully read, but was a curious choice to make in view of funebre-like quality of much of "The Preludes" by Liszt, which closed the program, and showed what the orchestra could do with program music that is worth the hearing.

New-York Daily Tribune.

FRIDAY, JANUARY 18, 1901.

THE BOSTON SYMPHONY ORCHESTRA.

The third evening concert this season of the Boston Symphony Orchestra, which took place last night in Carnegie Hall, was again, like so many of its predecessors, an occasion of delight. The scheme was one of uncompromising dignity and provocation of reflection. Schumann's symphonic torso, the "Overture, Scherzo and Finale," opened it, and at the outset the pegs of enjoyment were set high. Then came an amiable reversion to eighteenth century music, a violoncello concerto by Haydn, embellished to a considerable degree in a later style of enrichment, but serving as a vehicle for the introduction of one of the most satisfying artists that it has been the good fortune of our music lovers to hear for a considerable space—Mr. Hugo Becker. To conclude came Richard Strauss's fantasia "Aus Italien," which was practically a novelty, since it had only one performance previously in New-York, and that under Mr. Seidl in Steinway Hall about fourteen years ago. At that time the name of the composer was seldom heard; since then he has made considerable noise in the world, literally as well as metaphorically, and one of the achievements of last night's performance was the demonstration that his latest extravagances are the logical outcome of a tendency which developed early in his creative career. But there is a world of euphony in this fantasia compared with the characteristic portions of "Ein Heldenleben."

Mr. Gericke and his men were in fine feather in both of these orchestral numbers. Here was music that had been thought out down to its minutest detail by the conductor, then worked out to perfection for the literal utterance and finally infused with delicious sensuous charm and convincing emotional eloquence. More perfect interpretation we cannot recall, even from the men from Boston.

Mr. Becker is an artist with a mission. His style is that which makes the violoncello a solo instrument to be listened to with gratitude. Its true field is that of sustained song, and, with all the ornate adornments with which the ingenuous melodies of Haydn were tricked out, such was the skill of the player that they all sounded like song. Mr. Becker's reposefulness of style is a benison to his hearers; it can serve a beautiful purpose as a model for our singers. His command of nuance is perfect, and the tone of his instrument entrancing. A full measure of appreciation was his reward. No instrumental artist has played with the Boston Orchestra who won the hearts and captured the judgment of his hearers more completely than he. His was a memorable triumph.

NEW YORK HERALD

NEW YORK, FRIDAY, JANUARY 18, 1901.

BOSTON SYMPHONY CONCERT.

At its third concert, in Carnegie Hall, last night, the Boston Symphony Orchestra displayed a measure of virtuosity which recollections of its past performances must strive hard to match. Mr. Gericke's readings, too, showed a warmth unusual to them. The programme's matter, as well as its manner, was of unwonted interest.

The soloist was Mr. Hugo Becker. In considering his work in Gevaert's edition of Haydn's concerto for violoncello in D there must at the outset be conceded to him a perfect mastery of the mechanical possibilities of his instrument, a great grace of manner and considerable intellectual insight. His fingering partook of the highest forms of technique; it was brilliant, assured, always accurately pitched; but his bowing left one strangely unsatisfied. It seemed to lack incisiveness. This aside, however, and Mr. Becker must be given high place as an artist. He was rapturously applauded, being recalled seven or eight times in the hope of an encore.

The Strauss Symphonic Fantasia ("In Italy," op. No. 16) which with a Schumann overture completed the programme, belongs to an earlier period in the composer's development than his "Zarathustra," Don Juan," and "Ein Heldenleben," being written in 1886. While at that time Strauss had not begun what seem like perversions of the language of the instruments, he had hinted strongly of his gradual divergence from the beaten paths. This music is sheerly beautiful; it is filled with characteristic rhythms, unexpected modulations and those astonishing color contrasts which set him apart among present day writers. The work was clearly over the heads of the audience, however, and received only faint applause.

Philadelphia Inquirer

THURSDAY - - - JANUARY 17, 1901

MUSIC AT THE ACADEMY

Third Mid-Week Concert of the Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its third mid-week concert for the season at the Academy of Music, last evening, when the program comprised Mozart's symphony in G minor, Cesar Franck's symphonic variations for orchestra and piano, Liszt's arrangement for orchestra of Schubert's funeral march in E flat minor and Liszt's symphonic poem, "Les Preludes." So far as the orchestra was concerned this arrangement was rendered in a manner which left nothing to be desired. The Mozart symphony was not designed for performance on so large a scale and, perhaps, some of its peculiar savor and distinctive charm were sacrificed, but it was played with a beautiful clarity with the utmost refinement and with incomparable grace, and to hear it was a great pleasure. The funeral march was also most impressively rendered, while nothing was lost of the gorgeous coloring and poetic eloquence and majestic pomp, which characterize the "Preludes." It cannot be said that the performance of the pianist, Mr. Courtlandt Palmer, was in keeping with the rest. It was dilettante and amateurish to the last degree.

Philadelphia Inquirer

TUESDAY - - - JANUARY 15, 1901

MUSIC AT THE ACADEMY

Third Regular Concert of the Boston Symphony Orchestra

The third regular concert for the season of the Boston Symphony Orchestra took place at the Academy of Music last evening in the presence of the usual crowded and brilliant audience. The salient features of the program were the first appearance in this city of Mr. Hugo Becker, the distinguished 'cello player, who has won recognition in Europe as one of the greatest living performers on his instrument; and the production of that symphonic fantasia in which Richard Strauss has undertaken to express the sentiments aroused by the scenery and associations and popular life of Italy.

Mr. Becker, who had chosen as his vehicle the concerto in D by Haydn, was not long in proving that the reputation which had preceeded him was well deserved. He has a beautifully rich and powerful tone, a splendid breadth and dignity of method, an extraordinary fluency and brilliancy of execution and an eloquence and sincerity of sentiment which impart to the music interpreted its full value and significance. His rendering of the Hadyn concerto was rapturously applauded, and after he had bowed his acknowledgments a number of times the audience still insisted upon an encore, which, however, was not accorded. It may be hoped that we shall have an opportunity of hearing Mr. Becker again, as it was not possible from his performance last evening to form an intelligent idea of the full scope and value of his acquirement. The Haydn music is graceful and sweet, and the adagio, which was most eloquently rendered, attains to some degree of intellectual elevation and emotional nobility, but the number was not one to afford any fair test of the artist's abilities.

The Strauss fantasia did not prove to be a particularly impressive or interesting work. It is in four movements, and it is meant to be descriptive of the sentiments evoked by the Roman Campagna, by the ruins of the Eternal City, by the Bay of Sorrento and by the street life of Naples. There was something in the first movement recognizably suggestive of the mournful levels and the long, low horizon of the Campagna, and, of course, the significance of the last movement, with its persistent utilization of Italian folk songs, was clearly apparent; but if there is any reason why the music which is supposed to portray the ruins of Rome, might not just as appropriately have been declared descriptive of the shore of Sorrento that reason is not to be apprehended without the use of a diagram and an analytical commentary.

The truth is that there is little sense or value and not much interest in that kind of thing. Music cannot be made to lend itself to exact and definite description of that sort, and when the attempt is made, as it is made in this particular composition, to get more out of a musical score than can possibly be put into it, the result is to induce a weariness alike of the spirit and of the flesh.

It may have been worth while hearing "In Italy" once, but we doubt if any considerable part of last night's audience would care to hear it again. It is hardly necessary to say that it was played to perfection by the unsurpassed body of musicians under Mr. Gericke's inspiring and masterful direction. Other numbers on the program were the "Jubilee" overture of Weber and the "Waldweben" from "Siegfried," both of which selections were rendered with all the fire or grace or delicacy which their appropriate and effective interpretation demanded.

The orchestra will give another concert to-morrow evening, when the program will comprise Mozart's symphony in G minor, Cesar Franck's symphonic variations for piano and orchestra, Schubert's "Funeral March" in E flat minor as instrumented by Liszt, and the latter composer's "Preludes." Mr. Courtlandt Palmer, the pianist, will be the soloist.

PUBLIC LEDGER AND DAILY TRANSCRIPT.

Established 1836.

Philadelphia, Tuesday, Jan. 15, 1901.

BOSTON SYMPHONY ORCHESTRA

The usual symphony was absent from the programme of last night's concert by the Boston Symphony Orchestra at the Academy of Music. Its place was taken by Strauss's symphonic fantasia, "In Italy," another name for a tone poem written on symphonic lines. The piece is not new here; its four movements are admirable examples of the warmth and richness of modern orchestration, though rather long drawn out, and its melodic beauties are such as draw forth the most polished utterances of the orchestra. The other orchestral numbers were Weber's rather trite Jubilee Overture and Wagner's arrangement of the forest music and leit motifs in the second act of "Siegfried," which he called the "Waldweben."

The soloist was Mr. Hugo Becker, who played an arrangement of Josef Haydn's concerto for violoncello in D major, by F. A. Gevaert, an arrangement which was far from recalling the light and joyous manner of Haydn.

It was creditably played by Mr. Becker, who has a nimble technique and phrases well.

At to-morrow's concert the programme opens with Mozart's symphony in G minor, and Mr. Courtland Palmer will play the piano part of Cæsar Franck's symphonic variations for piano and orchestra.

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[70]

The Times

PHILADELPHIA, JANUARY 15, 1901.

THE SYMPHONY CONCERT

The Boston Orchestra at the Academy, With Hugo Becker as 'Cellist.

The soloist at last evening's concert of the Boston Symphony Orchestra was Hugo Becker, who sustained the reputation that had preceded him as a violoncello virtuoso of high rank. The Haydn Concerto as he played it was mainly an exhibition of virtuosity, that was widely varied in detail and often very surprising in its agility. But with this masterly technic he has a lovely singing tone, and his execution is altogether so complete that it would be a pleasure to hear him again in music that would better indicate his interpretive sentiment.

The great achievement of the orchestra last night was the delicious presentation of the "Waldweben," a consummate example of orchestral playing. It was as firm and clear as it was delicate, elucidating every theme without losing the large effect, and filled throughout with the poetic sentiment of the scene. It made a deep impression on the audience, who would gladly have had it repeated.

The second part of the programme, which had opened with Weber's familiar "Jubilee Overture," was devoted to the symphonic fantasy, "In Italy," of Richard Strauss. Compared with his later development, this is easy. With or without the programme suggestions of subject, the moods are often intelligible, and their expression sometimes impressive and even beautiful, though perhaps more frequently bizarre. But it is not worth while to discuss Strauss at this point, and it is unnecessary to say that his peculiar orchestration had the clearest possible treatment at Mr. Gericke's hands.

At the Wednesday evening concert the programme will embrace a Mozart symphony, Cesar Franck's symphonic variations for piano and orchestra, with Courtlandt Palmer as soloist; the Schubert Funeral March and Liszt's "Preludes."

THE RECORD

Philadelphia, January 17, 1901.

GERICKE TRIUMPHANT.

His Reading of Liszt's "Preludes" a Grand Treat.

The third concert of the second series of the Boston Symphony Orchestra took place last evening at the Academy of Music. For some reason not easily explainable the audience was not as large as usual, but those that stayed away missed a rare treat. The orchestra was in splendid form, and Mr. Gericke covered himself with new laurels. Such a glorious performance as Liszt's "Preludes" received last night has probably never been heard previously in Philadelphia. The symphony was Mozart's well-known one in G minor. It is somewhat questionable whether Mozart's works are improved by such a large string orchestra as that in the Boston organization. The solos for the wood wind sound thin in comparison to the number of strings, which are far in excess of that used in Mozart's time. Eight first and eight second violins are probably the number intended for these symphonies, while the Boston orchestra has 16 on each part. The funeral march of Schubert, most ingeniously instrumentated by Liszt, on the contrary, gains by the masses of strings, and its performance was most impressive.

The soloist was Mr. Courtlandt Palmer, a pianist who chose for his solo Cesar Franck's Symphonic Variations for Piano and Orchestra, an interesting work somewhat beyond the means of the performer under notice. Delicacy of touch is a most praiseworthy attribute of a pianist, but "tonjours perdrix" becomes rather tiresome, and a little more force now and then becomes desirable in even the best performer. As it was, Mr. Palmer seemed decidedly overweighted, and although the orchestra accomplished wonders with Franck's complicated work, the soloist did not rise above the level of a clever amateur.

PUBLIC LEDGER

Philadelphia, Thursday, Jan. 17, 1901.

Boston Symphony Orchestra.

At the third of the Wednesday evening concerts by the Boston Symphony Orchestra, which took place last night at the Academy of Music, the following programme was played, Mr. Gericke, as usual, conducting:

Symphony in G minor, No. 40,
Wolfgang Amadeus Mozart
Symphonic Variations for Piano and Orchestra,
Cesar Franck
Funeral March, in E flat minor..Franz Schubert
(Scored for orchestra by Franz Liszt.)
Symphonic Poem No. 3, "The Preludes,"
Franz Liszt

Cesar Franck's variations, played here for the first time by the Boston Orchestra, are much like what one would expect from him; carefully and studiously devised, serenely cold and not particularly inspiring. Mr. Courtland Palmer did not help the composer greatly in his playing of the piano score. In these days of multiplied virtuosos his talents are of a negative rather than a positive order; he has sufficient technical facility to play correctly enough, but his playing is without color, and what is a more serious matter, he has not the singing touch that the work demands.

Of the other numbers little need be said. It was a relief to have the symphony placed first, instead of last, on the programme, and the orchestra played it excellently well. The same is true of Liszt's "The Preludes," which is familiar to most concert goers; but what induced Mr. Gericke to place Schubert's Funeral March on the programme, when the chill hand of the grippe is upon four out of every ten of us, can only be surmised. It sounded like a very grim joke; surely, if Mr. Gericke intended it as a warning to avoid chills going home, he might have done it with Beethoven or Chopin, either of whom would have made our final taking off

The North American

TUESDAY, JANUARY 15, 1901

VOL. CXXX No. 101

HUGO BECKER WINS FAVOR IN CONCERT

Star of Boston Symphony Orchestra's Organization at Academy of Music.

By William Armstrong

The concert by the Boston Symphony Orchestra in the Academy of Music last night was one of great interest. The orchestra was in fine mood, playing from the opening number, Von Weber's "Jubilee" overture to the conclusion of the programme, which ended with Richard Strauss' symphonic fantasie "In Italy," with consummate brilliancy and finish.

The soloist, Mr. Hugo Becker, gave Josef Haydn's concerto for violoncello, in D, proving himself an intellectual player, of repose, ease and finish in performance. To judge of an artist fully and finally from the performance of a single work would be like accepting the coming of spring on the strength of the proverbial swallow. Mr. Becker's interpretation was a noble one, and one marked by breadth, classic repose and an intellectuality singularly lacking in solo 'cellists as a body, no matter what their attainments may be in other directions.

The first movement, "On the Campagna," containing melodic material of great beauty, is intricate in writing, and has the fault distinguishing Strauss in the works immediately succeeding, by too great length. The imagination of the man and his inventive resource appear to lead him astray, as so many young men of literary genius have been led. He is diffuse, in love with his subject in too great a degree to relinquish it. The second movement entitled "Amid Rome's Ruins," is original in conception, and bears as subheading to the score: "Fantastic pictures of vanished splendor, feelings of sadness and grief in the midst of the sunniest Present." This movement again is strongly impressionistic, and one distinguished by a rare combination of gifts.

The succeeding movement, "On the Shore of Sorrento," again containing melody of sensuous beauty and comprising original and interesting figures, is succeeded by the picture of Neapolitan folk life, with which the work concludes. This final movement is one of great difficulty, and displays astounding command in orchestral writing.

The North American

THURSDAY, JANUARY 17, 1901

VOL. CXXX No. 103

PALMER STIRRED HIS AUDIENCE

Splendid Rendition of Franck's Symphonic Variations for Piano and Orchestra Won Applause.

Mr. Courtlandt Palmer won the enthusiasm of the large audience at the third concert, second series, of the Boston Symphony Orchestra, at the Academy of Music last night, by his splendid rendition of Caesar Franck's symphonic variations for piano and orchestra. These variations are built upon a double theme, the strings of the orchestra giving out four measures of the staccato ritomello, which are answered by four measures of the theme proper in the pianaforte; and this alternation is kept up throughout the first variation. Thenceforward the composition assumes the character of a free working-out of the contested thematic subjects.

Schubert's Funeral March, in E-flat minor, scored for orchestra by Franz Liszt, was magnificently rendered, and the programme otherwise included Mozart's Symphony in G minor, No. 40, and Franz Liszt's Symphonic Poem, No. 3, "The Preludes." Mr. William Gericke conducted.

The Times

PHILADELPHIA, JANUARY 17, 1901.

Boston Symphony Orchestra.

A bright and beautiful performance of the always fascinating G minor symphony of Mozart gave distinction to the concert of the Boston Symphony Orchestra at the Academy last night. Another interesting feature was the series of symphonic variations for piano and orchestra by Cesar Franck, played with a generally clear execution by Courtlandt Palmer, a pianist not previously heard here. The other numbers were Liszt's arrangement of the Schubert funeral march and "Les Preludes" that lead to so little.

PROVIDENCE JOURNAL.
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THURSDAY, JANUARY 24, 1901.

SYMPHONY CONCERT.

Third of the Series Given at Infantry Hall Last Night.

The third concert by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was a large audience, perhaps the largest that has ever been seen at a symphony concert, and this without any special attraction in the shape of popular prima-donna or globe-trotting foreign artist by way of a drawing card. The gratifying increase in the attendance which has been noted this season proves the wisdom of the management in placing the number of concerts at six, with a corresponding reduction in the price of season tickets from that maintained for the past few years. The programme included the following numbers:

Symphony in G minor, No. 40.....
.....Wolfgang Amadeus Mozart
I. Allegro molto (G minor)
II. Andante (E-flat major)
III. Menuetto: Allegro (G minor)
Trio (G major)
IV. Finale: Allegro assai (G minor)
Concerto in G minor for violin and orchestra.....Max Bruch
"Waldweben," from "Siegfried," Act. II.,
Scene 2.....Richard Wagner
Jubilee Overture.....Karl Maria von Weber

Concerning the Mozart symphony, Mr. W. F. Apthorp says in his valuable programme notes: "Two autograph scores of this symphony exist. The first, and the second—or 'Nachschrift.' In the first the symphony is scored for one flute, two oboes, two bassoons, two horns and the usual strings. In the 'Nachschrift' two clarinets are added. In other respects the two are exactly alike. The first score has generally been used for performances of the symphony all over the world. The second, or 'Nachschrift,' was for years in the possession of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands." This fuller score has now been published, and is the one used at last night's concert.

One is tempted at times to wonder to what heights and depths Mozart might have reached had he been born a century—or even a half century—later. Beyond all question he was the most versatile genius who has ever wrought in the world of tones. To a fertility of invention and a mastery of polophonic detail equal to that of Bach he added a lightness of touch, a freshness in his themes, and a spontaneity of style not always found in the works of the mighty Leipzig cantor. As a melodist he is the peer of Schubert or Weber, and in the art of producing great effects by simple means he is paralleled only by Handel. His handling of the orchestra is always fluent, and shows in every measure the most absolute mastery of instrumental technic together with intuitive instinct for color and contrast.

What a pity that this marvellous, all-embracing genius could not have been joined with the iron will and contempt for precedent of Richard Wagner, the cynical cosmopolitanism of Franz Liszt and Hector Berlioz, or the heaven-storming recklessness of Richard Strauss. Given this, and the sonorous richness of the modern orchestra to his hand, what wonders he might have wrought.

The limitations of Mozart are to be found in his environment. In his day the art of musical expression was fettered by pedantic formulas from which he lacked the strength to break away. The means of expression—so far, at least, as instrumental works are concerned—were comparatively poor and feeble. And, worst of all, music was a contemptible trade, its artisans all too often ragged beggars living off the crumbs from the tables of the rich and great. Nothing short of genius could produce in such an atmosphere. Mozart composed master works which are still the admiration of the student and the connoisseur. What if he were living today?

The symphony received a spirited and effective performance at the hands of the orchestra, and the beautiful "Siegfried" excerpt and Weber's brilliant overture, both familiar and popular numbers, rounded out a very interesting programme. Mr. Franz Kneisel was billed to play a Brahms concerto for violin, but was unable to be present, and Mr. Otto Roth substituted for him at short notice, playing Bruch's violin concerto in G minor. Mr. Roth played with considerable dash and brilliancy, though not always with the most perfect intonation, and was liberally applauded.

The programme was unusually short, the concert being over by 9:15. The fourth concert by the orchestra will be given on Wednesday evening, Feb. 27, at 7:45 sharp.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIX., NO. 28.

MONDAY, JAN. 28, 1901.

MR. GERICKE'S TRIBUTE.

He Says the World Owes a Debt of Gratitude to Verdi.

Wilhelm G. Gericke, the conducter of the Boston Symphony orchestra, when seen at his home in Brookline yesterday, paid the following tribute to Verdi, the great Italian composer:

"I can add little to the world's testimony of Verdi. He was a man of genius and a writer of beautiful music. As a composer of opera, he was the first in our time. His operas have a dramatic life, combined with grand music, that meets with instant and deserved approval from all lovers of music.

"There is one thing that perhaps is not generally known," added Mr. Gericke, "Verdi was a magnificent conductor, as well as a composer. I was present at Vienna when he brought out his requiem, and his energy and demonstration of musical refinement on that occasion were an inspiration to me. He brought out the beautiful and grand in music, and the world ows him a debt of gratitude."

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BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, JAN. 28, 1901.

The old ballad says:—

"Every white will have its black,
And every sweet its sour."

If this had been true of the Symphony Concert of Saturday the programme would not have seemed so tame; it was sweet without intermission for at least its first hour. It was chiefly a Melba concert, for in this case the vocal numbers were what chiefly interested the "Hi Ply" (as Dooley puts it,—"Which is you Hennessy",) and greatly outweighed such orchestral numbers as were vouchsafed. One swallow may not make a summer, but one song-bird makes a symphony concert.

The evening began with Haydn's "Surprise" symphony, which surprises no longer and does not even interest. Mr. Gericke eliminated the practical joke from the second movement in so far that he did not allow the kettle-drummer to give an overwhelming thump, and evidently wanted the symphony to be judged apart from its little jest of the unexpected drum-stroke. But after one has drank at the spring of modern dissonance the "Eau Sucree" of this school becomes insipid, and even the virile playing of the Boston Symphony Orchestra and the sprightly reading of Mr. Gericke could not take away the sense of puerility.

Perhaps Melba suffered by the lack of contrast which characterized the concert; her first number, Mozart's "Zefiretti Lusinghieri", was like syrup after sugar, and it naturally became a little cloying. The cutting out of the recitative, taking away the declamatory part, robbed it of the only chance of contrast it had. It awakened a fainter degree of interest than a great prima donna is accustomed to command. More attention was given to the bit of crape on the left arm of the singer (for she is a loyal English subject) than to her faint and saccharine phrases.

Dvorak continued the sweetness of the evening by opening his "Slavonic Rhapsody, No. 3" with a tender harp solo (finely played by Mr. Schuecker) and a gentle Bohemian melody on the woodwind. But in this work at least there followed some degree of development and force, as the thematic treatment began, and the scoring was masterly and modern, without, however, sacrificing all tune. It did not seem one of the greatest of compositions "per se", but it certainly was the greatest work of the present concert.

To the sweetness of the voice was now added the sweetness of a flute, and Mr. Maquarre assisted Mme. Melba, "dolcissimo," with a well-executed obligato in "Sweet bird, that shunn'st the Noise of Folly." As noise had been shunned all the evening it was but right that this sweet bird should do likewise. Ever since Rameau, in "La Poule," caused a hen to cluck upon the spinet, the composers have added birds to the musical poultry-yard, and generally these birds trill and give staccato passages in the highest register, and display every kind of coloratura. Thus did the Handelian bird also.

But in these vocal fireworks the singer was not in her usual vein of excellence; the trills were uncertainly intoned and the entire number was given with evident difficulty. It may be unjust even to mention these defects, for Melba is great in just this school of work, and every singer may have an "off-day" when the highest standard of one's own work seems unattainable. But the general public took all the notes at par and recalled the singer again and again, with much enthusiasm, an ovation of which Mr. Maquarre deserved his share also.

And now Mr. Gericke cried Havoc and let loose the trombones and bass drum. Wagner's Marches are not his best compositions, but they are certainly his loudest. Americans will always regret two very bad bargains; the purchase of the Philippines at twenty millions and the buying of Wagner's "Centennial March" at five thousand dollars! This March of Homage ("Huldigungs-Marsch") is much better than the one we call our own. When Wagner paid homage he did not do it in a whisper, but roared it forth in good sturdy fashion. Therefore the enticing zephrys of Mozart were swallowed up in the final whirlwinds of Wagner and the concert which had begun in dulcet strains and purled its tranquil length along, ended with something like majesty and power. Louis C. Elson.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIX., NO. 25.

FRIDAY, JAN. 25, 1901.

Today mellifluous Melba! The Symphony rehearsalites are all agog, and how the gallery crowd anticipates those waiting moments. Let every one petition for fair skies, whatever the condition under foot, for Massachusetts avenue is a daisy place for mud.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIX., NO. 27.

SUNDAY, JAN. 27, 1901.

THE SYMPHONY CONCERT.

Mme. Melba's Singing Won for Her Two Recalls.

Haydn "Surprise" Symphony Interpreted by Mr. Gericke's Players—The Dvorak Rhapsody Is Also Heard—The Audience a Most Enthusiastic One.

The 12th of this season's concerts by the Boston Symphony orchestra, took place in Symphony Hall, last evening, the programme being:

"Surprise" symphony.....Haydn
Aria from "Idomeneo".....Mozart
Slavonic rhapsody, No. 3, Op. 45.....Dvorak
Scena, "Sweet Bird".....Handel
Huldigung's Marsch.....Wagner

The soloist was Mme. Melba.

The programme was not among the most interesting that the season has brought forth. The Haydn symphony cannot be ranked among the master's greatest works in its class, and it must be confessed that it is so thoroughly antiquated that it might be permitted to rest in peace without doing any crying injustice to the work or to Haydn himself.

The slow movement with the bang on the drum that gave the title is of such slight effect nowadays that it would scarcely surprise an up-to-date bluebottle. The Dvorak rhapsody is scored very solidly and brilliantly, and is especially remarkable for the ingenuity and effectiveness with which the composer has varied the treatment of the theme on which the composition is founded.

In its reading and performance Mr. Gericke and his orchestra did the best work of the evening.

The aria from "[illegible]" sung by Mme. Melba was the [illegible] Zeffiretti lusinghieri" [illegible] preceded it was also [illegible] for some reason or other [illegible] The singing of the [illegible] said to have presented a favorable [illegible] of Mme. Melba's skill as [illegible] the first place her voice [illegible] and tired, and now and then [illegible] thin. She sang without warmth of either voice or style and with a feeling inexpressive and colorless generally.

However, the performance, inadequate as it was, won great applause and two recalls for the artist. The applause and recalls that rewarded her singing of "Sweet Bird" were far more temperamental in enthusiasm, and [illegible] obliged to come forward many times to bow her acknowledgments, and for her rendering of this scene was wholly unworthy the reputation she enjoys.

Mme. Melba's repertory must be very limited, or she would not feel willing to go on repeating the air so frequently. Then, too, her trills were without decision, her execution of the bravura passages was bungling and uneven, and the artist seemed, for the time being, at least, to have lost the unimpeachable smoothness, the superlative art in coloratur and the finish of style that have always caused her singing, cold though it was, to be heard with genuine pleasure.

Tame, perfunctory and [illegible] the effort was, the audience [illegible] been already [illegible] found it necessary [illegible] weakly extended [illegible] applause [illegible] several recalls. All which is interestingly, as well as [illegible] a great conductor, like Gericke, [illegible] a multitude of [illegible] even with [illegible] phony audience; that is, with the [illegible] element in such an audience that does not really know whether singing is good or bad, and applauds it on a trust founded on the presumed infallibility of an eminent name.

The programme for the next concert is: Overture, "Macbeth," Ignaz Brull; prelude and fugue, J. S. Bach, arranged by Abert; symphonic prologue to "William Ratcliffe," by Van der Stucken, conducted by the composer; "Eroica" symphony, Beethoven.

For a long, long while Melba has been considered one of the best dressed women in the lyric world. She didn't quite attain the reputation enjoyed by Lilian Nordica, who, it must be remembered, is American, which says all, but she wore gowns that suited her and they bore the Paris hall mark. Fancy, then, my surprise to see her at last Friday's Symphony rehearsal in a dress and hat that were neither chic nor youthful, and far from becoming to her. Of clinging steel and jet pailleted black lace, with a white tulle butterfly bow under the chin, her hair crushed round her face by a white chiffon and rose-trimmed hat, the effect was, as a daring voice behind me declared, that of age! The face was youthfully managed, and Melba's eyes were as darkly blue as ever, but the composition of that afternoon toilette detracted from their color and charm, and left the eyes that looked upon her unsatisfied. It is a peculiarity of the Friday audiences to be exacting in regard to the dress of the soloist, but, as she was recalled ten times, the vintage of her gown was overlooked in the wild hope for an encore. How strange is the taste of this cream of Boston's fashionable musical culture! But, thank goodness, Mr. Gericke can be adamant, and sticks to it that the Symphony concerts shall be encoreless.

There was a crush such as only Mmes. Melba, Sembrich or Nordica could attract for the Symphony rehearsal Friday afternoon and the concert last night.

Melba's reception on Friday afternoon was great, and she was looking better than we have ever seen her before, both in face and figure. Her gown was superb. It was of black, over which was heavy black net encrusted thick with cut steel and jet on bodice and skirt in effect like a shimmering coat of mail. There was a band of crape, Queen's mourning, tied on the [illegible] The white tulle hat was cor-

[illegible] with black velvet [illegible] and white roses. The jewels were diamonds and black pearls. Some of those whom we noted there were Mrs. John C. Phillips and Miss Anna Phillips, Mrs. Henry S. Grew and her daughter, Mrs. S. Van Rensselaer Crosby, Mrs. John Lavalle, Mr. and Mrs. Franz Zerrahn, Miss Lydia Eliot, Mrs. A. L. Nickerson, Mr. E. Royall Tyler, Miss Edith Tyler, Mrs. Robert C. Hooper, Mrs. Philip S. Sears, Mr. William Bassett, Mrs. Joshua Bennett Holden, Jr., Mrs. W. B. Merrill and her daughter, Mrs. W. B. D. Gay, Miss Dorothy Forbes, Mrs. William Whitman and her daughter, Mrs. Franklin Hobbs, Mr. and Mrs. Alfred S. Woodworth, Miss Mildred Stimson, Mrs. Ezra J. Truil, Mrs. J. W. Kenney, Miss Kenney, Mrs. William Hooper, Miss Higginson, Miss Ethel Cochrane, Mrs. F. R. Comee, Miss Lowell, Mr. and Mrs. W. C. Smith, and Mr. Perabo. Last night Mme. Melba's costume was also suggestive of mourning, being a very rich black gown with mauve coloring, with which superb diamonds were worn.

Boston Sunday Globe.

SUNDAY, JAN. 27, 1901.

Mme Melba Sings With the Symphony Orchestra.

Song Recital Tomorrow by Mme Sembrich—Chickering Hall Opening.

Elks' Charity Concert Tonight—Other Happenings of Harmonic Interest.

Mme Melba was the soloist at the 12th concert of the symphony orchestra at Symphony hall last evening. To the large audience, which was by no means content with her two solos, it seemed as if this distinguished soprano appeared to even better advantage on the concert stage than in opera.

Last evening she sang the aria, "Zeffiretti lusinghieri," from Mozart's "Idomeneo," and the scena, "Sweet bird that shun'st the noise of folly" from Handel's "L'Allegro, il Penseroso ed il Moderato." The aria she selected for her first number is the opening song of the third act of the opera, a characteristic Mozart setting. It is a plaintive invocation of a love-lorn maiden to nature to keep her lover faithful, and sweetly, directly, simple, the composer made Ilia sing her prayer to the breezes and the flowers from her prison.

Devoid of florid passages, but sympathetic, the air is one that appeals to the uncultured ear. It needs only the singer; familiarity with the score is unnecessary, and as Mme Melba sang it, its appealing beauty was painted with the most delicate pigments.

Melba has returned with that fine quality, that delicacy of expression and the strong and faithful touch that makes her so delightful in a concert number. Old impressions remain, but new ones, even better than the old, accumulate with her reappearance with the symphony orchestra.

Wearing a band of crape on her left arm, in recognition of the death of Queen Victoria, the singer was received with even more spontaneous and hearty greeting than she has before been welcomed with. Five times was she recalled to the stage after she had retired.

In the second number, the Handel scena, with the flute obligato by Mr Andre Maquarre, Mme Melba was even more appreciated. Especially in the aria, the second part, the soloist demonstrated the full range of her voice, where with the flutist alone to accompany, her admirable technique and positive tones brought out the brilliancy of the old, deftly colored larghetto.

The orchestral numbers were Haydn's "Surprise" symphony, Dvorak's "Slavonic rhapsody No. 3," and Wagner's "March of Homage." This was a program of sufficient contrast to satisfy most anyone. While Haydn's symphony takes its name from the theme of the second movement, the andante, yet in the third movement the menuetto, allegro molto, with the trio, the musicians are most happily provided with material in the development of the form. The fourth movement, with the homely passages of the variety of the festivals on the village green, is a rondo that almost subordinates the theme which gives the symphony its name.

Dvorak's rhapsody gives opportunities for picturesque effects for the woodwind, the harp and the celli, and the fortissimo bursts of the full orchestra claimed the strength of director Gericke's organization.

The regular and well-defined purpose of Wagner's march, written for the coronation of King Ludwig II of Bavaria, with the swelled harmonies and Wagnerian turmoil of brass, and the soft-shaded march proper was a most effective concluding number.

This week's program will comprise the overture to "Macbeth," Ignaz Brull, for the first time; prelude and fugue, J. S. Bach; prologue to Heine's "William Ratcliff," Frank van der Stucken; Beethoven's third symphony. Mr F. van der Stucken will conduct his own composition.

Boston Journal.

SUNDAY, JANUARY 27, 1901.

SYMPHONY NIGHT.

The 12th Concert of the Series—No Novelty on the Program—Melba the Soloist With Her "Sweet Bird" and an Aria From "Idomeneo."

The program of the 12th Symphony concert, last night in Symphony Hall, Mr. Gericke, conductor, was as follows:

Symphony in G major, "Surprise".....Haydn
Aria, "Zeffiretti lusinghieri," from "Idomeneo".....Mozart
Slavonic Rhapsody No. 3, in A flat major.....Dvorák
Scena, "Sweet Bird That Shun'st the Noise of Folly," from "L'Allegro, il Penseroso ed il Moderato".....Handel
(Flute obligato by Mr. André Maquarre.)
March of Homage.....Wagner

And here is another Symphony concert that does not call for extended comment. The course of lectures in Haydn was continued. As Haydn wrote about 125 symphonies, it will take some years before the audience will be graduated with honors. The "surprise" is no longer a surprise, and the old saw that the chief element of wit is surprise does not hold good in this instance. The first movement is simply impossible in the 20th century, and the menuetto with its heavy accentuation reminds one of the entrance of Dutch comedians in a whirligig show. The childlike spirit of the andante is still refreshing—for two or three pages; and the finale is of irritating and meaningless gaiety, like unto the high spirits of a noisy and goggling-eyed boy, who depresses a stray visitor and goes unrebuked by a doting mother.

Nor is the Slavonic Rhapsody of Dvorák one of the most striking of the Bohemian's work, although there are charming bits of color.

* * *

Melba was gorgeously robed, and like a good Australian she wore on her left arm a mourning-band in memory of her late Queen. But seldom has this accomplished singer of the golden voice sung here in such a slip-shod manner. Perhaps the aria she chose from "Idomeneo" is not as beautiful, musically and dramatically, as the second aria sung by Ilia, "Se il padre perdei." The woman who first sang this part was Dorothea Wending, who, according to Heinse, was "the Melpomene of the Golden Age at Mannheim." He praised her for her technic and soul, beauty and comedian's art.

And Wieland eulogized her in burning words and he praised "the speech of soul and heart, for each tone is the living expression of the purest, deepest feeling—her whole song is a continuous line of beauty." Now Melba sung this love-song in a manner that was indifferent if not absolutely heartless; nor was her art so flawless that this coldness could be overlooked. She was still more disappointing in the "Sweet Bird" of Handel. The beauty of her voice was clouded, the brilliance of her ornaments was tarnished. Her trill was formerly marvelous. Last night it was at times coarse and ragged. In the cadenza tone degenerated into a whoop. And nowhere in this scena were the indescribable tonal charm, the dazzling display of brilliance and the calm authority that have characterized her singing on former occasions in this city. She was applauded frenetically by audience and orchestra. Mr. Maquare shared in this applause and he deserved his share.

Philip Hale.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 27, 1901.

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MELBA AT THE SYMPHONY

Mme. Nellie Melba was the especial attraction of last evening's Symphony concert in Symphony Hall. She was heard in two selections, the first being a recitation and aria from Mozart's "Idomeneo," and the second the well-known scene, "Sweet bird that shun'st the noise of folly," from Handel's "Il Penseroso." Mme. Melba was in splendid voice and gave both selections in inimitable manner, especially the Handel selection, which shows the characteristics of her voice and style to the best advantage. She received an immense ovation after the final number, and there were many recalls. Andre Marquarre, flutist of the Symphony Orchestra, played the obligato in an ideal manner, and shared the honors with Mme. Melba on this occasion. The orchestral selections of the evening were Haydn's "Surprise" symphony, a Slavonic rhapsody by Dvorak, and Wagner's "March of Homage," or "Huldigung's March," as it is known in Germany.

Boston Journal.

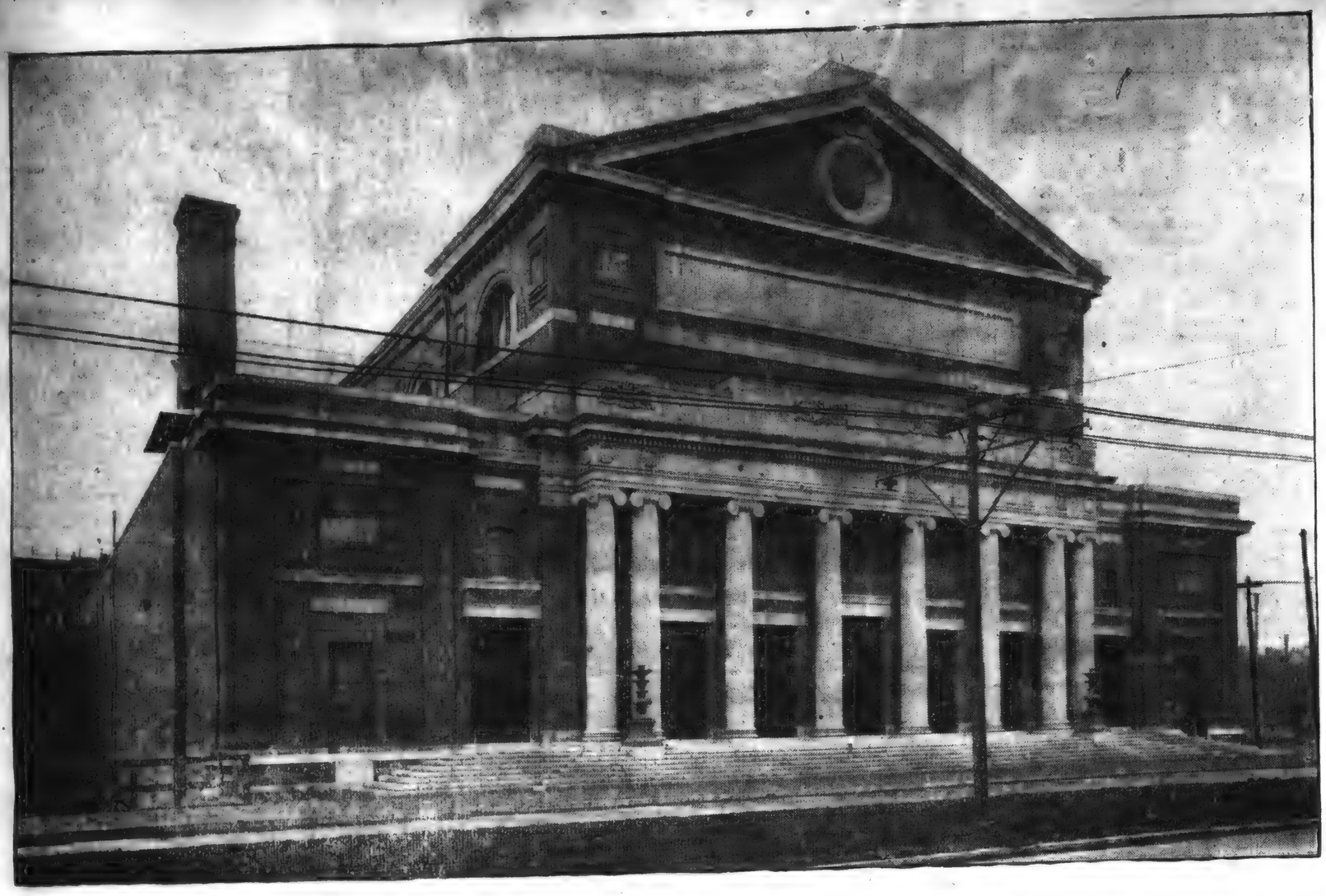
FRIDAY, FEBRUARY 1, 1901.

AT THE SYMPHONY.

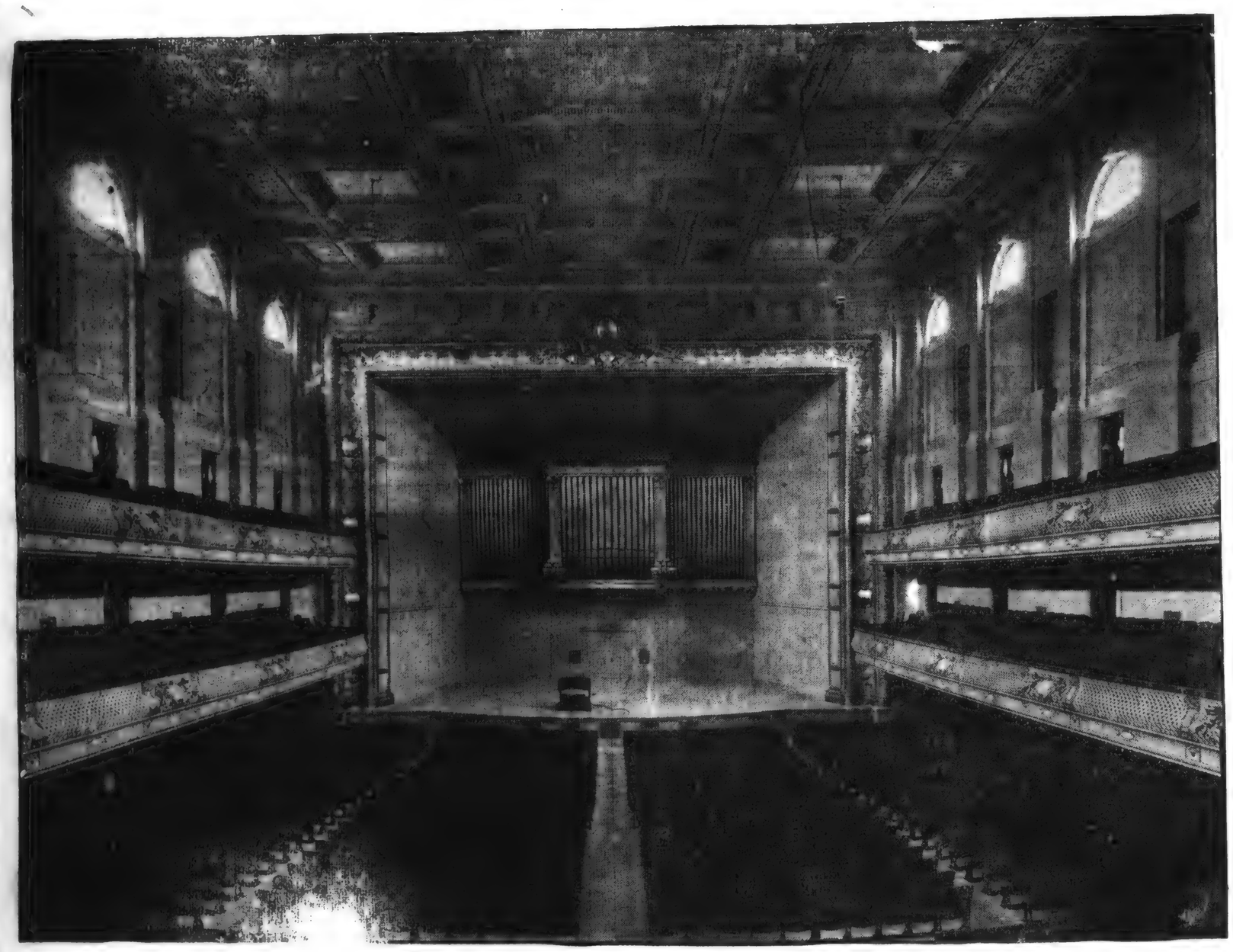
HE WILL CONDUCT TODAY.

Mr. Frank van der Stucken, who will conduct his symphonic prologue, "William Ratcliff," at the Symphony rehearsal today was born in Texas in 1858; but he is of a Belgian family and was educated at Antwerp and Leipsic. He was operatic conductor at Breslau in '81-'82, musical director of the Arion (N. Y.); and since 1895 he has been the director of the Cincinnati College of Music and the conductor of the Cincinnati Symphony orchestra.

[72]



New Symphony Hall, Boston.



Interior of the New Symphony Hall, Boston.

Boston Transcript

MONDAY, JANUARY 28, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the twelfth Symphony concert, given in Symphony Hall on Saturday evening last, was:

Haydn: Symphony in G major, "Surprise."
Mozart: Aria, "Zeffiretti lusinghieri," from "Idomeneo."
Dvorak: Slavonic Rhapsody No. 3, in A-flat major, opus 45.
Handel: Scena, "Sweet bird that shun'st the noise of folly," from "D'Allegro, il Penseroso ed il Moderato."
Wagner: Huldigungs-Marsch.
Singer, Mme. Melba.

Haydn's "Surprise" is certainly one of his most charming symphonies; not one of his deeper ones, but none the less fascinating for that. The surprise part of it is not quite so astonishing now as it used to be; as far back as 1853-54, Julien would reënforce Haydn's "Paukenschlag" with a giant bass-drum that really did make people jump. And similar sudden fortissimo chords in Rossini's operas long since threw Haydn's "surprise" into the shade. But this isolated effect is no very important element in the symphony, after all; just enough of a hook to hang a title on. We can enjoy the work now, even without being made to jump.

Dvorak's third Slavonic Rhapsody sounded better to me last Saturday than when it was first played here, five years ago. It is no tremendous composition, but very pleasant music, agreeably scored. And, by the way, Dvorak's orchestration is beginning to sound deceptively classic; its one-time gorgeousness seems not to have been in particularly fast colors, and a few years' washing has considerably faded it. But the thing still has charm and a certain amount of go.

Wagner's Huldigungs-Marsch is a horse of another color. Here we have gorgeousness that lasts. Mr. Gericke read the march with distinguished sanity; it has too often been played here with an excess of noisiness, with a pushing the coloring to a degree of orgiastic vividness that made it less like the glow of a fine Titian or Rubens than like the wall of a paint-shop. I will not deny that the comparative moderation in coloring it showed under Mr. Gericke's treatment seemed a trifle tame. But this was merely the effect of retrospective comparison; to find the march tame, as Mr. Gericke plays it, is like finding age-mellowed whiskey vapid, simply because it does not "tear the throat out of you." This Huldigungs-Marsch, written for military band in 1864, and scored for orchestra, partly by Wagner himself, partly by Joachim Raff already foreshadows something of Wagner's "Meistersinger" vein, his modernized contrapuntal style. Not particularly distinguished in point of melodic invention, it gains force from the vigor with which it is worked up; even as far back as 1866, Eduard Hanslick, after playing it through with a friend à quatre mains, said that it was at least, "royal Bavarian music"—in spite of its "chromatic whine." And this was a good deal of an admission for Hanslick to make; especially as, on the same occasion, he said, regarding the "Meistersinger" overture, that "in the spectacle of the Nuremberg wolf's glen every thought of music ceases!" Eppur' si muove! Wagner, though buried at Bayreuth, is more alive now than ever; while Hanslick, though still eating his three meals per diem, and (presumably) paying his taxes, is dead to all but a small coterie of sworn admirers.

Mme. Melba was at her best. Her singing of the very beautiful aria from Mozart's "Idomeneo" was about as near perfection as one can hope to hear: at once classic and Mozartian. I make a distinction between the two adjectives, because we, in this Leipsig-bred Boston of ours, have long been in the bad habit of considering "classic" synonymous with "German," and Mozart as an opera composer, was distinctly Italian. So also, by the way, was Handel, whose "Sweet Bird" was her second selection. It betokens no mean degree of artistry, of fineness of musical instinct, on the part of so thoroughly Italian a singer as Mme. Melba—birth goes for nothing, training and association are everything!—to do full justice to the essentially classic spirit of Mozart's and Handel's writing, and at the same time to throw its Italianism into due relief. The Italian things she is most identified with—Bellini, Donizetti, Rossini—are in quite a different vein; saving a moment or two in Rossini's "Barbiere," with nothing of the Handel-Mozart classicism in them. And it would have been so easy for a singer of Mme. Melba's associations to sing "Ziffiretti lushinghieri" and "Sweet Bird" with a would-be-classic "piety" that smacked of Teutonic heaviness. It would, perhaps, have been still easier for her to sing them with Donizettian "lagrime e sospiri," with a dramatic excess of accent that did them grievous wrong. But no, she fell neither into Scylla nor Charybdis, but sang the two airs with thoroughly Italian grace and disinvoltura, yet without a touch of the Bellini-Donizetti sentimentality or mock-heroics. Ah! some people are artists!

Of the perfection of her technique, I need only say that it seems more and more perfect, year by year. Perhaps the purely technical result is no finer than when I first heard her sing "Sweet Bird" at the Paris Conservatoire in 1890-91; the coloratura seemed quite as facile and limpid then as now. But even the greatest singer is no Minerva, springing fully armed from Jove's head; the really great ones cannot but go on improving. And now Mme. Melba's coloratura, notably her trill, have gained a pungent brilliance which they had not ten years ago. Comparing her singing at the two dates, one can see all the world-wide difference between great technical proficiency and masterful virtuosity; ten years ago, she sang perhaps as well as she does now, but now she makes the sparks fly. And what a voice she now has! combining sweet-sixteen freshness with mellowed maturity.

I feel like personally thanking Mme. Melba, as an artist, for singing the Mozart aria, which was caviare to the audience almost as a foregone conclusion. Great artists owe the upper tenth of a symphony audience this sort of sacrifice of personal vanity; yet too few are willing to pay the debt. Mme. Melba is one of the very few now living who can satisfactorily sing such an aria as "Zeffiretti lusinghieri," and, noblisse oblige, it is manifestly right for her to sing it. Then, Handel's "Sweet Bird" is a "sure card" anyway; so the singer could satisfy her artistic conscience and reap applause as well. Mr. Maquarre's playing of the flute obbligato to the latter song was simply perfect—artistic, duly brilliant, admirable at every point.

The next programme is: Ignaz Brüll, overture to "Macbeth;" J. S. Bach, Prelude and Fugue, arranged for orchestra by Abert; Frank van der Stucken, symphonic prologue to Heine's "William Ratcliff;" Beethoven, symphony No. 3, in E-flat major, "Eroica," opus 55. The "Macbeth" overture and the "Ratcliff" prologue will be given for the first time in this city.

W. F. A.

The Boylston Schulverein, half of whose members belong to the Boston Symphony Orchestra, will next Wednesday evening give an entertainment, the members of the Symphony taking an active part in the programme which contains instrumental, solo, quartette and orchestra productions. Several vocal soloists will be heard also. The present officers of the club, which is solely founded for social purposes, are: Messrs. Curt Sahr, president; Carl Biesenbach, vice president; William Krauth, treasurer; F. F. Ernst, secretary. On the eve of Washington's birthday, Feb. 21, the club will have its annual masquerade ball. It is going to be initiated, as usual, by a theatrical performance of an operatic character. For Feb. 16 the society has arranged a ball for children.

"I can add little to the world's testimony of Verdi," said Mr. Gericke yesterday. "He was a man of genius and a writer of beautiful music. As a composer of opera, he was the first in our time. His operas have a dramatic life, combined with grand music, that meets with instant and deserved approval from all lovers of music. There is one thing that perhaps is not generally known—Verdi was a magnificent conductor, as well as a composer. I was present at Vienna when he brought out his requiem, and his energy and demonstration of musical refinement on that occasion were an inspiration to me. He brought out the beautiful and grand in music, and the world owes him a debt of gratitude."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIX., NO. 34.

SUNDAY, FEB. 3, 1901.

THE SYMPHONY CONCERT.

New Work by F. Van der Stucken Heard Here for First Time.

Instrumental Combinations in "Symphonic Prologue" Often Rich and Massive—Composer Shows Skill as a Musician—Fine Performance of the Brull Overture.

Last evening, in Symphony Hall, the Boston Symphony orchestra gave its 13th concert of the season, the programme being:

Overture to "Macbeth".....Ignaz Brull
(First time in Boston.)
Prelude and fugue in G minor.....J. L. Bach
(Arranged for orchestra by Akot.)
Symphonic prologue to Hernes tragedy, "William Ratcliff," op. 6...F. Van der Stucken
(First time in Boston.)
Symphony, "Eroica".....Beethoven

Mr. Van der Stucken conducted his own work, which is programme music of the most pronounced type, in which, according to the synopsis, there are "rhapsodic sounds," "expression of the rhapsodic feeling," then "more rhapsodic sounds," "a love idyl," "destroyed happiness," "catastrophe," "lament," "William's sorrows," "misty figures," then more "catastrophe" and "lament," the whole winding up with a reiteration of the "rhapsodic feeling" and "rhapsodic lament."

It is ingeniously scored for the largest of modern orchestras, including a grand pianoforte, gong, bells, harps and a great variety of drums. The instrumental combinations are often rich and massive, always skilful, and now and then interestingly original. Of the music itself one can hardly say more than that the composer shows in it that he has his Wagner thoroughly by and at heart. It is honeycombed with Wagner, now recalling fragments of "Tristan and Isolde," now "Lohengrin," and so on.

The work is long, but there is discoverable no reason why it should not have been brought to an end sooner, or why it should not have been made twice or three times longer than it is.

The composer shows in his score that he is a well-educated musician, in the technique and routine of his art, but the music on the whole is interesting in parts rather than as an entirety. It is disjointed with a generally patchwork aspect, now clever, now platitudinous, now strong and impressive, now singularly weak and undistinguished; now spirited, now dragging wearyingly. It was conducted by Mr. von der Stucken with immense animation, with authority and decidedly brilliant results. Both work and conductor were greatly applauded, and he was recalled with immense fervor several times.

The Brull overture has the merit of clearness, virility and an interest that is well sustained. It is not to be ranked among the great overtures, and can scarcely be considered either a fitting or a sympathetic prelude to Shakespeare's tragedy; in fact, it is not easy to understand Herr Brull's idea of the spirit of "Macbeth" from his overture. It might be called "Hamlet" or "Julius Caesar" with equal propriety. It was given a splendid performance.

In truth, the orchestra and conductor were in excellent form through the whole concert. The programme for the next concert is: Academic overture, Brahms; concerto for violin, Beethoven; Fantastic Symphony, No. 1, Berlioz. Mr. Fritz Kriesler is to be the soloist.

Boston Journal.

SUNDAY, FEBRUARY 3, 1901.

SYMPHONY NIGHT.

Mr. Frank Van Der Stucken Conducts His Symphonic Prologue to Heine's Tragedy, "William Ratcliff"—An Overture to "Macbeth" by Bruell.

The program of the 13th Symphony concert, Mr. Gericke, conductor, was as follows:

Overture to "Macbeth," Op. 46.....Bruell
(First time in Boston.)
Prelude and fugue in G minor.....Bach
(Arranged for orchestra by Abert.)
Symphonic prologue to Heinrich Heine's tragedy, "William Ratcliff," Op. 6.....Van der Stucken
(Conducted by the composer. First time in Boston.)
Symphony No. 3, "Eroica,".....Beethoven

Ignaz Brüll is the name of a little composer who now lives in Vienna. He owes his popularity in Germany to a light opera, "Das Goldene Kreuz," which has been performed, I believe, in New York. His overture to "Macbeth" was performed in Vienna in 1886 at a Kretschmann concert, and even the patriotically parochial Hanslick could not tolerate it. The music incited him to a merry crack, to the effect that Brüll had in one respect surpassed Shakespeare: In Shakespeare's tragedy the guests at Macbeth's table do not see the apparition of Banquo; in Brüll's overture Macbeth himself is not seen. Brüll and Macbeth! We might as well expect a symphonic poem, "King Lear," from Mr. Ludwig Engländer or Mr. Gustave Kerker. And why should a pointless thing, a thing without beauty of melody, harmonic interest, strength, passion, color, or the faintest suggestion of a mood, be produced at a Symphony concert?

And is it not high time to bury Abert's orchestral disarrangement of two pieces by Bach, the prelude for the piano and the great fugue in G minor for the organ, with the impudent choral that is foisted into the fugue? There are many excellent orchestral pieces that have not yet been played in Boston. Why should one go outside the true orchestral repertory?

The "Eroica" symphony is one of those great works with which an audience should not be too familiar. There was a fine opportunity lost last night by the managers of the Boston Symphony Orchestra. The famous Funeral March might well have been played "In Memory of Giuseppe Verdi."

* * *

Mr. Gericke did a graceful and courteous action by inviting Mr. Frank van der Stucken, Director of the Cincinnati College of Music and conductor of the Cincinnati Symphony Orchestra, to direct his Symphonic Prologue to "William Ratcliff." The piece itself was written about 1879; it was performed in Weimar in 1883; the orchestration was changed in certain respects, and in its new form the Prologue was played in New York at a Philharmonic concert, and, under the direction of the composer, Dec. 10, 1899.

The music is in illustration of Heine's wildly romantic and gruesome tragedy, "William Ratcliff," which he wrote in Berlin in the early twenties. Heine himself says that while he worked on it he heard a bird's wings flapping in his head, and that when he told this fact to the young poets in Berlin they looked solemnly at each other and at last said they never had known any such experience. The tragedy is so horrible and at times so bombastic that it reminds one of Aytoun's "Firmilion," which was written in mockery of Alexander Smith's "Life Drama." Note, for instance, the speech of Ratcliff when he tells how he could not find rest for his soul even by reckless indulgence in London port wine, champagne and girls.

Nevertheless this tragedy has exerted a singular influence over composers of operas. César Cui's opera was produced at St. Petersburg Feb. 26, 1869; Pizzi's at Bologna, Oct. 21, 1889; Mascagni wrote an opera founded on this story while he was still a student and before the appearance of "Cavalleria Rusticana," but his version was not produced until Feb. 16, 1895; Vavrinecz's opera first saw the footlights at Prague, Feb. 28, 1895, and Xavier Leroux's will be produced in Paris within a few months.

Mr. Van der Stucken was one of the first, if not the very first, to use the term "symphonic prologue." Arnold Krug gave the title to his "Othello" and, unless I am mistaken, Mr. Foote thus characterized his "Francesca da Rimini."

In Heine's tragedy the poet begins with the betrothal of Lord Douglas and Maria, and the sad story of Edward Ratcliff, father of William, and Fair Betty, mother of Maria, is told afterward in fragments by MacGregor, the father of Maria, and her crazy nurse. Mr. Van der Stucken begins with a prelude which pictures the Rhapsode's or narrator's feelings. He then tells the love-idyl and the catastrophe, of Edward Ratcliff, who, in love with Fair Betty, is killed by the jealous husband, MacGregor. Then comes the musical expression of William's sorrows, of the misty ghosts of the dead lovers that haunt William, of his killing Maria, MacGregor and himself. And then as a postlude, the Rhapsode recalls the chief incidents and there is a return of the "Rhapsodic Sounds."

Mr. Van der Stucken's work is remarkable in many ways; in happy choice of expressive themes, in the skill with which these are varied to suit different incidents, in the constant establishment and maintenance of various and impressive moods, and in gorgeous and effective orchestral coloring. He adds to the common orchestra of later-classic days a bass clarinet, a double bassoon, two cornets, a bass-tuba, a triangle, a snare-drum, a big drum, cymbals, a gong, bells, a harp and a piano. But he uses all these resources with discretion, and for deliberate and overwhelming effects, and not as one intoxicated with his opportunity. The harmonic thought is more akin to that of the Wagner of "Tristan" than to that of the composer's teacher, Peter Benoit, or that of Berlioz, whom he has studied to advantage; but let no one think from this that there are instances of disturbing reminiscence. The piece is highly original in structure and in expression. The opening of the prelude is of grand simplicity; the chief themes are alternately beautiful or poignant, and the suggestion of the song that the Nurse insists on singing—"I have struck my love dead, my love was so fair, oh!" is of [illegible]—that is, the bloody deeds of William—is of appalling intensity. I can understand how under the leadership of a conductor who was not in full possession of the composer's thoughts and intentions this piece might seem episodic, fragmentary, disjointed; but under the direction of the composer, the music was as the steady unfolding of the grim and ghastly tragedy. It is not a work to be appreciated thoroughly after one hearing; but a study of the score will reveal page after page of imaginative beauty and strength, and marked skill in workmanship. The structure of the work is most admirable.

Mr. Van der Stucken conducted with great authority and at the same time with sentiment and passion. The production of this Prologue is one of the few events of the musical season of 1900—01 in this city.

Philip Hale.

At the last Symphony Concert last Saturday evening, when Mme. Melba was the great drawing card, the hall was filled to its utmost capacity with one of the handsomest houses of the season, when practically all society was very much in evidence. Mme. Melba was most enthusiastically received on her entrance for the Mozart aria and recitative, and her gown was by all means one of the most superb a Boston audience has seen in many months. The underskirt was of the palest shade of pink chiffon, laid in heavy plaits, while over this was worn a princess gown of cloth of silver, which was edged with a deep border of the finest black thread lace, opening at the front of the skirt at the waist, which formed a panel effect. The decollete bodice was of the cloth of silver, with a deep girdle of silver braid, while the elbow sleeves were of cloth of silver, and at the left elbow was tied a small bow of crepe, in honor of the death of the late English Queen. Long white suede gloves were worn with this exquisite creation, and in her hair sparkled a huge amber and diamond comb. Mme. Melba carried a long spray of orchids. In the large audience were Mrs. John L. Gardner, who was in her seat in the right balcony as of yore, with a party of friends, including Mr. George W. Proctor, who sat just in front of Mrs. Gardner in the first row. Mrs. Gardner wore a black crepon gown, with deep ribbon girdle of black satin, while jetted embroidery trimmed her bodice elaborately. Her bonnet was simply a huge Alsatian bow of crepe, worn very far off her face, with black velvet strings some two inches in width, which were tightly tied around the chin, worn with a heavy black face veil. Her wrap was a superb cape of Russian sable. Just at the right sat Mrs. William F. Apthorp, in a black and white gown of cloth, with small bonnet of turquoise blue velvet ribbon. Mrs. Frederick P. Vinton, who was further along in the balcony with her husband, the artist, wore a black grenadine gown, with satin ribbons, while the vest was of white lace and light blue silk. Mrs. Wilhelm Gericke, who had friends with her, was in a pale pink cloth gown, with ecru lace covering the entire bodice in pointed effects. Near her sat Mr. and Mrs. Henry L. Higginson and a party of ladies, Mrs. Higginson wearing a severely plain black silk gown. Miss Hetty Sargent was extremely handsome in a dark blue satin creation, with white lace used effectively on the bodice. Mrs. Edward Robinson wore a pale green silk creation. Miss Katherine Foote, a daughter of Mr. Arthur Foote, the pianist and composer, who was with her grandmother, Mrs. Knowlton, had on a pale pink satin bodice, with point d'esprit over it, and with this wore black skirts. Her hat was very becoming, being a large black one, trimmed with pink roses. Mrs. John H. Paine, who was with her husband, Dr. Paine, wore a black and white striped silk. Miss Olivia Cushing, who was in the audience with her father, Mr. Robert M. Cushing, had on a cafe au lait cloth gown, trimmed with bands of satin of the same shade. Miss Emily Beebe, who was with her brother, Mr. J. Pierson Beebe, wore a black silk gown, with fine plaiting of light blue silk forming the front waist trimming. Mrs. Phoebe Jenks, the artist, who was with the artist, Mr. I. M. Gaugengigl, wore a very handsome Pompeiian red silk gown. Miss Bessie Ely had on a cafe au lait gown. Mrs. Charles was with her daughter, Mrs. Edith M. Binney, the latter looking extremely well in a black chiffon gown, with bands of colored embroidery forming the yoke and upper skirt trimming. Mrs. Marsh wore a black lace creation. Miss Schlesinger of Brookline wore a pale shade of blue silk for a waist, with black skirts. Her sister, Mrs. Arthur Perrin, who was with her, had on a dark brown tailor-made cloth gown, with which she worn sable furs. Others noticed in the hall were Hon. Robert Treat Paine, Mr. J. Wallace Goodrich, Mr. Clayton S. Johns, Dr. Fred L. Jack and his brother, Dr. E. E. Jack, Mr. W. P. Blake, Mr. Edward M. Robinson, Miss M. Underhill, Mr. Mollenhauer, Mr. J. Arthur Beebe, with a party of friends; Mr. William Steinert, Mr. and Mrs. Samuel Clements, Mr. and Mrs. Fred R. Comee, Mr. and Mrs. Harry Young and others.

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MONDAY MORNING, FEB. 4, 1901.

The symphony programme of Saturday began with a mild novelty, Bruell's "Macbeth" overture. One cannot quite apply Shakespear's words to the composition,—

"It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing,"

For there was very little fury in the work, which might have pictured Oom Paul quite as well as Macbeth. How singular it is that the Germans, who have made wonderful translations of the poet, who have written comments that prove them Shakespearians to the finger-tips, should yet have brought forth no really great Shakespearian music. In this field the French, who make the most ridiculous literary versions of Shakespeare, entirely surpass the Teutons.

The present overture introduced us to a very gentlemanly Thane of Cawdor, who rapidly went to the bad and came to a fortissimo end. Volkmann, in his "Richard III." overture at least gave us a vehement monarch, even if he did allow him to die on Bosworth Field to a Scot's tune that was composed a half-century afterwards, but Bruell merely presents one of those enigma pictures which conceal their characters; in this puzzle is —"Find Macbeth, Lady Macbeth, Banquo and Macduff"; up to the hour of going to press we had not found them!

Nor were we greatly pleased with the cabinet-work of Abert upon a Bach fugue. The juggiery here was to inlay Bach with several slices of a Chorale by Abert. This was done skilfully enough, but we agree with the guest at the frontier hotel who ordered the waiter to bring him his butter and his hairs upon two separate plates; we prefer our Bach and our Abert unmingled. Nevertheless the composition was interesting and it was beautifully performed.

The next number was a most ambitious one. Mr. Frank van der Stucken, the conductor of the Cincinnati orchestra and principal of the College of Music of that city, appeared as conductor of his own Symphonic Prologue—"William Ratcliff." Heine's tragedy is lugubrious enough, and spasmodic enough, to call for most vehement treatment.

A few of the events will show the monotonously tragic character of the play; MacGregor kills Edward Ratcliff, Fair Betty dies of grief, and William Ratcliff not only kills two suitors for the hand of Maria, but winds up the proceedings by killing MacGregor, Maria and himself. Add to this a couple of ghosts who appear to add to the cheerfulness, and we have a drama such as Wagner evolved in his boyhood, in which he employed such slaughter that at the end of the first act his characters were all dead, and he was obliged to run the second act with their ghosts!

Every modern composer of the psuedo-Wagner school endeavors to outdo his predecessors in the matter of tonal forces; the latterday musician requires a cohort of trombones, tubas, contra-bassoons, bass-clarinettes and piccolos, even to picture a violet. Therefore it is not surprising to find a tremendous orchestra where the subject more legitimately demands it. But certainly Mr. van der Stucken has gone to the verge of wholesale scoring when he employs even in the bass drum in a trill (as Berlioz and Verdi have done), when he adds a pianoforte, or even two, to his score as an orchestral instrument (Berlioz and Glinka have attempted this) and not only is all the battery well-employed, but the composer adds a bell and a gong besides.

Through the courtesy of Mr. van der Stucken, we have been able to study the enormous score in detail, and it certainly was necessary if the reviewer was to appreciate the tonal labyrinth. The composer is evidently a master of his forces, and manages to attain his heaviest effects ("fff" appears many times, and even "ffff" once), with legitimate and intelligent scoring. There are also many graphic "leit-motiven" in the work, which are worked up with skill if not always with beauty. At least the work showed intensity and fervor, and in so far it was well in advance of the "Macbeth" overture which preceded.

The Germans have always shown a predilection for Scottish subjects, yet they seldom give the Scottish flavor to their Gaelic works; Schumann, Beethoven, Franz, Mendelssohn, Bruch, Gade, and a host of other great composers have sought their musical inspiration in Scotland; but only Mendelssohn has achieved anything that a Scot would claim as of national flavor. Mr. van der Stucken does not attempt "local color," but aims rather to give a dignified threnody, a picture of destiny and its irresistible power. That the work is spasmodic may be attributed in some degree to its subject and to the fact that it attempts too much. Its climaxes are undeniably powerful, and only Tschaikowsky's "1812" overture could give more tumult.

Mr. van der Stucken controlled his orchestra excellently, and was greatly applauded after the completion of his work. It was a graceful act of Mr. Gericke thus to give the leadership to a brother-conductor, and the public interest in "William Ratcliff" and its composer was very evident.

Beethoven's "Heroic Symphony" ended the concert. It was a much smaller score, but it did not seem to shrivel up perceptibly when placed in juxta-position with the fullest modern orchestra. Its first movement was read with far too much conservatism; this was not the hero who bursts into tempestuous passion and rides the storm of battle, in the fiery development, nor the unrestrainable one who bursts in upon the tonic harmony when the violins upon the dominant chord seem to bar an entrance; it was a more polite and genteel interpretation than Beethoven would have cared for.

The funeral march was nobly played, and we ought to thank the oboe especially for its excellent and important work here. The march was eminently fitting to the season, and a large wreath with purple streamers called attention to the loss of the world and the sympathetic bond which unites all the English-speaking races at this time. There might have been another application of the funeral music to that musical hero who rose on stepping-stones of his former selves to higher things than the modern Italian consecutive-fifth-mongers will ever reach. Of the two "Vs", however, probably more auditors thought of Victoria than of Verdi.

To return to our symphony; the horns played their part in the Trio of the Scherzo in excellent style. When one remembers that this theme was written when only natural horns (the Waldhorn) existed, when the absence of keys or ventils restricted the instrument to a broken and imperfect scale, the ingenuity and beauty of the passage becomes still more appreciated. And that chattering Scherzo, picturing the world going on its thoughtless career and forgetting its hero, was excellently read and played.

The finale was the first instance of a good balance of variation-form in a finale against the sonata-allegro in the first movement. But it is scarcely as heroic as the beginning of the work. The symphony still remains a puzzle in some of its parts. But it is great music, and it stands as a rock against the spasms and musical convulsions of later times.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, FEB. 3, 1901.

SYMPHONY CONCERT.

Two novelties were on last week's program at the Symphony concerts; the overture to Macbeth, by Ignaz Brull, and Mr Frank van der Stucken's prologue to Heine's tragedy, "William Ratcliff," th composer directing the latter work Bach's prelude and fugue in G minor, and Beethoven's "Eroica" symphony were the other selections. Mr van der Stucken's style of conducting differs so greatly from that of Mr Gericke that the individuality of the former rather increased interest in the performance of his symphonic prologue. There is nothing of the cool impassiveness of our director shown by Mr van der Stucken; he is filled with zeal, and even an auditor could recognize the significance of his "cues" used in interpreting the composition, for they were given in a manner not to be mistaken.

The tragedy is illustrated by the use of all the instruments of the modern orchestra, and, as the subject suggests, is mainly somber in tone. The synopsis of the work shows four divisions, but the movements are continuous, and the "motif" idea runs through the whole work, the "Love Idyl" being the only one in which the melody is of a delicate nature. The orchestration is very elaborate, the resources of the orchestra are very skilfully utilized, and the work is interesting to those whose musical tastes are for compositions of the higher order. Mr van der Stucken has reveled in big effects, and the fortissimo passages, notably in the "Catastrophe" motif, are fairly deafening in character. The score calls for an unusual number of percussion instruments, also a piano. Mr van der Stucken was most cordially received by the men of the orchestra as well as the audience.

The Brull "Macbeth" overture is a symbolic composition, based upon episodes in the play, largely martial in character and effective as a whole. The orchestra interpreted both works in a satisfactory manner, possibly the overture going a bit the smoother, on account of familiarity with Mr Gericke methods in conducting. The Bach work was given with all due preciseness, and the performance of the grand Beethoven symphony deserves the highest praise, it being the most enjoyable interpretation of the evening.

This week's program will comprise Brahm's "Academic" overture," concerto for violin by Beethoven and the Berlioz "Fantastic" symphony. Mr Fritz Kreisler will be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

THIRTEENTH SYMPHONY CONCERT.

The especial feature of the symphony concert given in Symphony Hall last evening was the first appearance in this city of Frank Van der Stucken, the well-known director of the Cincinnati Symphony Orchestra, who on this occasion conducted his symphonic prologue to Heine's "William Ratcliffe."

The work is of exceeding length and is very heavily scored, with the exceptional use of pianoforte in the orchestra. It seems rather "rhapsodical," judged by a first hearing, and is one of the sort that keeps one guessing most of the time to find the meaning.

The work was superbly played, and Mr. Van der Stucken, both as composer and conductor, was most cordially received.

The other numbers included an overture by Ignaz Brull of Vienna entitled "Macbeth," a novelty and rather uninteresting; a prelude and fugue of Bach, transcribed by Abert, and Beethoven's "Eroica" symphony—all admirably given.

Fritz Kreisler, the violinist, who has made a sensation this season, will be the soloist at the rehearsal and concert this week.

Boston Transcript
SATURDAY, FEBRUARY 2, 1901

"RUSH SEATS" AT SYMPHONY HALL

How the New Arrangement for Selling Them Has Worked

Not long ago the managers of Symphony Hall decided to make a change in the method of selling what in old Music Hall were called "rush seats" for the Friday afternoon rehearsals. They found that by the method used when the hall was first open a great many tickets were getting into the hands of speculators, who were charging a dollar and a half and sometimes two dollars for them. This was when tickets were sold in advance—505 of them (to correspond with the 505 seats in the second balcony) and no more.

They started, accordingly, the system now in operation, which has utterly prevented speculation, and has filled the twenty-five cent seats with those for whose benefit they are meant—students and others who can ill afford to pay more.

They sell no tickets for the second balcony at all. Save in exceptional cases the doors to the Huntington avenue entrance of the hall are opened at 1 o'clock. The people are then formed in four lines at the foot of the four stairways, and at 1.30 are allowed to go up and take their seats. Their money is collected while they stand in line; everyone must present exactly a quarter.

Thus far, the arrangement has worked with great smoothness, and has not caused much disagreeable waiting in line. Except when great soloists are advertised, only those who want special seats come to the hall, or need to come, before 1 o'clock. One seat is practically as good as another in the second balcony, and unless one has individual preferences, there is no need of a moment's wait on the steps outside.

A large proportion, however, do have individual preferences. The first of these yesterday came at ten minutes of eleven in the morning. It was an old woman, almost too feeble to walk. She sat down upon the topmost step near the door. People took places after her very slowly for an hour and a half, until at quarter past twelve there were scarcely half a hundred waiting in line. Fifteen minutes later, however, the number was doubled, and in another fifteen minutes (at quarter of one) there were a hundred and fifty in a line that doubled on itself along the steps. Two or three men stood near to direct the trend of the line, keep it together and see that one step was between each fold of it. In seven minutes more the number had reached two hundred, and at 1 o'clock, when the doors were opened, 270 entered. It will thus be seen that fully half the people came within seven minutes of the opening time.

Within, they went to whichever stairway they pleased, and took their places in line along opposite sides of the long corridors. The first to enter seemed to prefer the stairways that led to the front of the balcony, but by the time the last were in the lines were very evenly matched—by a process of natural selection. It was an easy crowd to handle, for it was a crowd that did as it was bid, but did not have to be bid overmuch. It was a crowd that had been there before and knew the ropes. There were no bars across the stairs, but no one would have thought of going up them until Mr. Comee gave the word.

At half-past one all the quarters had been collected from those in line, and later comers were paying at the doors. It is surprising how universally people have conformed to the regulation in regard to change. Only seven disregarded it on the first day, and since then only two or three each time. At half-past one, when the word was given to go up, three hundred and forty-five had come, and there was room for over a hundred and fifty more. These kept straggling in, almost up to the time of the beginning of the concert. There was a smaller crowd than usual yesterday, of course, because there was no soloist. It was, however, fairly typical of the ordinary Friday afternoon at Symphony Hall.

The word to go up stairs was a signal for the only moment when the proceeding at all resembles a rush. But even then it was a very moderate rush. Little gaitered girls with music rolls under their arms picked up their skirts and pattered breathlessly up the marble stairs, and young men leaped up three at a time. The women made a good deal of chatter and took up a good deal of room, and managed to get up the two flights almost as quickly as the young. In exactly one minute from the time they started they were buzzing over the seats in the second balcony, settling themselves for the afternoon.

Boston Transcript

MONDAY, FEBRUARY 4, 1901

Symphony Hall: Boston Symphony Orchestra

The thirteenth symphony concert, last Saturday evening, brought the following programme:

Ignaz Brüll: Overture to "Macbeth," opus 46.
(First time in Boston.)
J. J. Abert: Prelude and Fugue by J. S. Bach, with Choral.
(Arranged for Orchestra by Abert.)
Frank van der Stucken: Symphonic Prologue to Heine's "William Ratcliff," opus 6.
(First time in Boston.)
(Conducted by the Composer.)
Beethoven: Symphony No. 3, in E-flat major, "Eroica," opus 55.

Brüll's overture is silly; Abert's derangement of the Bach prelude and fugue, with his own choral, worse than that. The stroke of midnight on Dec. 31, 1900, ought to have been the signal for throwing all that sort of thing into the dump.

Mr. van der Stucken's symphonic prologue to Heine's tragedy of "William Ratcliff" is, as the composer says in his preface, too extended a work properly to be called an overture; also, strictly considered, too free in form. This perfect freedom in form might also be taken as not quite consonant with the term "symphonic"; but Mr. van der Stucken evidently uses the term in the sense Liszt did for his "Poèmes Symphoniques"—which he wrongly translated "Symphonische Dichtungen," an error perhaps quite natural for an Hungarian to fall into, who was more at home in French than in German, for only in the French language has the term its intended meaning. A better English translation would have been "orchestral," both in Liszt's case and in Mr. van der Stucken's. But Liszt's use of the term "symphonic" is now so old as to have become a convention, and no one save a hard-and-fast purist need object to it; only it is a pity that it ever became conventional.

This "Ratcliff" prologue claims respect in every way. Although written twenty-two years ago, it is well up to date today, as essentially modern in feeling and style as anything you please by Richard Strauss. It took no little courage and firmness of artistic conviction in a young composer of twenty-one, in the late seventies, so completely to throw academic conviction to the dogs, and take up with ideas which were then by no means generally accepted. More than this, it took no mean degree of personal artistic force to enable such a composer to walk in the new path, with only Liszt for a model, with as firm a step as Mr. Van der Stucken has here. It is only a very exceptional young man of twenty-one who can so naively and securely exemplify Wagner's dictum, that considerations of form, though all important in the critics' eyes, do not trouble the creative artist at all.

Mr. Van der Stucken has not here laboriously drawn up a predetermined plan, or formal scheme, and filled it out afterwards, binding his music down to it, as to a Procrustes bed; he has let his musical ideas seek naturally their own arrangement, let them marshal themselves in order, according to their own weight or buoyancy, and the plastic form of his composition is now recognizable, not as an academic prescription, but as a natural artistic result. Our modern symphony and overture writers follow too zealously the plan of the old school painters, the great classic masters, who first carefully drew their outline and then filled it out with color, producing, as one of our sturdy young moderns remarked the other day, not a painting, but a tinted drawing. Mr. Van der Stucken has produced, not a colored drawing, but a true tone painting. Not that he probably went to work without any preconceived plan at all, but that his plan was essentially a dramatic one, one of the dramatic sequence of events and ideas, not one that had immediately to do with musical plastics.

Of course first impressions are but first impressions, liable to change afterwards. But the first impression I got of this symphonic prologue was one of great warmth and poignancy of feeling, of a correspondingly remarkable power of expression, on the composer's part. Of how deep the feeling goes, of how noble and distinguished the expression is, I am by no means sure yet. Is the whole thing tragedy or melodrama? I do not know. But of this I feel sure, that it is not nothing, that, whether tragedy or melodrama, it is a very real thing of its kind. Especially is it a most gorgeous and beautiful piece of coloring; in his handling of the modern orchestra the composer is plainly a master. Only that pianoforte seemed to me a mistake. When you could not hear it, it did no good; when you could, it stood out as an ugly, uncompromising quality of tone that blended with nothing. But for this one item, the orchestration of the piece is simply superb, rather in the Richard Strauss than the Wagner vein.

The performance was exceedingly fine; Mr. van der Stucken developed signal technique and power as a conductor, and held the composition together firmly, showing it to be a strongly knit and organic whole. He was enthusiastically recalled.

The "Eroica" was grandly, beautifully read and played. Yet, coming as it did, immediately after Mr. van der Stucken's symphonic prologue, it reminded me more forcibly than ever of what is fast becoming a pet hobby of mine, something that I should like to have electrotyped, to tack on at the end of every article I write, as a quasi-Catonic "et delendam esse Carthaginem!" This is that the classic orchestral repertory now belongs in a special class by itself, half-way between modern orchestral music and chamber music, and should be treated accordingly. It loses half its power in Symphony Hall, especially when brought into immediate juxtaposition with music that can develop its full power there. It is no fun at all hearing a mighty composition, which you know to be a thunderbolt, sound like a whisper.

The next programme is: Brahms, Akademische Fest-Ouvertüre, opus 80; Beethoven, concerto for violin, in D major, opus 61; Berlioz, "Fantastic" symphony, No. 1, in C major, opus 14 a. Mr. Fritz Kreisler will be the solo violinist.

W. F. A.

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MONDAY MORNING, FEB. 11, 1901.

Saturday's symphony concert was one of sustained and unusual interest, despite its extreme length. The Academic Overture, in which the learned Brahms adopts a more playful vein than customary, the strong, clear, D-major violin concerto of Beethoven, and the varying moods and passions of the Fantastic Symphony of Berlioz made up a well-balanced programme, full of good contrasts, and the presence of Mr. Kreisler as solo violinist added a note of personal interest to the occasion.

Brahms at play is not an example of frenzied and uncontrollable mirth, but exhibits the more serious and dignified manner in which the Germanic race often indulges in its amusements. The college songs that go to make up the overture are in themselves bright, and are responsible for much of the liveliness in the piece. But there is still manifest in all the work a quiet underlying humor, a disposition to idealize the spirit of joviality that keeps the piece up to a high standard and renders it a worthy tribute to the muse Thalia. The stately effect of Silcher's student hymn, the delicious merriment of "Was Kommt dort von der Hoh'", with its irresistible bassoon coloring, and the climax of "Gaudeamus Igitur", form a most pleasing whole, and may serve to remind the colorists of the modern tone world that the simplicity and directness of Volk-music may still be regarded as a basis for the most ambitious compositions.

After this pleasant introduction came the star of the evening, in the shape of Mr. Fritz Kreisler. His clear, straightforward style of playing was well suited to the direct, rugged sincerity of the Beethoven concerto, which has become such a standard for the comparison of great soloists. The work itself achieved its full measure of success last night, and its manifold beauties were warmly appreciated by the audience, which gave free rein to the expression of its approval of piece and performer.

If there is any fault to be found with the work, it is that the climax comes first instead of at the end, for the opening movement is the strongest of the three. Its four-noted figure (a single note repeated) is full of power and majesty, and is hardly less impressive in its way than the opening four notes of the fifth symphony, so often quoted as depicting the knocking of Fate. Yet here the figure is bright instead of sombre, and one could not help wondering if Schubert, in the exquisite horn-calls of his C-major symphony, had this earlier work of Beethoven's in mind. Yet in spite of the strength of the first movement and the appealing beauty of the second, the concerto was not appreciated much at its first performance.

In the "Allgemeine Musikzeitung" for January, 1807, the Vienna correspondent writes: "Admirers of the Beethoven muse will be interested to know that this composer has written a violin concerto (so far as I know the first) which the favorite violinist, Klement, at a recent benefit, performed with his usual elegance and daintiness." Rather quaint adjectives for a work of the scope of this one.

Of Mr. Kreisler's playing, there is but one verdict. Critic and public may unite (and did unite) in sincere and enthusiastic applause. His clearness and surety of tone were evident throughout, and with this ease of technique he united a beauty of expression and all the musicianly understanding that the most eager auditor could desire.

Of especial note were his ease in attacking the octave grace-notes of the first movement, his clearness in harmonics, and the excellence of his E-string work at all times. His cadenzas showed a thorough mastery of the difficulties of double-stopping and other technical bits of display, and beyond all the virtuosity there was a fine sense of musical fitness in the development of his thematic material. If any criticism is to be made of his playing as a whole, it must be admitted that he excelled rather in clearness and purity of tone than in breadth of style. But this is a point that is noticeable only when his work is compared with that of Ysaye, who is doubtless the greatest living violinist. Mr. Kreisler's habit of taking short bow-strokes is no doubt responsible for the trouble, and as this tendency is one that will probably disappear in the course of time, we may expect Mr. Kreisler to dispute the great Belgian's claim to first honors.

After the interregnum that followed the ovation to the soloist (a new kind of Kreisleriana) came a stirring performance of that set of fanciful tone pictures that make up the Symphonie Fantastique of the great musical experimenter, Berlioz. If the work is to be regarded as a love-letter on the part of its composer, truly it is one of the strangest and most effective in the annals of passion. Its first movement, as in the case of Beethoven's Pastoral Symphony, does not at once enter the realm of programme music, but remains for a time in the purer atmosphere of subjective art. It also serves to allow the auditor a chance to grasp clearly the love-theme that is to be such an important part of the whole work.

The introduction of a waltz for the second movement instead of the more stately minuet (the latter being in true ¾ time, while the former is almost always in 6-4 rhythm, although written ¾) is a step that has been taken by Berlioz and Tschaikowsky, alone, and one that in this case would lessen the dignity of the work, were it not for the originality and thorough earnestness of the composer. For in spite of the light and dainty character of the waltz theme, there is a strength in the working out that redeems it from triviality, and the appearance of the love-theme makes the movement take its place as part of a complete whole, and gives it due significance.

allude slightingly to the love-theme, or the simplicity of the pastoral dialogue between oboe and English horn in the third movement, which was excellently played, by the way. But in spite of the sarcastic statement that Berlioz was best in his pauses, there is in this dialogue enough to charm the auditor, and the dread thunderings of the kettledrum in response to the lonely shepherds' call at the close are certainly striking, if simple.

The fourth movement, with its gruesome march to execution, in which a crowd of bassoons, muted horns, and contrabasses witness the beheading of an innocent clarinet by the entire orchestra, is full of wild power and tumult. Through it all the constant muttering of the bassoons gives a wonderful picture of the surging footsteps of the crowd, and the soft strokes of the cymbals and bass drum emphasize the mystery and dread of the occasion.

In the last movement, all the frenzy of the supernatural world, of which Berlioz seems so fond, is let loose in the orchestra. Muted horns tell their story of evil, the imps shriek on the E-flat clarinet and piccolo, bass drums and cymbals add their baleful effect to the Saturnalian revel, the tender love-theme is changed to a cheap jig-tune, and even the Dies Irae is burlesqued without mercy.

Whether this work is a proper use of the musical gifts of the composer is an open question. Yet no one can deny the fierce power of the piece as a whole, and in spite of its sensationalism it has many touches of great musical beauty, and much of real poetic spirit. The orchestra rose to the occasion, and gave the work with all necessary dash and vigor; and through it all Mr. Gericke rode in the whirlwind and directed the storm with a strength and surety that won well-deserved plaudits.

Boston Journal.

SUNDAY, FEBRUARY 10, 1901.

Mr. Fritz Kreisler Plays the Violin Concerto of Beethoven at the 14th Symphony Concert — Mrs.

The program of the 14th Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Academic Festival Overture.....Brahms
Concerto for violin.....Beethoven
Fantastic Symphony.....Berlioz

This concert would have given great pleasure had it not been for the length of the program. Some violinists play only the first movement of Beethoven's concerto, and this movement is indisputably the finest; yet it seems ungracious to insinuate that the work should be thus shortened when the violinist is a man like Mr. Kreisler. It was unfortunate that a composition as long as the great symphony of Berlioz should have followed the concerto. On the other hand, it is not usual or wise to begin a concert with a concerto.

The Academic overture of Brahms, which is not painfully academic, was played with spirit, and then Mr. Kreisler appeared for the first time at a Symphony concert. He had already played here with orchestra as a young lad in a concert with Rosenthal, and earlier this season he gave a recital in Steinert Hall, when he excited the admiration of those who were fortunate enough to hear him.

He is a masterful man in appearance; nervous yet with the repose that comes from conscious authority; muscular, yet graceful; aware of his skill, yet without any affectation or deliberate attempt to make an impression by pose or gesture. Truly an uncommon apparition! One that excites at once both curiosity and confidence.

His performance of the concerto was one of extraordinary strength and beauty. It was pure, serene, noble in conception. It was virile and tender; it was most Beethovenish in these two qualities that belong peculiarly to this great composer. There were moments when the violinist rose with Beethoven to supreme heights; when they were alone in a purer air than that breathed by mere mortals—alone, and the earth was far below them. And there was warmth of tone, there was breadth of human expression, there was the most exquisite delicacy in detail and ornamentation. The audience was, for once, not made up of miscellaneous and incongruous persons, some listening in distracted fashion to the music, some brooding over petty troubles, some consulting watches, some unwilling to let slip from their faces the assumed look of intense enjoyment. The audience when Mr. Kreisler played was as one hearer in close and reverential communion with a master spirit. No wonder that after the spell was broken, the emotions found vent in long continued and enthusiastic applause, for the performance was one that must be characterized as truly great.

The performance of the Symphony was not flawless. Here and there were slips, false entrances, omissions, but such is the intensity and immensity of the work that such flaws were easily overlooked. Nor would it be fair to dwell upon them, for the performance of the first four movements was on the whole an inspiring one, and there were pages that were read and played with overpowering effect. (I mention the first four movements, because on account of the lateness of the hour I was unable to hear the finale, the Walpurgisnight's Dream). Ah, what a strange and wondrous work is this Symphony of Berlioz! An incredible work when you consider the year in which it was written. If it were produced as a new composition by a modern composer it would still be regarded as ultra-modern music. And yet this Symphony was written before Wagner's "Rienzi," the child of ill-assorted French and Italian parents. In a material age, it is a good thing to hear such romantic works, although the program now seems impossible to the too fastidious. And yet what is it in absurdity to the attempt of Richard Strauss to put the philosophy of Nietsche into a symphonic poem?

There is a slight change in the program announced for next Saturday's concert. Beethoven's overture to "Fidelio" will be substituted for Goldmark's overture, "Penthesilea," that the program may not be too long.

Philip Hale.

SUNDAY HERALD.

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SUNDAY, FEB. 10, 1901.

THE SYMPHONY CONCERT.

Mr. Fritz Kreisler Captures the Honors of the Evening.

Beethoven's D Major Concerto Interpreted by a Great Violinist—Programme of Varying Interest—Remarkable Performance of Berlioz's Weird Symphony.

Academic overture.....Brahms
Violin concerto.....Beethoven
Fantastic symphony.....Berlioz

This is the simple programme of an occasion when the honors rested easily with the young and modest Viennese violinist, Mr. Fritz Kreisler, who won all hearts by the grace of his manner and by the remarkable qualities of his playing. Youthful studies in Vienna, supplemented by 10 years' training in the Belgian school of violin playing, are the foundation on which rest a marvellously brilliant and finished technique, great accuracy of intonation, a warm and sensuous tone, a broad and musicianly conception of his work. We must go back to Sarasate and Ysaye to find in this country so great a display of most of these qualities; and when breadth and intensity of interpretation increase with age, who shall say where Kreisler shall stop?

Beethoven's concerto is, after all, the touchstone of the true violinist; it distinguishes unmistakably the pure gold from the dross. Long, conscientious and accurate in the working out, it gives comparatively little scope to the emotional nature of the player. It is in broad, intellectual conception, in accuracy of intonation, in musicianly phrasing, in sustained interest that the player must excel. The difficulty is to meet these demands. This Kreisler did; not grudgingly, but with ease and freedom, almost toying with difficulties and overcoming obstacles with the gay exuberance of youth. When he had a chance, as in the more tender portions of the larghetto, his emotional nature found vent in the warmest tone, and in a delicate and refined poetry that bespoke the true artist, more even than his easy mastery of the colossal difficulties.

The two cadenzas were of Mr. Kreisler's own composition, and in these he condensed and focussed every stumbling block of the work, adding various pitfalls of his own to show us how easily he leaped where others crawled. We owe you abounding thanks, Mr. Kreisler, for your noble delineation of this classical musical monument. Our thanks will deepen to loving gratitude if you will let us hear the sway of passionate emotion in some work like the Bruch concerto.

Not to be forgotten is the sympathetic bond between soloist and orchestra, whose accompaniment was a poem worthy of the solo. For instance, the delicate entrance at the end of the first cadenza; Mr. Kreisler, in his bond of union with the other players, put into music his personal belief that the Boston Symphony orchestra stands on an even footing with the greatest European orchestras.

In his "Academic Overture," Brahms has given us a work which, for once, is not entirely a misnomer, for it is certainly academic in form and treatment, and it made a peg to hang his doctor's degree on. But with what materials did he work? Not academic surely. He has tried to build a cathedral out of lath and shingles, and behold his handicraft! German student songs are the born companions of beer and skittles, and may develop by artificial stimulus, initiation and reiteration into the wildest midnight revelry; but can they make an overture?

Possibly; but then, what dignified revelry it is! Polite dissipation, a cold, stately and majestic orgy; just the kind of rollicking time, probably, that Brahms had most of his life. And so the orchestra rollicked decorously, and was silent.

Who shall attempt to describe with mere words the wondrous effects of Berlioz's weird, fantastic symphony? He must indeed be bold, though master of many vocabularies, who would thus attempt the unattainable. Dante's "Inferno," Milton's "Paradise Lost," the apocalyptic vision, are not more surely realms of pure imagination than those places into which the genius of Berlioz, evoked by Mr. Gericke's masterly direction of the orchestra, led us with a sure hand. We dream again the narcotic dreams of the frenzied lover; the creatures of his disordered imagination take shape and appear before us; we follow him to the ball, walk with him through the fields, see him marching to his own death on the scaffold, and, shuddering, peep at the hideous and ghastly orgies of the Witches' Sabbath. And all this in mere tones; it would be inconceivable, were it not true.

With a master hand, the conductor paints with orchestral tones on his gigantic canvas the unearthly scenes of a fantastic landscape. The "Walpurgisnight's Dream" represents, perhaps, the highest point yet reached in purely descriptive music of an imaginative type; there is as yet certainly nothing beyond it. Berlioz, indeed, poses at times—what Frenchman does not? This ball and scene in the fields smack somewhat of conventionality. Fortunately, his imagination soon gets the better of routine, and he launches his musical bark into the unknown seas of fantasy with the faith and boldness of the born discoverer.

Truly, the orchestral achievements in this piece were remarkable, and will add to the complacency with which we greet such efforts of an admirable organization. Next week we shall listen to Goldmark's overture, "Penthesilea," Schumann's concerto for piano, played by Miss Aus der Ohe; Loeffler's symphonic poem, "The Death of Tintagiles," and symphony No. 3, by Saint-Saens.

Boston Sunday Globe.
SUNDAY, FEB. 10, 1901.

Violinist Fritz Kreisler Plays With the Symyhony Orchestra.

The program of the 14th of this season's series of concerts by the Boston Symphony orchestra was interesting but excessively long. The duration of the concert, nearly 2½ hours, proved particularly trying to the Friday afternoon rehearsal audience, and there were many rows of vacated seats before the last movement of the symphony was played. Director Gericke has frequently shown his fondness for lengthy programs this season.

There were only three numbers on the program, but two of these, Beethoven's concerto for violin in D major and Berlioz' "Fantastic Symphony" are among the longest orchestral compositions ever written. The other number was Johannes Brahms' "Academic Festival Overture."

The soloist was Mr Fritz Kreisler, and very cordial was the greeting given this admirably equipped artist. His playing was rewarded with demonstrative applause, indeed, there has rarely been won at these concerts more enthusiastic expressions of approval. All the applause was merited, for the soloist gave a splendid performance of Beethoven's superbly difficult and grandly impressive concerto. He met every demand in matters of technique, and there was brilliancy of finish and exactness of intonation throughout his interpretation that was most gratifying. The quality of his tone production is really exquisite and he plays with absolute surety and captivating grace, with never a suggestion of affectation or of the vain posing so common among violin virtuosos. He is a thorough artist, well grounded, sincere and intelligent. The cadenzas of his own composition were excellent examples of that class of work, and, sufficiently difficult to test to the fullest degree the art of the performer.

Berlioz' extraordinary symphony, almost unequaled in reckless disregard of conventionality and amazing in variety of bizarre effects, is not played very often, but its occasional production is very welcome. The orchestra under Mr Gericke's direction gave an impressive performance of the quieter passages and never were the tumultuous portions of the weird composition played with greater spirit and abandon or with better artistic effect. The Brahms overture received worthy interpretation.

The program for the next Symphony concert will be as follows: Overture, "Penthesilea," Goldmark; concerto for pianoforte in A minor, Schumann; symphonic poem, "The Death of Tintagiles," C. M. Loeffler; symphony No. 3, in C minor, with organ, Saint Saens. The soloist will be Miss Adele Aus Der Ohe.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 10, 1901.
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FOURTEENTH SYMPHONY CONCERT

The Boston Symphony Orchestra gave the fourteenth concert of the season last evening in Symphony Hall. The first number was Brahms's Academic overture Op. 80, a work that wears well and, while perhaps the greatest of its kind, is nevertheless one that will be a favorite for many seasons yet to come with the patrons of these concerts. The special feature of the concert was the appearance of Fritz Kreisler, the violinist, who made a great impression at his recent recital in Steinert Hall.

Boston Journal.
SATURDAY, FEBRUARY 9, 1901.

The late Benjamin Edward Woolf was a man of versatile and singular ability. His mind was naturally nimble and acute; he had studied faithfully and intelligently various branches of art; a retentive memory made his wide reading of instant and practical worth; he had seen many men and many cities, and he had observed them closely.

Others have spoken with full appreciation of his brilliance in dramatic criticism; of his plays, one of which, "The Mighty Dollar," was a genuine contribution to the American stage, one in which types were clearly and sharply characterized; of his librettos, verse, magazine articles; of his discriminative reviews of books and pictures; of his witty paragraphs on social shams and follies, short, crisp essays and biting satires that made the Saturday Evening Gazette known throughout the land.

But our friend and colleague was known to us in his profession chiefly as a music critic. Music was to him an inheritance and a birthright. He was for many years a professional musician; he knew the orchestra, the use of instruments, the art of the conductor, the violinist, the singer, the pianist, nor merely from treatises and lectures, but from personal and long continued exercise and experience. He had composed songs, some of which are of pure, flowing, appropriate, distinguished melody; string-quartets, symphonies, incidental music to plays; operettas and musical farces. And therefore when he wrote about music and musicians he wrote with authority concerning technical matters and manners of expression.

His style as a reviewer was clear and luminous. He did not parade his learning; he did not prefer a foreign word to an English one when the latter would serve his purpose; he indulged himself seldom, if ever, in purple phrases, for he held "fine-writing" in abhorrence; but when he was at his best—and this was for many years—he was the master of pure and vigorous English, the English of Defoe, Hobbes, Swift, Cobbett. He was not given to digression; his sentences were cumulative and led continously to the awaited opinion; his meaning was unmistakable. Was he severe in blame? He was also most generous in praise.

He was at times accused of undue severity.

He was severe at times—severe against incompetence, shams, pretensions, humbugs, frauds, snobbery in art. He was then as righteously indignant and severe as any prophet of the Old Testament. When he first came to Boston music criticism was largely the honey-daubing of local favorites and the condemnation of all that could see beauty or strength in works written since the death of Mendelssohn. Incompetent pianists and singers were applauded in high places because they had crooked pregnant hinges of the knee. Composers of little worth found easily a public. The social position of a musician had much to do with his precise standing. Against hypocrisy and snobbery in art Mr. Woolf waged a relentless war. He fought, as such wars should be fought, with the weapons of wit, satire, sarcasm, for genteel and rose-water arguments in such contests are of no avail. He had the advantage; truth, knowledge and common sense were almost always on his side. Certain abuses were corrected. Idols that had long been venerated were found to be simply idols incapable of good or harm and ugly to look upon when the scales fell from the eyes of the worshipers.

Yes, he was severe—but not against the beginners, the poor, the humble among musicians. To all such he was for years a wise counselor, a generous friend. He would take infinite pains in hearing and advising a young singer or pianist, in examining the work of a young composer. He would patiently explain the reason for his unfavorable criticism, and then he would suggest improvement; for his criticism was by no means purely destructive. He would spend hours in such assistance, and, as a rule, without hope or expectation of reward. He was always ready and willing to share with others the rich fruits of his experience.

And there are many today who mourn sincerely a devoted friend. Some of those he helped won high renown, and recognize gratefully his help; some still thank him for sound advice that deterred them from continuing in a career to which they were not called. Nor was his generosity confined to poor and unfortunate musicians. Was he ready with advice? He was equally ready with his purse. He did not know what it was to be selfish, mean, niggardly. He was a man accustomed to self-sacrifice. And yet he did not escape the charge of cynicism.

For there are some who have no sense of humor, to whom two and two always make four, to whom a paradox is a crime and an epigram a sin. They prefer the smooth flatterer to the man that is indignant when confronted with that which is false or snobbish in art and life.

There are some who knew him intimately, who were closely associated with him. They delighted in his company, and profited by it. They were saddened by the thought of his days of disease, which he bore bravely and with characteristic humor. He will live long in their memory; nor will the work that he accomplished perish with him; for his name is associated inseparably with that which has made for musical righteousness in this city.

O strong soul, by what shore
Tarriest thou now? For that force,
Surely, has not been left vain!
Somewhere, surely, afar,
In the sounding labor-house vast
Of being, is practised that strength,
Zealous, beneficent, firm!

Boston Sunday Globe.
SUNDAY, FEB. 10, 1901.

SINCERE FRIENDS THERE.

Funeral Services Over Body of Benjamin E. Woolf.

Rabbi Hirshberg Speaks of His Integrity and Generous Impulses.

Remains Sent to New York for Interment in Cypress Hills Cemetery.

All that is mortal of the late Benjamin Edward Woolf, the eminent musical critic and litterateur, was conveyed to New York city on the midnight train last night and will be consigned to the earth in Cypress Hills cemetery today.

The remains were in the custody of three of Mr Woolf's brothers, Prof Solomon Wooif of Columbia university, Albert, who is a scientific electrician in New York, and Dr Philip Woolf of this city.

They were accompanied by the widow, who will remain in New York with her husband's relatives for a while.

The funeral service took place at the Woolf residence, 169 West Brookline st, at 8 last evening, owing to a rule of the Jewish church, to which Mr Woolf belonged, which does not permit of funerals on the Sabbath, the Jewish Sabbath terminating at sundown Saturday.

The attendance at the service, while not large, was made up of sincere friends and mourners, and the floral memorials were very handsome and displayed notable good taste.

Rabbi Solomon Hirshberg of the temple Ohabei Sholom, on Union pk st, officiated, conducting the usual orthodox Jewish funeral rites, partly in the Hebrew tongue, but mainly in English.

He opened with Scripture reading and closed with the kaddish prayer for mourners.

In the course of his personal utterances with reference to the deceased the rabbi said that although Mr Woolf had not kept up an intimate connection with the church, he had, nevertheless, served his God by serving his fellow-man

He said Mr Woolf was a man of naturally generous impulses, notwithstanding his lack of effusive geniality, and that many today speak with kindness and gratitude of his help to young friends struggling for success in the musical profession.

"He had a brilliant and versatile mind, was a litterateur, painter, playwright, and scientific musician. He hated cant and pretence, and could never tolerate any one pretending to be what he was not. It was this strong feeling that gave him an outward appearance of coldness and lack of sympathy to some persons; yet he really had a warm and generous heart beneath his cold exterior.

"We say he is dead, but this is not death; it is simply a transition to a better world than this, where there will be a reunion with all that have gone before."

The rabbi closed by reciting "Over the Bar," beginning:

Sunset and evening star
And one clear call for me,
And may there be no moaning of the bar,
When I put out to sea.

Among the floral testimonials were two particularly elaborate pieces, one a wreath of white roses and calla lilies and palms, about four feet in diameter, from the Boston Herald, the other a compass and square design in various colored flowers from Zetland lodge of Freemasons.

Here are the names of some of those present: Mr and Mrs Carl Baerman, Mr Wilhelm Gericke, Mr John H. Holmes, Mr Walter Adams, Mr John Ryan, Mr and Mrs Isaac Weil, Mr and Mrs H. Crine, Mr George H. Munroe, Mr and Mrs Augusto Rotoli, Mr Alexander Steinert, Mr W. C. Grout, Mr Louis C. Elson, Prof J. K. Paine, Mr Charles W. Farmer, Mr and Mrs Jacob Morse, Mr T. W. Smith, Mr Herman Nickerson.

MR WOOLF'S ASSOCIATES.

Meeting of Herald Men to Express Sorrow over the Loss of Their Friend.

A meeting of the associates of the late Benjamin E. Woolf, for several years the musical critic of the Boston Herald, was held yesterday at the office of that newspaper. Remarks fitting to the occasion and reviewing the career of Mr Woolf were made by Mr John H. Holmes, editor-in-chief; Mr George H. Monroe, for many years an intimate friend of Mr Woolf, and Mr J. C. Morse, one of his closest personal friends on the Herald's staff.

A committee was appointed to prepare in formal manner an expression of the sorrow felt over the death of Mr Woolf, which committee consists of Mr George H. Monroe, Mr John J. McNally, Mr Walter E. Adams and Mr Jacob C. Morse.

Boston Journal.
SUNDAY, FEBRUARY 17, 1901.

SYMPHONY NIGHT.

Mr. Loeffler's Revised Symphonic Poem, "The Death of Tintagiles," and Saint-Saens's "Organ Symphony" — Mr. Hugo Becker's 'Cello Recital.

The program of the 15th Symphony concert, Mr. Gericke conductor, at Symphony Hall last night, was as follows:

Overture to "Fidelio".....Beethoven
Concerto for piano in A minor.....Schumann
"The Death of Tintagiles," Symphonic poem, after the drama of Maurice Maeterlinck..... Loeffler
Symphony No. 3, in C minor, op. 78..... Saint-Saëns
(First time in Boston.)

Saint-Saëns wrote his third symphony for the London Philharmonic Society, and he conducted it at a concert of that organization in London, May 19, 1886. It was played at a Paris Conservatory concert on Jan. 9, 1887, and Theodore Thomas produced it in New York on Feb. 18 of that year. A performance at the old Music Hall was impossible on account of the wretched organ.

Saint-Saëns once said that in this symphony he sought to avoid "the endless resumption and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture," and that "symphonic works should now be allowed to benefit by the progress of modern instrumentation." We therefore find in this work an English horn, a bass clarinet, a double-bassoon, a third trumpet, as well as triangle, cymbals, bass-drum, piano and organ. The piano and organ are used as orchestral instruments.

There is a beautiful story to the effect that Saint-Saëns was so affected by the death of Liszt that he girded up his loins to write this symphony; but as Liszt died two months after the symphony was performed the story may well be doubted, although the dedication in the published score reads "To the memory of Liszt."

French admirers of Saint-Saëns say that this Symphony is his greatest works. I cannot understand this claim. Not that I am distressed by the alleged theft at the beginning from the opening of Schubert's Unfinished Symphony, for the resemblance is merely a passing hint. Not that I am shocked by the cantabile of the strings against the organ in the third section, for to me this is one of the most effective features of the work. But the symphony as a whole is merely an exhibition of extreme cleverness, and music must be something more than clever. Saint-Saëns is an expert juggler with barren themes. He knows how to score a commonplace so that it arrests the attention. There is an exquisite finish to everything he does. There are extraordinary effects in this symphony—thus his use of the piano with the organ is masterly; but his effects in this instance do not affect the hearer. For there is no true emotion, there is no passion, there is no blood, there is hardly any sustained mood in this symphony. When you say the workmanship is excellent and the workman is amazingly clever, you have said all.

* * *

Mr. Loeffler has revised his symphonic poem and the music has gained thereby. This "litle drama for marionettes" as Maeterlinck calls his "Death of Tintagiles" is a heartrending tragedy of Greek intensity; and whether you grasp the symbolic meaning or regard it simply as a drama of flesh and blood, you must recognize its power, and you do not wonder that it incited a man of Mr. Loeffler's peculiar genius to composition. When the symphonic poem was first played here, there were two important parts for viole d'amour, and these instruments, which soon attack the nerves of a hearer, were garulous. The second viole d'amour has been dropped to the advantage of the piece. The revision has made the work more compact, although the finale is still too long drawn out. The poem is full of superb pages, and they that know the drama are constantly reminded of scenes in the story of agony and despair. Ygraine, Aglovale, Tintagiles, the Queen and her handmaids are visible as on the stage. The opening is a truly wonderful passage of descriptive writing. The themes are poignant or beautiful; the harmonic progressions are bold, audacious, but to the point; the orchestration is strikingly original and impressionistic. There are passages that are apparently vague and rambling, and as I have said the finale is so long drawn out that it drags. But as a whole the symphonic poem is of wild imagination, strange and irregular beauty, peculiarly original structure and workmanship.

* * *

Mis aus der Ohe played the concerto by Schumann with accuracy, ease, and skill. Yet the romantic spirit of the work at times eluded her, and she was then admirably matter-of-fact.

Philip Hale.

It costs $700 to rent Symphony Hall for an all-night dancing party, but considering the labor of preparing the hall and restoring it to its usual condition, and considering the beauty and the conveniences of the place, the price is fair for those who can afford it.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State

The Official Paper of the City.

MONDAY MORNING, FEB. 18, 1901.

The Symphony concert of Saturday was abnormal in the number of its soloists. There was the Schumann concerto with Adele Aus der Ohe at the piano, "The Death of Tintagiles" with Mr. Loeffler in the Viol 'Amour part, and St. Saens's third symphony with Wallace Goodrich at the organ. The programme was also more abundant in novelties than usual, for, if Beethoven's "Fidelio" overture and Schumann's piano concerto have been heard here before, St. Saens's symphony was entirely new to Bostonians, and Loeffler's "Death of Tintagiles" had been totally rewritten so that it became an interesting novelty as well. The concert was also remarkable for the tremendous tonal forces introduced in its two last numbers.

The overture to "Fidelio" is the last and brightest of the four overtures which Beethoven wrote to his single opera. It was played with abundant spirit and formed an excellent foil to the serious and melancholy music that was to follow.

Schumann's piano concerto is one of the most majestic works in this form after Brahms and Beethoven. Generally Schumann has been accused (not without reason) of writing thoughts even in his orchestral works. Now, as a concerto ought to be a symphony with a thread of "obbligato running through it, one might expect his piano concerto to be especially filled with piano coloring; the reverse is true, for the piano is kept in modest reserve and in middle register through all the work. One may grant that Schumann is not very great in orchestration, without going to the lengths that Von Bulow did. This harsh critic has stated that

"After Beethoven, and before Brahms, Mendelssohn's symphonies are the finest; as regards form even better than Schubert's and decidedly better than Schumann's . . . His symphonies will be played when Schumann's shall have been forgotten . . . Schumann's orchestral works do not sound well. They are piano pieces poorly arranged for the orchestra."

All of which would tend to show that the English revision of the old hymn,—

"Man wants but little Herr Bulow,
Nor wants that little long"

is justifiable, for the musician who would dwell only upon the orchestral faults of such works as Schumann's, and who fails to note that the dignity of treatment and beauty of development would place almost all of his orchestral works above Mendelssohn's (posisbly excepting parts of the "Italian" and "Scotch" symphonies) must have a severe complication of myopia and strabismus.

The balance of major and minor is beautifully carried out in the concerto, which, though in A minor, ends triumphantly enongh in A major. And the first movement has something of that triumph and joy which seem to tinge all of the music that immediately succeeded the composer's happy marriage. It may be remembered that the first movement of this work was written as a piano Fantasie in 1841, but found no publisher; in 1845 it was extended into its present shape, and on Dec. 4th of that year Clara Schumann played it for the first time in public.

If there is a successor to Clara Schumann as a pianist today, it is Adele Aus der Ohe, who appeared on this occasion as the soloist. She has not the tropical temperament of a Carreno, nor the "verve" of a Bloomfield-Zeisler, but she has a dignity and serenity, a loftines of conception and a conservatism, breadth and surety, that combine to make her as great a classical performer as any woman pianist of them all.

Magnificent in its power was the working up of the chief theme with its horn-like first figure, and the cadenza which terminated the first movement was very effective. Nor ought one to forget the good work done by the clarinette, which is especially prominent in this movement. The dialogue between piano and orchestra, which is so marked in the Intermezzo, was given with excellent ensemble, and that glorious violoncello theme was as Schumannesque and romantic as heart could wish.

In the finale the orchestra played the mysterious second theme, with its odd syncopations and crisp staccati, in commendable fashion, and the pianist thundered forth the resolute chief theme against it with superb effect. It was thoroughly good Schumann playing, and the audience showed their appreciation of the artistic standard attained by many enthusiastic recalls of the pianist at the end of the work. Now followed a tone-picture of Tintagiles and Migraine (or is the name of the sister really Ygraine?) in which Maeterlinck is set to better music than he deserves, by C. M. Loeffler. The work has been heard here before, and in its previous performance we recall the hero and heroine stating their views at great length upon two viols d'amour. Mr. Loeffler has decidedly improved his work by condensation and by the elimination of one of the aforesaid viols. Ygraine is now a comparatively innocent oboe.

The work is full of the boldest effects, and is really a masterpiece of scoring. The combat of two forces, one mighty and malevolent, the other tender, delicate and innocent, is grandly portrayed, and is decidedly more coherent than the play which is illustrated. There is not an iota of doubt left in the mind of the auditor as to when the catestrophe occurs; it is as definite as when Berlioz allows the axe of the guillotine to fall, in the "Symphonie Fantastique", or as if Tintagiles had been blown from the mouth of a cannon in the manner employed by the English during the Sepoy mutiny; but it is effective, nevertheless.

The viol d'amour is the more telling because of its conservative employment in the revised version of this work. It is an instrument which is peculiarly sweet in its harmonics, exquisite in the vibratory quality imparted by the seven [illegible] under the fingers [illegible] ing would be much poorer than upon a viola. The viola, by the way, almost always takes the place of the viol d'amour when it appears in a modern score, and many auditors heard the more ancient instrument for the first time on this occasion.

We confess to being out of sympathy with the subject of Maeterlinck's play, but we most cordially pay tribute to the orchestral skill of Mr. Loeffler and recognize a definite growth in his powers. He was applauded to the echo after the work, and surely his skill and the Luciferian grandeur of some of his thoughts deserved it; he is, in some respects, one of the greatest masters of the orchestra we have in America. Possibly the pessimism of some of his subjects comes from his great age, for the programme-book informs us that he was born in 1816! ! (Other authorities give the date as 1861, however.) We wish that the public might have a chance to hear his "Spanish Divertissement" with its saxophone obbligato, at these concerts; it is a much brighter and more intelligible work.

And now came the long-deferred third symphony of St. Saers. Away back in the Paleozoic age, when the orchestra was in the process of development, Mr. Gericke gave this work out for rehearsal; but a single test of the organ at the old Music Hall led to the decision to shelve the composition until Fate bestowed a better instrument. It is a tremendous score, but its instrumental scheme could scarcely overtop the forces used in the Loeffler composition; the concert in its later part, therefore, became a most interesting orchestral study. The Symphony had a modernity that was interesting, for there was a clear development of figures and a certain symmetry combined with the latterday richness of scoring.

St. Saens is certainly the greatest orchestral genius among living Frenchmen. The work is a powerful one, not quite to be classed with the two great symphonies of its key (C minor) that have preceded it, but certainly to be ranked with the famous orchestral works of Berlioz. The figures for treatment enter at once, even in the introduction, and the omnipresent and restless theme on the strings forms a great part of the thematic material of the first movement, being present even when the subordinate theme has entered, a device possibly borrowed from Beethoven's and Brahms's symphonies above alluded to. The sonata form is free, and no repeat of the exposition is present, but the themes return and lead into a most tranquil and effective adagio, in which the organ enters. The hymn-like character of this movement is emphasized by a most celestial ending.

In the third movement the piano is added to the orchestral forces, not as a solo, nor even an obbligato instrument, but as a regular orchestral color. Although several composers have endeavored to use the piano as a member of the orchestra, as for example Glinka and Van der Stucken, only Berlioz (in his "Tempest") has demonstrated its necessity, by eliciting a new tone-color from its employment—a ripple of waves that could have been produced in no other manner with as much effect.

St. Saens also gives a new effect on the instrument in its orchestral usage, by ending several periods with a piano scale that seems to grow quite naturally out of some piccolo phrases that precede it. Of course it was very appropriate to introduce the piano in a concerto dedicated to Liszt, but the fact that the instrument coalesces with the rest of the score is more to the point.

In this second part of the work the figure that is treated is again easily caught; it is given on the violins and violas in unison, the kettle-drums answering on the tonic and dominant. The simple theme leads to some of the most ingenious thematic treatment conceivable; it is soon interwoven with a broken melody in three-noted figures, and this later theme apepars subsequently in every conceivable guise. The rhythmic combat which follows might well have been distracting upon a first hearing; 6-8 and 9-8 in alternation and then an allegro in which the theme is turned into 2-2 rhythm and becomes march-like and finally cedes to a 3-1 rhythm,—such a mixture is rather indigestible.

But matters are fairly intelligible even amidst such complex development, and the punctuation with cymbal clashes helps to identify the phrases even if it adds to the tumult. Most grandiose and exciting was the finale, and it owed much of its effect to the excellent organ-playing and the noble tone of the instrument. Mr. Wallace Goodrich deserves thanks, and who can over-estimate the work of Mr. Gericke in bringing forth such a stupendous composition and doing it full justice?

But it is of the newer school which cannot say anything unless it has a cohort of bass-clarinettes, contrabassoons, bass drums, cymbals, tubas, and other unusual instruments. Great figure development this work undoubtedly possesses, but more than that is needed in a true symphony. Grand ideas are there, too, but, after such tumultuous instrumentation, what is left for the composer of the future to add to his score—except dynamite? Louis C. Elson.

SUNDAY HERALD.

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SUNDAY, FEB. 17, 1901.

THE SYMPHONY CONCERT.

First Hearing of Saint-Saens Symphony with Organ.

Mr. Goodrich Plays His Part with Good Taste and Discretion—Miss Aus der Ohe the Soloist in the Schumann Concerto—A Good Programme Well Received.

The 15th Symphony concert commanded and controlled attention by the choice and disposition of its strongly contrasting four numbers, supplied ample material for study and reflection, and gave deep, true pleasure by both music and performance.

The overture was expected to be Goldmark's "Penthesilea," but Mr. Gericke saw fit to substitute Beethoven's "Fidelio," that one of the four overtures which makes no use of the thematic material of the opera, but is content to stand, in its spirit of content and jubilation, as a harbinger of happiness sure to follow the stormy and painful trials of the story. The change was not one to stir objection, for Beethoven always puts the listener into a disposition for more music, provided that this be intrinsically worthy when it comes.

The solo number followed next, being that pianoforte concerto in A minor which represents all that Schumann ever found himself able to say in such form. His predilection for the piano as an instrument of individual character and expression made the blending of it with an orchestra difficult almost to impossibility for him. Therefore, great as this concerto is—and some authorities have called it the greatest since Beethoven—one can often feel his temptation to use one or the other element—piano or band—as an accompaniment merely. He brought to its completion, in 1845, all the material which he could so employ, and he then left it to stand alone without any attempt at giving it a successor, in spite of the warm reception it had at and after its first performance by Mme. Schumann at the Leipsic Gewandhaus in December, 1845.

As will be remembered, the concerto begins with a few broad, declamatory bars for the solo instrument, as if Schumann had felt that it must then announce itself imperatively, even if subsequently obliged to subordinate and merge itself. The sequence of the themes, from the opening, clear allegro, first stated by the orchestra, through the contrasting gentler second subject and the genial, grateful motives of the romantic intermezzo, to the larger, swifter melodies of the finale, is proportionate, symmetrical and satisfying. Beauty and fertility of melody prevail, and the happy, passionate spirit of this period of the composer's highest felicity and richest productiveness is sensible throughout, while the development, technical and artistic, shows him at his best and brightest.

Originally played in Boston in 1866, by that strong musician, but severe and ungentle player, Mr. Dresel, the concerto has been often presented since in the tremendously forcible and accelerated reading of Rubinstein, the quiet exposition of the blind artist Hollins, by the variable Paderewski, the urgent Rummel, the earnest Mills and impetuous Sherwood, the considerate, sympathetic Baermann and the scholastic Maas, among others.

We recall but one performance by a woman—that of the peculiar but often poetic Anna Steiniger—until last evening when Miss Aus der Ohe undertook it. It was natural and right to expect from her a thoroughly fine performance. She has the intellectuality to grasp the difficulties of the composition, especially the unexpected and strange diversions of accent, rhythm and syncopated construction, which appear in the last movement; she has the ardor for the higher flights and the lightness for the softer strains; she has the adequate amplitude and splendor of technical recource, and the enduring power to sustain both mind and body through the long and unrelaxing effort, and she has the pride and ambition to make endurance glow to the last with fresh enthusiasm. Her rendering, which was agreeably simple and devoid of any appearance of effort, illustrated these qualities in the justice which the music received from her. The concerto, while never prepared for the display of virtuosity as such, requires purity, fulness, velocity and tenacity, and all these it received, whether in the quicker cantabili, the vigorous assertions, the fanciful responses, the vehemence cadenza, or the ornamental passage work. She won appreciative applause and several recalls.

It seems strange that one whose temperament appears so genial and cheery as that of Mr. Loeffler, and who has usually chosen bright and exhilarating music for his own performance, should seek as themes for his own composition the bitter, the oppressive, the despairing and the devastating moods of life, and should be able to depict them so powerfully. For a simple lyric, Mr. Loeffler seems to elect something like the dark despondency and poetic pessimism of Verlaine, while his orchestral inspiration sometimes springs from the weird tales of watch-nights around autumn fires, and his chief work—given its second hearing last night—rests upon that black and awful tragedy of Maeterlinck, the murder of little Tintagiles at the behest of his cruel and implacable queen grandmother.

This work, which more than repeated its first grave and eerie impression, is and yet is not "programme" music. It is not externally initiative, but rather interiorly suggestive. It does, indeed, intimate the fury of tempest, the clangor of heavily closing doors, the iteration of hunting, treacherous footfalls, the persistent, irresistible rush of destruction and the fall of a fatal blow. But these are but as incidentals to the spiritual moods which they environ—the memories and hopes of peaceful, secluded days, the tenderness of mutual love, soft aspirations, menacing hates, the determination of evil, dread of the inevitable and the crash of doom. These emotions oppress the sensitive mind as Juliet's mind was oppressed when she shrank from the vague but overmastering fear of

Together with the terror of the place.

And they are all the more potent because formless and intangible. Mr. Loeffler has entirely rewritten his score, abbreviating it somewhat and removing entirely one of the two parts written for viola d'amore, which were taken to represent the pitiful little prince and his devoted sister, Ygraine, but one of those plaintive voices remains to portray the pathos of helpless, slaughtered childhood. He has thus clarified what formerly seemed complex, softened what was harsh, and beautified what was ugly. He has none the less secured the effects which were most necessary to his purpose and also gained greater value for the tenderly melancholy and yet cheering and almost prophetic intimation of celestial peace which ends the poem. He was much applauded and called to bow many times.

The novelty of the evening was the third symphony of Saint-Saens, which is presumably the first for which an organ part was written, and which was brought out in Paris by the Societe des Concerts in January, 1887, some months after the original performance in London. Saint-Saens is a man who has devices enough to fulfil even Ruskin's ideal, and his orchestral schemes are almost certain to show some new instrument or new combination, generally used with an effect so individual and so good as to justify the innovation. The plan for this symphony includes a pianoforte, to be played sometimes with two and sometimes with four hands, and really contributing nothing which harps would not do better, and the organ, as stated, beside a full array of percussion instruments. But as the composer has not only a remarkable understanding of instrumental capacities and values in general, but is himself a great organist, he has used that instrument judiciously, making its long-drawn, smooth, unobtrusive chords support some floating theme or gentle movement, or giving to larger passages the full, broad, deep body of its strength.

The work as a whole, although not in its author's best vein, and far away from anything like inspiration, and often tamely and mechanically scored, possesses a certain interest and gives some remunerative pleasure. Theoretically it follows the conventional order of four movements, but actually it is in two parts, the allegro passing directly into an adagio, while the scherzo (to call it so) broadens gradually into a dignified and strenuous finale. The writing, while not disrespectful of the usual sonata development, is rather free and independent and varies as if swayed by the mood of the hour. The allegro, for instance, after being elaborately wrought for some time, gradually loses animation and activity, and relaxes—as if the composer knew not what to do with it—with the opening measures of the adagio which are announced by the lower strings supported by soft strains of the organ. This slow cantabile is occasionally interrupted by brief and apparently irrelevant episodes, but in all its important moments has the same still tranquil organ tone beneath it.

The first part of the second section, a lively presto, might almost be called a group of scherzos, so dissimilar in kind and in treatment are the several subjects of which it is made up—now bustling with haste, and now going at a regular hippity-hop pace and step, while yet again there are measures which sound as if the brain cells which had held the material for the author's "Danse Macabre" had opened again just long enough to allow the escape of some weird notions that still were lingering in them. After an instant's pause the finale begins sonorously and impressively over almost the full organ.

The organist's habit is shown in the prevalence of the fugato throughout this movement, now in rapid exposition of figures and now in grave, ecclesiastical manner. At emphatic points the cymbals clang suddenly, and the drums sound heavily with beat and roll. That some of these effects are quite ad captandum, and, apart from the usual symphonic order of things, cannot be denied. Yet the movement, even at such times, has a rugged and dominant dignity of its own, and the conclusion leaves the listener pleasantly disposed and moderately enthused.

Conductor and orchestra deserved high encomiums. Mr. Loeffler's composition was played with an agreeable consolidarity of feeling, as if the men wanted their comrade's work to have the best possible showing; in the concerto the fact was never lost sight of that Schumann wrote the piano part for the normal central range of the instrument, without ponderous glooms in the basses, rattling spectacularities in the upper register, or overwhelming flights of octaves. The symphony had a clear, commanding direction, its odd turns and shifts of fancy and form being recognized and demonstrated rightly. Mr. Goodrich played the organ part with taste, discretion and good sense, apportioning just enough of the solid foundation stops to give a grave yet gentle upholding of the other instruments, and enriched the last movement generously, but not overmuch, with brighter registration.

No concert this week, but a fortnight hence this programme is to be played:

Overture, "Ruler of the Spirits".....Weber
(First time at these concerts.)
Fantasy for piano and orchestra.....Whiting
Symphonic poem, "Le Chasseur Maudit"...
Cesar Franck
(First time.)
Symphony No. 3, in E-flat major....Schumann
Soloist, Mr. Arthur Whiting.

[illegible]

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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MISS AUS DER OHE SYMPHONY SOLOIST

Held Audience Spellbound by Her Wonderful Talent.

AUDIENCE A BRILLIANT ONE

There was a splendid audience for the fifteenth Symphony concert last evening, made up of the fashionable and music-loving elements in about equal proportions.

A programme of unusual interest was presented, beginning with Ludwig Von Beethoven's overture to "Fidelio" in E major, and followed by Robert Schumann's concerto for pianoforte in A minor. The third number was Charles Martin Loeffler's "The Death of Tintagiles," which was superbly rendered, and Camille Saint-Saens's Symphony No. 3, in C minor, given for the first time in Boston, completed the programme. Mr. J. Wallace Goodrich was at the organ.

Miss Adele Aus der Ohe, soloist of the evening, made her entrance at the second number and was cordially welcomed. The great artist was attired in white liberty silk, the semi-low decolletage, trimmed with a frill of lace. Lace also finished the sleeves, which ended at the elbow, and the almost severely plain bodice was ornamented with a cluster of pink roses.

Miss Aus der Ohe is tall, graceful and decidedly attractive. Her brown hair was brushed smoothly back from her intellectual face and arranged simply high on her head. She played entirely without notes, and apparently without exertion. Each movement was graceful and lissom. With Miss Aus der Ohe at the piano none looked bored. There was no rattling of programmes, no motion of uneasiness. The entire audience was held spellbound by her wonderful and marvellous talent.

Over and over again was the brilliant soloist recalled at the close of her magnificent performance. The applause was tremendous, and the huge bouquet of long pink-stemmed roses, which went over the footlights to her, seemed almost too small a tribute to pay for the great pleasure her playing had given. It was a performance which appealed both to old and young, one to be ever remembered as an epoch in the long and creditable history of the Symphony concerts.

As for the audience, it is safe to say that Music Hall never held a more brilliant one. Beautiful gowns in profusion were seen, and the kaleidoscopic blending of colors was delightful to behold. Mr. William F. Apthorp, whose historical and descriptive notes rendered the programme more intelligible to the uninitiated, was present with Mrs. Apthorp, who was attired in black, the bodice opening over a front of white chiffon. Her small toque was of turquoise blue. Mrs. Thomas Russell was notably elegant in gray broadcloth of the palest shade, trimmed and overlaid with a quantity of ecru lace, a large bunch of princess ...leas ornamenting the corsage.

When Mrs. Robert Hooper's wrap was removed a delightful toilette of old rose crepe de chine was disclosed, the bodice swathed with lace and given character by black velvet and just the right touches of gold.

Mrs. Courtland Appleton of New York, who is the guest of friends in town, wore black dotted chiffon, the corsage adorned with a profusion of diamonds, over which was a wrap of palest gray, lined with a froth of white chiffon frills. Miss Edith Austin was distinguished in light blue cloth of a pastel shade, with lace and black velvet, and Miss Saltonstall in harmonious shades of brown was much admired.

Among others in the house were noted Mrs. Henry L. Higginson, Henry Parkman, Felix Winternitz, Mr. and Mrs. Arthur Foote, Mrs. F. Gordon Dexter, Mr. McKim, Miss Katherine Foote, Thomas A. Fox, Mrs. S. B. Field, Mrs. John L. Gardner, George Proctor, Mr. and Mrs. Henry Hartmann, Mrs. William Gericke, Howard M. Ticknor, Mrs. N. M. Winslow, Mr. and Mrs. Louis Elson, Mrs. Bordman Hall, George F. Daniels, Robert M. Cushing, Charles Sanderson, George Chadwick, Marc Blumenberg, editor of the Musical Courier; Mr. and Mrs. Edward Ginn, Mr. and Mrs. Tuckerman, Mrs. Henry M. Whitney and Mr. and Mrs. Henry Fay.

There will be no concert or recital this week, and at the following one on March 2 Mr. Arthur Whiting will be the soloist.

Boston Transcript

SATURDAY, FEBRUARY 16, 1901

SYMPHONY HALL STATUES

Nc Others Will Be Provided at Present to Fill in Empty Niches, and Apollo and Euripides Will Continue to Be the Only Sentinels in the Auditorium

From time to time during the several weeks that the new Symphony Hall has been open to the public there undoubtedly has been more or less conjecture relative to filling in with statues the now empty large niches in the walls of this auditorium, where two colossal statues, that of Apollo, with his lyre, and of Euripides, now stand as sentinels over the vast space. There has been an impression, which proves to be unfounded, that the fourteen other niches would be filled soon with classic statues, but if this is done it will not be for some time to come, according to the management of the hall. All money at the disposal of the association which built the hall was put into the building itself, and it is not thought that other statues, costing considerable money, are an absolute necessity, as yet, for the completion of the hall's adornments. Eventually, other statues may be given fitting place in the empty niches, but now no plan for securing them is even under consideration, nor have any orders for the statues been placed with any artist. It would require much time to fill in all the available places, anyway, for statues of colossal size are needed, if they correspond in this respect with the two already in position. It is not easy to find acceptable originals, even in the many art galleries in Europe, from which a cast can be made, for such figures as eventually find a resting place in Symphony Hall will have to be obtained in this way, and not be simply copies of famous works.

Boston Sunday Globe.

SUNDAY, FEB. 17, 1901.

Miss Aus Der Ohe Plays at the Symphony Concert.

Handel and Haydn Society's Performance of Verdi's "Requiem."

Many Vocal and Instrumental Recitals in Local Concert Halls.

Miss Adele Aus der Ohe appeared as soloist at the symphony concerts last week, playing the Schumann A minor pianoforte concerto. The other numbers on the program were the "Fidelio" overture, by Beethoven; Mr Charles M. Loeffler's symphonic poem, "Death of Tintagiles," and the Saint-Saens C minor symphony. The Saint-Saens work was given for the first time in Boston, and Mr Loeffler's poem had its first performance here in its revised form. Miss Aus der Ohe gave a finished and sympathetic interpretation of the Schumann concerto, playing with such intelligence, modesty and artistic feeling that her performance throughout is deserving of high commendation. Although lacking in the pyrotechnic features of the fourth Rubinstein concerto there is much of that so-called brilliancy in Schumann's work that appeals to the emotions of an auditor, and in these measures Miss Aus der Ohe displayed all the verve and dash requisite, and showed that she was as well equipped for vigorous work as that which calls for the tenderer and more poetic style of exposition.

Her reading was all that could be desired, and every sentiment of the composition was beautifully expressed. The Schumannesque cadenza in the first movement was deliciously characteristic of the author, and the "conversations" between the piano and other instruments were given with a charm and grace that made it notable, even in the general excellence of the second part. The waltz theme of the third movement was also dainty and virile and the fantasia of the closing movement is likewise worthy of special mention, the artist's passage work being fluent, brilliant and skilfully executed. Miss Aus der Ohe's reception was unusually cordial, and she was recalled many times at the close of her performance.

The orchestra calls for no criticism, the assistance in the concerto being satisfa tory in every way. The "Fidelio" number went as smoothly as ever, and in Mr Loeffler's interesting composition there was no lack of sympathy in interpretation. In its new form "The Death of Tintagiles" is more satisfactory that it was in its previous style of scoring, for then the two antique instruments, "violes d'amour," gave it the suggestion of a musical curio; now the elimination of one and subjugation of the other viole removes this idea and dignifies the composition. The dramatic nature of the piece was admirably set forth by the orchestra, and Mr Loeffler was most heartily applauded at the end of the interpretation. The popular violinist of the Symphony orchestra may rank this poem as one of his most artistic works, and he has written several that stand very high with lovers of the better grade of musical writings.

The Saint-Saens symphony is an elaborate work, and after a single hearing it would be difficult to analyze its many excellent points. There is a scoring somewhat odd in effect in the first movement, giving to themes and counter themes alternate prominence, and the fugued scoring in the later part is wonderfully varied in character. There is a marked daintiness in the gentler themes of the last movement, which, by the way, was a feature of the string work in this part. In addition to the regular orchestra the symphony is scored for piano, two and four hands, and organ.

The next concerts will be given March 1 and 2, with Mr Arthur Whiting as soloist. The program will comprise the Weber overture, "Ruler of the Spirits"; fantasy for piano and orchestra, Whiting; "Le Chasseur Maudit," symphonic poem by Cæsar Frank, and Schumann's third symphony.

BOSTON HERALD.

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THURSDAY, FEB. 21, 1901.

ANNUAL MEETINGS.

The annual meeting of the New Boston Music Hall was held yesterday. Formal ballots were deposited to the number of eight for Charles U. Cotting as treasurer and clerk. Nine ballots were cast for the following named directors, and they were declared elected: Henry L. Higginson, Edward W. Hooper, Henry F. Sears, William S. Bigelow and Charles E. Cotting.

Boston Journal.

SUNDAY, FEBRUARY 24, 1901.

Miss Aus der Ohe, the pianist, called out a large and fashionable audience when last Saturday evening she was the soloist at the Symphony Concert. In the large number present were noticed Mrs. Henry P. Whitman and a party of friends, Mrs. Wilhelm Gericke, Mr. and Mrs. Henry M. Whitney, Mrs. Charles Marsh and her daughter, Mrs. Edith M. Binney; Mr. Clayton Johns and others.

Boston Transcript

MONDAY, FEBRUARY 18, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the fifteenth symphony concert, given in Symphony Hall last Saturday evening, was:

Beethoven: Overture to "Fidelio," in E major, opus 72.
Schumann: Concerto for Pianoforte, in A minor, opus 54.
Loeffler: "La Mort de Tintagiles," Symphonic Poem after the Drama of Maurice Maeterlinck.
Saint-Saëns: Symphony No. 3, in C minor, opus 78. (First time in Boston.)
Miss Adele aus der Ohe was the pianist.

It is now three years since Mr. Loeffler's "La Mort de Tintagiles" was brought out here; then it had two important solo parts for violes d'amour. Since then the composition has been largely rewritten and rescored; the second viole d'amour part has been cut out, and the first reduced to such modest proportions as to make it no more than one of those incidental solos which are not uncommon in orchestral works. I have had no opportunity to compare the two versions of the score together; but it seemed to me last Saturday evening that, in remodelling the work, Mr. Loeffler had followed his romantic bent more unreservedly than at first, in the way of wellnigh obliterating some of the old traditional formal landmarks, and making the musical development more continuously dramatic. The poetic exegesis of a composition of this sort, in which the composer has avowedly refrained from following out the incidents of the drama one by one, but has made his music reflect only the dramatic gist, the dominant emotional mood of the play, is not easy. Especially is it not easy to prevent the stimulated imaginations seeing definite pictures where the composer has really dealt only in generalities. For instance, how easy it would be for the seeker after definite tone-paintings to take that thunderous roll on the drums, with the sharp cymbal clash, to represent the "fall of a little body" which Ygraine hears through the fatal door! But also what an injustice to the composer's poetic sense! The passage, taken in this way, would better suggest the fall of the Tower of Babel than of poor Tintagile's "little body." But take it to indicate no particular event, but the ideal climax of the accumulated horror and terror in the drama, and its poetic essence becomes patent at once.

Throughout the composition, Mr. Loeffler thus seems to aim, not at painting a series of definite actions or incidents, but at reflecting their general emotional contents. He does not descend to crass realism; his rushing violins and booming brass do not paint the stormy warring of the elements, but the tempest in the soul; those major thirds of viole d'amour and violin are not the wail of a child, but the vague mental anguish of anything you please that is infinitely fragile and delicate amid dim forebodings of cruel treatment. The whole work may be summed up as a tone picture of a war between two opposing principles, between innocent weakness, on the one hand, and irresistible cruelty, on the other. And if, in painting this picture, the composer has, now and then, sought inspiration from a definite event, a definite verse, in Maeterlinck's drama, he has kept his secret and it is no business of ours.

To me this "Mort de Tintagiles" of Mr. Loeffler's is a very wonderful piece of music. What stands forth most prominently in it is the enormous vitality of temperament it shows; there is such personal force in it, such quantity of being, that even the high nervous tension which is specially characteristic of the composer cannot make it morbid. It seizes hold upon the attention with the first measure, and never relaxes its grip to the end. You have no time to think whether it is "interesting" or not; it is what the French call "envahissant." But sheer force of temperament, of itself, cannot achieve such a result; it must be backed up by a sure and facile mastery over purely musical technics and a mighty swing of the modern orchestra. And in these particulars Mr. Loeffler here shows himself as at once individual and masterful. In a word, the thing is superb! It was grandly played, the composer himself playing the viole d'amour part as to the manner born.

Of the Saint-Saëns symphony what shall I say? A mere glance at the score—with its obligato organ and four-hand pianoforte—goes near to make you giddy. Seldom, since Berlioz's "Danrémont" requiem has there been such a piling of Pelion upon Ossa in the matter of orchestral means. And the result reminds me of nothing so much as of what the late Alexander W. Thayer (he of the Beethoven biography) said years ago in the old Music Hall after a performance of the same composer's "Le Déluge": "That is the French Sublime!" What feats Saint-Saëns performs here! With what appalling, diabolical cleverness he spins ropes out of sand! With what charcoal-burner naïveté of conviction he offers you barley-candy dissolved in holy-water, and expects you to see apocalyptic visions! Ah, come now; is all this really great stuff, or merely stuff without the "great"? For one thing, one is glad to find Saint-Saëns resolutely turning the cold shoulder upon the traditional sonata idea, and developing his music with perfect freedom, letting his themes and divisions fall into line of themselves. This is praiseworthy. But in the work itself (I have now heard nearly the whole of it three times) I can as yet descry nothing but an enormous and splendidly accoutred nothing-at-all. The performance, with Mr. J. Wallace Goodrich at the organ, was very fine indeed.

Miss aus der Ohe did great work in the Schumann concerto; seldom have I heard this composition played with such soulful simplicity, with such faith in the inherent strength of the music. Especially in the coda of the finale did the pianist throw all virtuoso tricks and machinations to the dogs, and play the music simply for what it was worth. She played it, too, at white heat. The result was singularly interesting. I had long desired to hear the concerto coda played in just this way, with little variety in effects, with no fantastical toying with the rhythm, but with ever-increasing brilliancy and verve. And, now that I have heard it played in this way, and really superbly, too, I am convinced that it will not do! the effect is not half so brilliant as I had expected. There is a hitch somewhere, and where is not hard to discover. I firmly maintain that Miss aus der Ohe played this closing portion of the concerto exactly in the spirit in which it was conceived by the composer; and the hitch lies solely and simply in the way it is written for the pianoforte—in the "Klaviersatz." Remember Liszt's joke about this concerto of Schumann's, when he first read it: "So now we have a concerto sans piano, too!" (Alluding to Schumann's earlier "concerto sans orchestra.") The implied criticism is perfectly just; throughout the concerto, and in the final coda as much as elsewhere, Schumann has kept his pianoforte part so constantly in the medius of the instrument that no brilliancy of effect can possibly be made with it by purely physical, or physico-temperamental, means; it is like trying to play brilliant violin passages on a mass of violas. The brilliancy of the musical idea is not incarnated in any corresponding brilliancy of tone-color. Here Schumann's pianoforte-writing is so helpless that the pianist has to come to his aid—with all sorts of tricks and subterfuges—to obtain any real brilliancy of effect. In all this I am not criticising Miss aus der Ohe; she tried a perfectly legitimate experiment, playing the music just as it was written, and with tremendous force of temperament. If the experiment was a failure, that was no fault of hers; success on those lines was simply impossible. And I am quite ready to admit that I should never have believed it impossible, if I had not heard the experiment tried. If Miss aus der Ohe cannot make that coda brilliant with legitimate playing, no one can. But, for the rest, her playing was as effective as it was intrinsically fine. She is an admirable artist, and the audience recognized her enthusiastically as such. Not the only recognition she has had, by the way, for she has recently been appointed court pianist to H. R. H., the grand duke of Saxe-Weimar.

W. F. A.

Boston Transcript

MONDAY, FEBRUARY 11, 1901

Symphony Hall: Boston Symphony Orchestra

Last Saturday evening's programme of the fourteenth Symphony concert was:

Brahms: Akademische Fest-Ouvertüre, opus 80.
Beethoven: Concerto for Violin, in D major, opus 61.
(Cadenzas by Mr. Kreisler.)
Berlioz: Symphonie Fantastique, No. 1, in C major, opus 14 A.
Mr. Fritz Kreisler was the solo violinist.

That was a great concert! The programme was excellent in itself, a thing not always easy to bring about when great visiting artists have concertos to play; but this time everything went well together. Brahms's overture is more and more delightful, the more one hears it; here Brahms seems to have made all those college songs his own, just as Beethoven did the Russian or Carinthian themes he now and then wove into his symphonies and quartets. It takes no mean musical inventiveness to begin on a simple folk-song, and then divert the melody into another channel, so that the whole seems, not a perversion of the original theme, but a passing allusion to it. The overture was well, if not especially superbly, played.

Then came the Beethoven violin concerto, with Mr. Kreisler on the solo part. As I did not hear this artist when he played here before, I can now give only my impressions of him last Saturday evening. Accordingly I wish now to speak of him, not as a violinist in general (for I have no means of judging of his versatility), but simply as a player of the Beethoven concerto. And be it said, by the way, that there are exceedingly few violinists going whom one would care to consider in this particular light. Beethoven's violin concerto stands on an eminence which is quite its own; no other such task exists for the violinist in the whole literature of his instrument. It is the work of a man who, with all his great genius and profound nature, had an instinct for the one quality which is absolutely indispensable to a concerto: for virtuoso brilliancy; he could write in the "stilo molto concertants" as to the manner born, and give the solo performer his due, as a virtuoso, without doing violence to his own inspiration. But, being little or nothing of a violinist himself, Beethoven had no means of estimating the normal relations between technical difficulty and brilliancy of effect in his violin-writing; he knew perfectly well the effect he wished for, but comparatively little of the easiest means of obtaining it. He was, accordingly, liable to crowd inconspicuous passages with the most perplexing technical difficulties, to give the virtuoso something childishly easy just where his virtuosity was to be thrown most into relief. He was quite as likely to write difficulties that did not pay, as to draw upon all the performer's virtuosity where it was indispensable to the desired effect. To achieve a perfect technical performance of this D major violin concerto of his demands no little honest self-abnegation on the player's part. Add to this that the work is infinitely great in itself, demanding the most consummate musicianship and depth of feeling to do it full justice, and you can see what a task it is.

It is hardly enough to say that Mr. Kreisler rose to its full height; he performed it with an exhaustiveness of which I, at least, had had no previous conception. It is seldom enough that you find an artist who can show you a familiar work in the full greatness in which you yourself see it; but to find one who shows it to you as still greater than you knew it—that is rare indeed! After Mr. Kreisler's playing last Saturday evening I felt that I had never known before quite how great Beethoven's violin concerto was; one does not often have such an experience in a lifetime. He eviscerated the work, showed you all its heights and depths, all its wondrous details, all its still more wondrous totality. How few artists have his keen perception of when to let the music speak for itself, when to help its speech! With infinite delicacy and sureness of appreciation, Mr. Kreisler knows how to distinguish between the passages where the composer wishes to take the initiative himself and those where he gives it willingly into the player's hands. How admirably he let well enough alone, letting the music, so to speak, play itself, in the first part of the first movement! then, in the free fantasia, how royally he grasped the reins and drove his team according to his own will! How he kept himself aloof, as an interested and deeply moved spectator, throughout the greater part of the slow movement, making the violin part an ecstatic commentary on what the orchestra said! And in the final rondo, how he reflected all the blithe gayety of the music, without falling either into mere salon elegance on the one hand or boorish heel-stamping on the other! That was the concerto, the whole concerto, and nothing but the concerto. Mr. Kreisler's cadenzas, too, seemed to me the very best I had ever heard. A cadenza is essentially a virtuoso matter; it must be brilliant, it must be difficult, else it is no cadenza. Any violin virtuoso today can write brilliant difficulties; but instead of looking to mere pyrotechnics, to astonish the vulgar crowd, Mr. Kreisler went for his difficulties to just the place where he could find them of the finest quality; to the old Sebastian Bach violin technique, to that polyphonic writing for a single violin, of which Bach was probably the supreme master in history. His cadenzas are at once brilliant, astonishing and in perfect keeping with the text. When a violinist plays this concerto as Mr. Kreisler does, one says nothing about tone, phrasing, technique, bowing, double-stopping, nor anything of that sort. Supreme excellence in all such matters is implied. Let me say only that Mr. Kreisler was applauded and recalled as he deserved.

Berlioz's "Fantastique" was given a truly admirable, a wonderful performance. The only real blot on it was the bells—represented by a pianoforte and tam-tam—in the finale; they made rather exorbitant [illegible] rest was great! It is interesting consider the time at which this symphony was written: in 1828 or 1829, not later; for it was put into rehearsal, though not given, a good while before its first performance in 1830. That is, the "Fantastique" was written two or three years before the first performance of Meyerbeer's "Robert le Diable," seven or eight years before that of "Les Huguenots." No symphonic slow movement on so large a scale was known at the time, outside of two or three of Beethoven's symphonies. And the symphony was the work of a young man of twenty-five! One sees clearly enough that the fatherhood of the modern orchestra, of the modern orchestral school in general, belongs to Berlioz. This "Fantastique," taken as a whole, is certainly his best symphony; it has all the bloom of youth still on it, and shows at once greater originality and a more sustained inspiration than any of his others. The thing is at once poetic and musical all through; say that the poetry is that of 1830, well and good, but it is still poetry. Time was when we in Boston used to look upon this great work as "toy music"; but it will dance at the funeral of some of the things we then thought immortal yet! Seventy years have not made a wrinkle on it.

The next programme is: Beethoven, overture to "Fidelio," in E major, opus 72; Schumann, concerto for pianoforte, in A minor, opus 54; Loeffler, symphonic poem, "The Death of Tintagiles"; Saint-Saëns, symphony No. 3, in C minor, with organ (first time in Boston); Miss Adele aus der Ohe will be the pianist and Mr. J. Wallace Goodrich the organist.

W. F. A.

PUBLIC LEDGER

Philadelphia, Thursday, Feb. 21, 1901.

BOSTON SYMPHONY ORCHESTRA.

A Triumph for Miss Aus Der Ohe.

The last time that Schumann's concerto for the pianoforte in A minor was played by the Boston Symphony Orchestra at the Academy of Music, in January, 1895, the programme began with Beethoven's seventh symphony and the Schumann concerto followed. After the concerto came Mendelssohn's Overture, Scherzo, Notturno and Wedding March, from the "Midsummer Night's Dream," and the concert concluded with Dvorak's overture, "Carneval." Then, as at last night's concert, Miss Adele Aus der Ohe was the soloist, and the arrangement of the programme was due to Mr. Emil Paur; but last night's programme read as follows:

Overture to "Fidelio," in E major, op. 72, Ludwig van Beethoven
Concerto for pianoforte, in A minor, op. 54, Robert Schumann
Symphonic Poem for Orchestra, "The Death of Tintagiles"...Charles Martin Loeffler
Symphony No. 1, in C minor, op. 68, Johannes Brahms

When the present series of Boston Symphony Orchestra concerts come to end, whatever meed of praise Mr. Gericke may be accorded as a conductor, it is hardly likely that among those who have attended them there will be found any one willing to rise up and call him blessed as a programme maker. The number of those in the audience who filed a silent protest against his almost invariable rule of winding up the concert with a symphony by gathering up their wraps and departing immediately prior to or during the first movement of the Brahms symphony was unusually large last night, and it is a hint that Mr. Gericke would do well to take note of.

It is the greater pity, too, since the orchestra was in splendid form, and has seldom played better. But, good as the orchestra was, Miss Aus der Ohe outshone them; it was emphatically Miss Aus der Ohe's evening; one would imagine from the way she played Schumann's exquisitely beautiful concerto that every note of it must have been graven on her heart. There is only one word with which to describe her treatment of it—perfection; simple and absolute perfection; no living being could have played it better.

There was no attempt to dazzle by tricks of technique, no posing for effect, but under her caressing touch the piano sang with a glorious wealth of tone; it was so delicate and yet so firm that, when shading off into pianissimo, it seemed as if just the weight of a rose leaf had been lifted from the pressure on each succeeding note. But when one has used the word perfection what else is there to say? Miss Aus der Ohe made a very profound impression on the audience, and covered herself with glory. She was fortunate in having an orchestral accompaniment worthy of her.

Next in interest to the Schumann Concerto came Mr. Loeffler's symphonic poem, "The Death of Tintagiles." Is it two years or is it three since it was last played here? Two at least; anyhow, the recollection it awakens is of a somewhat tenuous and colorless affair; but all that has been changed; no one who had heard it but once before would recognize it in its new garb, for it appears that Mr. Loeffler has remodeled and rescored the whole of it.

There still remains the objection that it is over long, but in other respects it is a delightful exemplar of modern orchestration, full of color and aptly devised contrasts. But one viol d'amour is used now instead of two; Mr. Loeffler plays it, Mr. Kneisel retaining his violin.

The Fidelio Overture was given with splendid precision and plenty of spirit, but the Brahms Symphony suffered from what had gone before.

[80]

The North American
Daily Advertiser and United States Gazette
Founded in 1771

BOSTON SYMPHONY CHANGES CONCERTS

Subscribers Confused by Programme's Produced Out of Their Regular Sequence.

It was a little confusing to many subscribers to have the concert of the Boston Symphony Orchestra's second series come first, as it did this week. It is difficult to understand why the concerts should not have come in their regular sequence as usual.

The programme last night was very interesting from a strictly musical point of view, but not one to delight the uninitiated. The Overture of "Fidelio," with which the concert opened, is not one of Beethoven's great overtures. It is chiefly interesting from its connection with the opera. It pales by contrast with the great Leonore Overture No 2, with which we are more familiar, and which we identify more closely with "Fidelio" than the overture which bears that name.

The interest of the concert centred largely in Charles Martin Loeffler's symphonic poem, "The Death of Tintageles." Mr. Loeffler is a serious and original composer, fully imbued with all the modern musical tendencies and the desire to make music tell us something.

The "poem" was suggested by the drama by Maeterlinck, but unfortunately Maeterlinck is not nearly so well known as he should be, and the meaning of the work was rather obscure, even to those who know the drama. Mr. Loeffler has almost rewritten the work since it was first produced in 1898, and greatly improved it. He introduces the old "viol d'amour," now an almost unknown instrument, in an effective manner. The work as a whole, if not inspired, is interesting, and has some beautiful moments.

It is curious that Brahms should have written such a symphony for his first. It is the most serious and intricate of any that he has written. His No. 2 is much more beautiful and intelligible, but not so great. No. 1, that we heard last evening, is most seldom played. It should be a source of joy and delight to the student of harmony and counterpoint, but it is doubtful if it will ever appeal to a general audience, especially at the end of a programme.

Miss Adele Aus der Ohe was the soloist. She is well known in Philadelphia, and was warmly welcomed. She played the Schumann concerto before with the Boston Orchestra some years ago. Last night we missed some of the poetry and tenderness that Schumann requires, but she played extremely well. She is an excellent artist, equipped with a splendid technique.

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
Established 1836.

Philadelphia, Saturday, Feb. 23, 1901.

BOSTON SYMPHONY ORCHESTRA

Mr. Fritz Kreisler appeared for the second time within a month in Philadelphia with the Boston Symphony Orchestra last night, but instead of matching his previous sensational performance of the Vieuxtemps concerto No. 2, he played the less feverish but charming Mendelssohn-Bartholdy concerto for violin in E minor (Op. 64). Again he mightily impressed us by the consummate ease with which he played the most difficult passages, his masterly bowing and the vital spirit with which he infuses his music.

There were no lapses last night; every run came trippingly with rhythmic precision and the intonation was flawless. Such a giant who can thunder at Olympus or sing in polished period with equal facility is indeed a welcome addition to the violinists of the day. Encores are not usually permitted at these concerts, but the audience were so insistent that he had to respond with the gavotte from Bach's E major sonata.

The orchestral numbers were too well known to call for any particular comment. They were well played, though the orchestra seemed less responsive to the conductor than on Wednesday last, as if they were tired of traveling. The full programme was as follows:

Academic Festival Overture, op. 80, Johannes Brahms
Concerto for Violin, in E minor, op. 64, Felix Mendelssohn-Bartholdy
Slavonic Rhapsody No. 3, in A flat major, op. 45, Antonin Dvorak
Symphony No. 3, in E flat major, "Eroica," Ludwig van Beethoven

Philadelphia Inquirer
THURSDAY - - - FEBRUARY 21, 1901

MUSIC AT ACADEMY

The Boston Symphony Orchestra, With Adele Aus der Ohe as Soloist

There were three distinct, important and interesting features connected with the concert that was given at the Academy of Music last evening by the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke. One was the performance of the seldom heard, but always welcome, C minor symphony of Brahms, the other was the first presentation in this city of a symphonic poem by Loeffler entitled "The Death of Tintagiles," and the third was the local reappearance of that admirable artist, Miss Adele Aus der Ohe, whom many Philadelphia music-lovers can remember when she first played here a girl in her teens and who has since then amply fulfilled all the promises of her debut.

She played last night the A minor pianoforte of Schumann and never surely has that noble music received a more dignified, eloquent, artistic and illuminative interpretation. To all its technical difficulties which are by no means few and by no means small, Miss Aus der Ohe's executive powers were of course easily equal, but the accuracy and brilliancy of her performance were the least of its merits. What chiefly distinguished it and made it a source of unalloyed delight was its elevated intellectuality, its profound and sincere emotion, its breadth, its lucidity, its force. It was all work of the highest possible distinction, and the audience more enthusiastic than considerate clamored loudly for an encore. That was more than it had any right to ask and it was well that Mr. Gericke's stringent rule against encores precluded compliance with what was an unreasonable request.

The symphonic poem by Mr. Loeffler for orchestra and two violes d'amour obligato is an interesting and impressive piece of writing in which some really good ideas are elaborated with a very notable degree of skill in the handling of a modern orchestra. Mr. Loeffler lays on his tone color with a liberal brush and succeeds in producing some remarkable and beautiful effects. Unfortunately like many young composers he is inclined to be prolix, and having once started finds it difficult to stop. The consequence is that one tires of his poem before it is over. It had the benefit of an excellent interpretation, for the orchestra has never played better. Its rendering of the Brahms symphony, in its clearness of outline and in the exquisite symmetry between its parts, was about as near perfection as could be imagined. The concert opened with a fine performance of Beethoven's overture to "Fidelio."

The orchestra will give another concert at the Academy to-morrow evening when Fritz Kreisler will play Mendelssohn's concerto for the violin and the symphony will be Beethoven's Eroica.

THE RECORD
Nos. 917 and 919 Chestnut Street.
WILLIAM M. SINGERLY
EDITOR AND PUBLISHER FROM 1877 to 1898.

Philadelphia, February 23, 1901.

SECOND KREISLER TRIUMPH.

The Violinist Scores Anew at the Boston Symphony Concert.

Local music-lovers crowded the Academy of Music last evening, on the occasion of the fourth concert (of the first series) of the Boston Symphony Orchestra, in anticipation of a special musical treat in again hearing Fritz Kreisler, the fine young Austrian violinist. His splendid playing about a month since, when he first appeared here, as the soloist of the Philadelphia Orchestra, was a foretaste of his exceptional skill, and last evening's audience was prepared to hear the work of a master. Nor were they one whit disappointed, for he again gave evidence of a talent which must be classed with that of Ysaye, the Belgian virtuoso, whose triumphs, scored here a few years ago, are still fresh in mind. The Felix Mendelssohn-Bartholdy concerto, in E minor (op. 64), was the selection chosen last evening, and its rendition by this magnificent artist was most brilliant. His tones were exquisite throughout, and the remarkable firmness of his wrist and the dexterity and daintiness of his bowing were alike finely evidenced. As at his previous appearance, his reception amounted to an ovation, to which he responded (despite the customary ruling of no encores, which holds at Boston Symphony concerts) with the quaint and simple Bach gavotte, which he played at his earlier triumph at the Academy.

The symphony last evening was Beethoven's "Eroica" (symphony No. 3, in E-flat major). This and the "Coriolanus" symphony are to be ranked as the two greatest dramatic works of the symphonies, and the fact of its being on the programme was second in drawing power only to the name of Fritz Kreisler. But it cannot be said that the orchestra did full justice last evening to this noble work. There was an evident lack of spirit in its performance, which is all the more to be regretted, in view of the comparatively few occasions upon which it is heard. Dvorak's Slavonic Rhapsody, No. 3, in A-flat major (Op. 45), was finely given, however, as was the other orchestral number, the Academic Festival Overture (Op. 80), composed by Brahms for the degree of Ph. D., conferred upon that composer by the University of Breslau in 1881.

THE RECORD
Nos. 917 and 919 Chestnut Street.
Philadelphia, February 21, 1901.

BOSTON SYMPHONY CONCERT.

Adele Aus Der Ohe Plays a Schumann Concerto in Fine Style.

Miss Adele Aus Der Ohe was given a most enthusiastic reward of applause at the Academy of Music last evening for her highly admirable rendition of the beautiful Schumann Concerto in A minor. Miss Aus Der Ohe is a thoroughly sympathetic and interesting pianiste, and her art is absolutely straightforward. Her interpretation of this fine work, last night, deepened the impressiveness of her previous achievements in virtuosoship. The Boston Symphony organization was as superb as ever in its performance of the Brahms Symphony No. 1, in C minor. This Brahmsian opera was well styled "the tenth Symphony," for it has a nobility and beauty that places it in the Beethoven rank. The scoring for the strings is particularly effective, while certain episodes (such as the quartet in the second—andante sostenuto—movement) are exquisite.

The principal objection that can be urged against this symphony is the fact that Brahms resembles the very different Wagner, in one respect; he does not seem to know when he has said enough. He exhausts the listener's attentiveness along with his own musical exhaustiveness.

The novelty of the programme was the Loeffler number, "The Death of Tintagiles." This symphonic poem was inspired by the drama of the same name by Maurice Maeterlinck. This work possesses an extrinsic interest in its employment of a viola d'amour obbligato (played last night by the composer, Mr. Loeffler, himself). In view of the recent attempts to lift this now almost obsolete instrument out of its modern orchestral obscurity there was decided curiosity at the Academy, last night, concerning its possible value. It is, as Critic Apthorp declares, the only now current surviving member of the nearly extinct family of the viola. It is strung over the bridge with seven strings, toned as D, F-sharp, A, d, f-sharp, a, d, and there are seven others in unison strung underneath, which vibrate sympathetically with the upper set. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. As employed by Mr. Loeffler, the viole provided a peculiarly romantic color. In the dying cadence which ended the entire work it had a curiously distinctive effect. But the real value of the instrument throughout was infinitessimal. The entire scoring of the work exhibited a dilettante attempt at peculiar color effects. The Maeterlinck spirit was thus suggested at times, but a greater composer would have secured better effects without the aid of the extraneous viole, E-flat clarinet and orchestral arrangement. We greatly prefer the Russian opus of Mr. Loeffler played here last season.

On Friday evening the symphony will be the "Eroica" of Beethoven, and the other two orchestral numbers will be the Academic Festival Overture of Brahms and Dvorak's Slavonic Rhapsody. The soloist on Friday evening will be that wonderful violinist, Fritz Kreisler, who has chosen as his number the well-known concerto of Mendelssohn in E minor. It should be remarked that the Friday concert belongs to the first series and takes the place of the usual Monday performance.

FEBRUARY 23, 1901.
The North American
Daily Advertiser and United States Gazette

BOSTON SYMPHONY PLEASES

Concert Made Unusually Enjoyable by Mr. Kreisler's Violin Numbers.

The fourth of the first series of Boston Symphony concerts last evening was one of the most enjoyable of this season. The programme contained no novelties, but it was well balanced and very well done.

The programme opened with Brahms' "Academic Overture." The "Academic" is not a great overture, but Brahms has shown his fine musicianship in the way he handles the students' songs, upon which the overture is written. Mr. Fritz Kreisler played Mendelssohn's beautiful concerto in E minor as well if not better than it has ever before been done here, with the exception of Ysaye.

He played the first movement with fine sweep and great effect, his bowing being wonderfully free and the tempo was tremendous.

In the second movement he displayed great tenderness, and his legato was most beautiful, and the last movement literally sparkled. His staccato was clean and his rhythm perfect.

Philadelphia Inquirer
SATURDAY - - - FEBRUARY 23, 1901

MUSIC AT THE ACADEMY

The Boston Symphony Orchestra Gives a Brilliant Concert With Fritz Kreisler as Assisting Artist

The concert which was given at the Academy of Music last evening by the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke, before an audience which crowded every part of the auditorium and left but standing room available for late comers, was one of the most brilliant and enjoyable of the season. The symphony was Beethoven's majestic "Eroica," and never surely has this great work been given with a more luminous intelligence, with a more sympathetic appreciation, with a more eloquent and communicative emotion or with a higher degree of technical sufficiency and dynamic abundance.

Mr. Gericke has changed his way of reading Beethoven, and changed it vastly to the better. He used to seek after little surprises of interpretation, little refinements of performance, little nicetie and ingenuities of expression which highly delighted the dilettante, but which added nothing to the ordinary listener's enjoyment of Beethoven's work or understanding of his meaning. Now he has given up all that. All he undertakes to do at present is to give a faithful and effective interpretation of the score; and this he did last night with a breadth and power and variety of manner and freedom of delivery and dignity of spirit and nobility of feeling which rendered the performance in the highest degree satisfying and impressive. Nothing finer in its lucidity and saneness and tonal beauty and heroic sentiment is so much as imaginable. The other orchestral numbers were Brahms' brilliant Academic overture and Dvorak's Slavonic Rhapsody, both interesting numbers and both admirably played.

The assisting artist was the distinguished young violinist, Mr. Fritz Kreisler, who gave the Mendelssohn concerto, a work full of the graceful beauty and somewhat sentimental melody characteristic of Mendelssohn, which is not often heard nowadays. He delivered it with an impeccable accuracy of execution and with the most limpid clearness of tone, but with a singular lack of breadth and force. It seemed as though he thought that some kind of feminine weakness was appropriate to the score. He was much applauded and, yielding at last to a demand which was distinctly inconsiderate, gave the audience the gavotte from Bach's sixth Sonata, for the violin, in E major. The next of these concerts will take place on March 18.

The Times

PHILADELPHIA, FEBRUARY 21, 1901.

THE BOSTON ORCHESTRA

Schumann, Loeffler and Brahms, With Aus Der Ohe as Pianist.

The Ash Wednesday concert of the Boston Symphony Orchestra took on something of the appropriate penitential aspect, the Academy being sparsely occupied and the programme not exhilarating. It presented, after the short "Fidelio" overture, Schumann's A minor piano concerto, with Adele aus der Ohe as the soloist. This agreeable artist is always persona grata to her audience, and her welcome was sincere, but Schumann is not her best field and she neither illuminated the music nor renewed the bright memories we had of her clear execution.

Following the concerto was a long "symphonic poem" by C. M. Loeffler, "The Death of Tintagiles." It made evident, even without reference to Maeterlinck, that Tintagiles died an awful death, amid battle and tempest and dreadful noises. His agony was cruelly prolonged, much like Tristan's, only with a difference, and at intervals of the carnage he made his plaint on unusual instruments. A few short passages were given to the viole d'amour, played by Mr. Loeffler himself, the violinist who sits at the first desk with Mr. Kneisel. The viole d'amour has a small, thin, hard tone that quite justifies its disappearance before the development of the violin. It is sometimes of curious interest to hear an old composition played upon the now obsolete instruments for which it was written, but to write music for these now is an affectation that in this case proved merely trivial.

After all this came the long and serious C minor symphony of Brahm's, which the orchestra played with all the clearness possible, but which was nevertheless a serious undertaking to begin at half-past 9.

The concert that was missed on Monday will be given to-morrow evening. The symphony is the "Eroica," and Fritz Kreisler will play the Mendelssohn concerto.

[81]

New-York Daily Tribune.

FRIDAY, FEBRUARY 22, 1901.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave another of its aristocratic concerts at Carnegie Hall last night. Distinction marked the programme and spoke from every measure of the performance. There were moments in the final number, Berlioz's "Fantastic Symphony," when a more dramatic, not to say drastic, interpretation might have avoided some of the monotony which ears attuned to latter day preachments in the field of symphony and symphonic poem are likely to hear in this music, which was revolutionary half a century ago, but to make amends we had the superb finish of the technical work and the fruits of Mr. Gericke's marvellous sense of euphony.

The programme consisted of Beethoven's "Fidelio" overture, Liszt's E flat pianoforte concerto (the solo part played by Miss Aus der Ohe), a novelty by a member of the orchestra, and the symphony already mentioned. The orchestra was in its virtuoso mood, and the results, in general, can easily be imagined by those who know its capacity. Something more than was offered might reasonably have been expected from Miss Aus der Ohe, who has often played better heretofore. Only once, in the first portion, did she develop a climax in her oldtime manner, with that firm, unshaken command of all the elements, material and spiritual, which used always to be at her call. But she gave great pleasure to a multitude of admirers, nevertheless, and only a severity of discipline made necessary by the length of the programme prevented her from yielding to the enthusiastic demands for more which came from the audience.

With that blithe indifference to facts characteristic of his writings, the editor of the programme book of the concert prepared a bewilderment for the audience in connection with the one novelty which was brought forward. On one page, vainly blue penciled, we were informed that Mr. C. M. Loeffler's composition, "The Death of Tintagiles," was a symphonic poem for orchestra and two violes d'amour obbligato—the obbligato instruments to be played by the composer and Mr. Kneisel. From another page we learned that since the work had its original production in Boston on January 8, 1898, the score had been entirely remodelled, the second viola d'amour part eliminated and the first reduced to such modest proportions as to make the composition stand as a purely orchestral work. As for the poetic conceit underlying the work, the audience was forced to be content with whatever information it could derive from the statement that "The Death of Tintagiles" was a symphonic poem "after the drama of Maurice Maeterlinck," and the luminous hint that "from a poetico-dramatic point of view" the music might be taken "as depicting a struggle between two opposing forces—say, the Queen and her handmaids on the one hand and Tintagiles and Ygraine on the other."

It is to be feared that there was not much enlightenment in this; for Maeterlinck's marionette drama does not belong to popular literature, and those who might have been tempted by the names to hunt for the meaning in the Arthurian tales must have found themselves wofully misled. In the romances of Arthur, Tintagel is the castle in which the King was born, and Ygraine is his mother, who was the wife of the Duke of Tintagel when Uther Pendragon liked and loved the lady well and won her favor in the likeness of the Duke who was dead of that very hour though the lady knew it not, and afterward marvelled who that might be who came to her in likeness of her lord. Maeterlinck's drama is a very different matter. Tintagiles is the child brother of Ygraine. He is a boy prince, who is brought to a ruined castle on an island where the old queen, his grandmother, lives, and also his two sisters. No one sees the old queen, who has been crazed by her desire to rule, except her maids. At night Tintagiles is torn from the arms of his sister, who loves him passionately, and murdered while she is madly attempting to force open an iron door which separates him from her. The last dialogue of the two and their eager kisses upon the cruel barrier form the climax of the piece, which begins with a delineation of the gloomy place to which he had been brought that he might be put out of the way, the stormy sea dashing against the rocks below and the unhappiness which has filled their little lives. Mr. Frost, in his charming book, "The Court of King Arthur," has given us a picture of the old castle and of just such a storm as Mr. Loeffler depicts in his music: "The water beat and dashed against the rock itself, and the wind caught the water and hurled it as high as the castle towers."

It needed not the rhythmic rhetoric of Maeterlinck to make such a subject pathetic, or to lift it into the province of music, but it played a part in inspiring Mr. Loeffler's music, as did also the death of a young brother of the composer's, what time he was reading the drama, and the programme should have told us something of the story. The Tribune's music reviewer heard the symphonic poem at its first performance in Boston, and was much impressed by the composer's device of using the two violes d'amour obbligato to embody the feelings of the star-crossed children. Whether or not the revision has made an improvement in the work it would be idle to discuss for people who did not hear it in its original form. It has lost much of the novel color which the two obbligato instruments lent it, but has also gained in compactness, and in the elimination of some effects which, fascinating at first, are always in danger of becoming monotonous. What is more to the purpose is a grateful record of the fact that Mr. Loeffler's composition is a strikingly beautiful work, full of high imagination, distinguished far beyond the general run of modern works in its logical developments, its proclamation of a poetic mood, its harmonic and instrumental refinement and its melodic ideas. It was a delight and an edification to hear it, and must have been a matter of pride in the orchestra to play it. The audience awarded the composer by repeated rounds of applause.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, FEB. 22, 1901.

THE BOSTON ORCHESTRA.

Fourth Evening Concert at Carnegie Hall Last Night.

The fourth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Beethoven's overture to "Fidelio," Liszt's E flat piano concerto, Charles Martin Loeffler's symphonic poem, "The Death of Tintagiles," and Berlioz' "Fantastic Symphony." The solo pe former was Adele aus der Ohe. Nothi new is to be said about such old frien s as the E major overture, of the four which flowed from Beethoven's pen under the inspiration of the one drama written by him, or Liszt's brilliant, incisive piano concerto. But the Berlioz symphony is not often performed here, and the composition of Mr. Loeffler, the talented violinist, who sits at the desk with Mr. Kneisel, was new to local hearers. It was first performed in Boston on the afternoon of Friday, Jan. 7, 1898, and was then written for orchestra and two violes d'amour obbligati. It has since been rewritten, and the obbligato parts diminished in importance. Only one viole d'amour is now used, and the part of the other is given to a violin.

The foundation of the work is Maurice Maeterlinck's "The Death of Tintagiles: A Little Drama for Marionettes." The story is one of those creations of blood-curdling atmosphere in which the Northern poet excels and the decadents of all arts delight. Tintagiles is a little boy, and his grandmother, the Queen, has him done to death for fear that he will live to his majority and mount the throne. His sister Ygraine desperately, but vainly, tries to save him. He is slain in the dark behind a door which she cannot open. The tragedy is in five acts, and is damp with the mold of the grave, a grave alive with a carnival of corruption. It is horrible. But Mr. Loeffler is a decadent of decadents, and mortuary literature moves him to music. It is the will of providence that some persons shall smack their lips at the taste of immortelles. Morbidity this may or may not be, but cheerfulness it certainly is not. The "Danse Macabre" is the rhythm to which such hearts beat, and even as nursemaids delight to scare children with ghost stories, so do these joy to make the bones of adults quake with their images of mortality. Life may be real, life may be earnest, but the grave, hark ye, Master Longfellow, is the goal, and so "let us sit upon the ground and tell sad stories of the death of Kings."

If we must have the spirit of decadence embalmed in sweet music, by all means let the work be confided to Charles Martin Loeffler. For he can apostrophize earth to earth, and ashes to ashes, in wondrous witcheries of tone. He can sing of nights in the Ukraine, the gray glooms of Russian steppes, and the boisterous joy of desperate serfs, in masterful song, and why not of the viewless murder of a helpless child? Mr. Loeffler has succeeded with this composition by avoiding the pitfall of sorded realism. Except in the episode of the death itself, when resounding blows upon a drum may be taken as imitative of Ygraine's vain beating upon the door, he has contented himself with embodying the principal motives of the story, the emotions of the child and his sister, and those of the Queen and her myrmidons. The voices of the two solo instruments are those of Ygraine and the child. For the rest there are a wild, crashing, rushing allegro, indicative of the wicked pursuit of the Queen's messengers, and a plaintive andante picturing the pathos of the child and his sister. A mood picture, painted in the biting colors of modern harmony, is this. Rich in the harmonies that defy the closing cadence, blazing with the opaline tints of twentieth century instrumentation, the work is coherent in form, admirably built, and withal richly musical. There are weak spots in it; further condensation would not be amiss; but it is well-made music of its kind. Its kind is that of Charbrier and Strauss, and of the aesthetic value of the species we have doubts, of its lasting power still more doubt. But for the present suffice it to say that Mr. Loeffler, in spite of his search after the gruesome, the dark and the dank, is a genuine musician and a composer of high gifts. One naturally wishes that he would not take for his text "There is no health in us," but would go out into the starlight and let the sweet influences of the Pleiades mellow his soul. Perhaps the next day he might come to revel in the sea breeze and the sunlight, and so learn to find joy in wholesome subjects.

As for the "Symphonie Fantastique" of Berlioz, it grows gray and totters. It has already outlived its day, and its youthful orchestration, a world too wide for its shrunk ideas, pipes and whistles in a childish idiom. We have long passed the Berlioz instrumentation epoch. When the Frenchman visited Dresden the conductor there, one Richard Wagner, had already digged the pit of his destruction. The best effect in the "Fantastique" to-day is the thunderstorm of the tympani. Give Berlioz enough drums, and he would always do something. The "idee fixe" is a wearisome preachment, and Strauss—yea, even Edouard—wrote better ball music.

Miss Aus der Ohe will not live in history by her playing of last night. She was happy in the scherzo, which she read with clarity, color, and crispness. But subsequently, even at a discreet tempo, she strewed the stage with dropped notes. She has done much better playing here. The orchestra was in splendid form last night, and Mr. Gericke conducted with his customary ability.

The Sun.

FRIDAY, FEBRUARY 22, 1901.

The fourth concert of the Boston Symphony Orchestra was given last night in Carnegie Hall. The programme, too long, was nevertheless stuffed with good things and played with a fire and tonal affluence that sent every one home tired but musically happy. Beethoven's "Fidelio" overture opened the evening; the first Fantastic Symphony of Berlioz "Episode in the Life of an Artist," closed it. This huge descriptive tonal fresco is beginning to lose its pristine brightness. The paint is falling off in long strips; in fact, the first three movements no longer thematically interest; despite the unholy cleverness of the instrumentation when Berlioz is normal he becomes tiresome—his "fixed idea" is now very commonplace. So the Beethovian padding which occupies so much of part 1; the garish ball scene of part 2, and that interminable duologue of shepherds in part 3—as wonderfully simulated as is the thunder—all these movements do not ring sincere nowadays. As painting they are Berliozian; musically they are empty.

But give this composer an abnormal situation and he rises to it as the trout to the fly. His march to the scaffold—gratefully remembered by Sousa—is macabre to the pitch of delirium. And for how many composers has the Walpurg's night's dream been a Tommy Tiddler's ground of gold? Tschaikowsky—in "Manfred"—and Boito, to cite but two, are much indebted to the great Frenchman. Wagner, too, did not fail to note certain combinations in this movement which duly appeared later in his music dramas. In fact, Berlioz is the father of all the latter-day colorists in music, and to him they all should be grateful.

Nevertheless, a Berlioz cult is absurd. You cannot make the dead speak and the musical ideas of Berlioz are dead, despite his sonorous rhetoric. As a worker in the same fantastic field as the painters Hell-Breughel, Callot and Felicien Rops, Berlioz is a master. Yet in his scores there lurks always something of the monstrous inane.

The novelty of the evening was a symphonic poem by Charles Martin Loeffler, a member of this orchestra. It is called "The Death of Tintagiles" after the mysterious and horrible drama of Maurice Maeterlinck—whose plays, despite the exquisite library quality, act better than they read. Mr. Loeffler's poem was first produced in Boston under Emil Paur's direction Jan. 8, 1898. Then there were two *violes d'amour* employed in the *obligato*, perhaps symbolizing the sobbing voices of *Tintagiles* and *Ygraine*. Since that performance—when Messrs. Kneisel and Loeffler played the *violes*—the composer has dispensed with one of these quaint instruments, remodelling the score and also reorchestrating it. On the present occasion he played the *viola d'amour* himself.

Thoroughly subjective as must ever be the highest type of the symphonic poem, "The Death of Tintagiles" is rather a series of shifting mood pictures than any attempt to portray the drama objectively. One feels the horrid suspense of the storm—it was a sinister night!—and what went on behind closed doors in that gloomy castle not far from the sound of the sonorous breakers on the beach. There is soul strife, but it is muted. Life here is a tragedy too deep for blood or tears, and the silence—the Loeffler orchestra can suggest hideous and profound silence when playing fortissimo—has the true Maeterlinckian quality.

The composer gives us but a faint cue. "Read the drama." And then *Ygraine's* agony, as she searches for her murdered brother, *Tintagiles*—"I have come up, come up high, countless steps between high, pitiless walls"—will be poignantly felt. Those four harsh knocks, like the knocking at the gate in "Macbeth," must surely indicate the tragedy embouched in hidden spaces.

The music itself *qua* absolute music is very beautiful. It easily ranks its composer among the strongest of the modern men. Loeffler is primarily a painter, and then a poet. He seldom sounds the big heroic note; he is too subtle, and a despiser of the easily compassed. His orchestral prose is rather the prose of Walter Pater than the prose of—say Macaulay or Meyerbeer. Despising the cheap grandiose, he has formulated a style that is sometimes "precious" in its intensity and avoidance of the phrase banal. A colorist, his tints begin where other men's leave off; and his palette is richer than the rainbow's. In general "tone," he hovers between the modern Russians and Richard Wagner.

In theme he is himself. "The Death of Tintagiles" has enclosed within it much lacerating emotion, many new color perspectives, harmonic devices; and withal a human, though somewhat sublimated human quality which endears the music at the first hearing.

Despite its morbid psychology, it is always music for music's sake. There is formal structure—Loeffler's form—and a distinct climax. The sparing use of the exotic-toned viola d'amore is most telling. The fanfares, recalling dim triumphs from the dusty dead, are superbly effective; and the cantilena is ever touching.

It is all poetic, "atmospheric" music; yet is none the less moving and dramatic. It was beautifully interpreted by Mr. Gericke and the band, and at its conclusion the composer had to bow his thanks to the audience.

Adele Aus der Ohe played Liszt's E flat piano concerto in her usual large, influential way and with plenty of tone and precision. She was enthusiastically received.

THE CONCERT-GOER

Van Yorx with Boston Symphony.

Theodore Van Yorx scored a decided success at his appearance with the Boston Symphony Orchestra in Hartford, Feb. 6, as is evidenced by the following press comments:

Mr. Van Yorx also covered himself with glory. His singing was beyond criticism. Encore followed encore till he had well earned his rest.—Hartford *Courant*.

Mr. Van Yorx, a tenor well known and well admired here, sang Walter's Prize Song. He sang it in German and with remarkably fine inspiration and with excellent musical and lyric expression. His voice is clear and sympathetic, and his vocal elocution admirable. It was a very good production, and the triumphant notes at the close over-rode the accompanying orchestra with sufficiently telling effect. The tenor was much applauded; and his song gave marked pleasure.—Hartford Daily *Times*.

The Press

THURSDAY, FEBRUARY 21, 1901.

BOSTON SYMPHONY CONCERT.

Beethoven, Schumann, Brahms and Loeffler—Aus der Ohe the Soloist.

Poor little Tintagiles was done to death behind the inexorable door against which his sister beat her torn hands in vain. This crowning woe of a weird drama by Maeterlinck, which reeks with mysterious corridors, plots and ghastly fears, inspired Mr. Charles M. Loeffler, of the Boston Symphony Orchestra, to write a symphonic poem, which, as afterward modified, was heard for the first time at the Academy of Music last evening, on the occasion of the fourth concert of the second series. The printed programme gave a wrong impression as to just what version was played, but, as it was like all suggested compositions, few would agree as to the tone-poem aptness so far as any description of the "Death of Tintagiles" or of any painting of any episodes in Maeterlinck's tintinnabulating verbal drama were concerned. There was, however, much that was effective, the uncanny was occasionally suggested, the use of the viola d'amour gave a flavor that was not without point, but on the whole it is unlikely any who had never read "La Mort" would gain any sense of the grisly from the musical composition. Mr. Loeffler knows the orchestra has a nice sense of color and is quite the master of modern progressiveness, but his intent is not very definite and his music babbles not of green fields, but of mad meadows.

The programme began glibly and gaily enough with Beethoven's overture to Fidelio in E major, which was followed by Schumann's concerto for the piano in A minor. This was one of the truly enjoyable features of the evening, since the soloist, Fraulein Aus der Ohe, is such a satisfactory interpreter. Not only in her work is there the true artistic temperament, without the slightest affectation, but there is the thorough knowledge and the ripe technique which makes all that she does stand out in the clear as pianistic art that is truly worth while. Both orchestra and soloist were in good spirits in the concerto, but after the modulation through the Loeffler tone-poem it cannot be said the Brahms symphony No. 1, in C minor, either in itself or in its interpretation, made a very potent appeal.

There was a certain heavy elephantine effect during the reading of the symphony, and both the third and the second movement might have been labeled "listlesso" tempo instead of "list'esso" in the second instance, while as for the pastoral character of what ought to be the scherzo Brahms' music sings the pastoral of the contemplative cow and the plodding ox. Even the last allegro, though marked con brio, seemed as if it were written and marked senza brio, as brilliancy was conspicuously wanting. The full effect of the symphony was to drag the concert, which thus lacked spirit and was somewhat overlong.

On Friday evening at the fourth concert of the first series Fritz Kreisler, the violinist, is the soloist in the Mendelssohn concerto in E minor and the symphony is the "Eroica."

The Press

SATURDAY, FEBRUARY 23, 1901.

SYMPHONY ORCHESTRA.

A Fine Programme Interpreted. Kreisler the Soloist.

The appearance of Fritz Kreisler for the second time this season, this time with the Boston Symphony Orchestra, proved that it is not always true that nothing succeeds like success. Mr. Kreisler had a genuine success when he was here in January, and his work merited it, but at the Academy of Music last evening, though the dash and spirit were in evidence in abundance to abandon, there was such a distinct lapse from pitch on so many occasions and such a slovenly execution on other occasions that it hardly seemed to be the same performer were it not that when his temperament and technique got the better of the faulty intonation he carried off the honors very much as on the previous occasion. It was the infectiousness of manner rather than method that told, however, and the applause both for the Mendelssohn concerto in E minor and for the Bach encore was a trifle excessive, but was a tribute to personality.

However, temperament is the thing to conjure by and it is pleasing to record that Mr. Gericke was in much better spirits last evening than on previous occasions, and as a result of this the orchestral programme was interpreted in a supremely satisfactory manner. The concert opened with Brahms in his blithest mood on the Academic Overture. The concerto followed, and then the orchestra read Dvorak's brilliant Slavonic rhapsody in A flat major in splendid style. There was a swing and sweep and a tonal perfection as well as a striking dynamic range that was more in the character of these compositions than is usual with the orchestra under Mr. Gericke's classical baton. After the rhapsody came the ever familiar E flat major symphony of Beethoven, the "Eroica." As this is the fountain head of modern romanticism in music, the orchestra, still in good spirits, gave one of its rarely beautiful interpretations and brought out all the significance in color and contour that belongs to this wonderful work, and made one feel that after all it is the virtuoso orchestra that is worth while, not the soloist, be he never so great.

The second concert of the Mendelssohn Club this season takes place at the Academy of Music to-night under the direction of Dr. W. W. Gilchrist. The club will be heard in a delightful programme of part songs, and the soloists will be the noted Welsh barytone, Mr. B. Ffrangcon Davies, who makes his first appearance in Philadelphia to-night, and Mr. Leo Schultz, the violincello virtuoso.

PROVIDENCE JOURNAL.

THURSDAY, FEBRUARY 28, 1901.

Variety and Brilliancy the Features of the Programme.

The fourth concert for this season by the Boston Symphony Orchestra was given last evening in Infantry Hall. A programme in which brilliancy was perhaps the most conspicuous feature was offered, and, as usual, played with surpassing finish and attention to detail by the orchestra. The occasion was rendered doubly interesting by the appearance, as soloist, of Miss Julia Heinrich, daughter of the well-known and popular singer, Max Heinrich, who has so often been heard upon the same platform. The programme included the following numbers:

Overture to "Fidelio," in E major, Op: 72 .....Ludwig van Beethoven
Air, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila".....Saint-Saens
Waltz, "Le Bal," from the Fanstastic Symphony, No. 1.....Hector Berlioz
Songs with Pianoforte:
(a) "Alte Liebe".....Johannes Brahms
(b) "The Sleep of Sorrow".....Pioti Ilyitch Tschaikovsky
(c) "The Young Nun".....Franz Schubert
Symphony No. 6, in E minor, opp 64.....Pioti Ilyitch Tschaikovsky
I. Andante (E minor). Allegro con anima (E minor).
II. Andante cantabile, con alcuna licenza (D major).
III. Valse: Allegro moderato (A majojr.)
IV. Finale: Andante maestoso (E major). Allegro vivace (E minor).

The instrumental numbers were sharply contrasted. Beethoven's overture in E, the fourth written for his one opera, is of unusual brevity, and is besides distinguished by a most peculiar feature in that it contains none of the thematic material of the opera. It is brilliant, however, and more theatric in style than is usual with Beethoven. The waltz from Berlioz's "Fantastic Symphony" has a graceful and pleasing melody, and is "dressed up" with all the skill and piquancy for which the instrumentation of Berlioz is justly famous. The number is one of those fanciful and ear-tickling bits that never fail to please an audience and are taken with a double relish when they intrude upon an otherwise heavy musical feast. The spontaneous and hearty round of applause which followed betrayed the pleasure afforded.

Tchaikovsky's fifth symphony, which rounded out and finished the evening's programme, could scarcely be mistaken—even by the unlearned in music—for the work of any other composer. The peculiar features of the great Russian's style are stamped upon its every movement, ring out from every measure. Its groping, tentative, beginnings; its frequent and deliberately planned harshness; its stunning climaxes; its Oriental magnificence of color and disregard of symmetry, are all unmistakably Tchaikovskian. Sheer strength and a rudeness bordering on brutality are its salient features, in spite of a single movement (the third) full of melody and rhythmic charm. The symphony does not grip one like the great "Pathetique," but it has in it something of the same suggestion of melancholy, which, indeed, seems well-nigh inseparable from the works of its composer. It was given a most forceful and sympathetic rendering at the hands of the orchestra.

Miss Julia Heinrich chose for the number in which to make her Providence debut the familiar air from "Samson and Delilah." It cannot be said that she accomplished much with it. In the first place, the tempo chosen was distressingly slow. Then she forced her lower tones, and pinched them in the middle register in a way that betrayed a faulty vocal technic. That she has temperament is apparent enough; that she is a good musician is highly probable. While these things go a great way, they do not furnish the full equipment for an artist. She was heard to better advantage in the group of songs with piano, and received the flattery of unlimited applause carelessly bestowed.

The fifth concert by the orchestra will be given on Wednesday evening, March 27, at 7:45 sharp.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 3, 1901.
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MUSICAL TREAT FOR SYMPHONY AUDIENCES

Arthur Whiting, Noted Boston Composer, Played His Own Composition.

ARTHUR WHITING,
The soloist at the Symphony concert last night.

WAS REPEATEDLY RECALLED.

There were three interesting features at the concert given by the Symphony Orchestra in Symphony Hall last evening, as will be seen from the following programme:

Overture, "Beherrscher der Geister," op. 27 (first time at these concerts), Weber; fantasy for pianoforte and orchestra, in B flat minor, op. 11, Whiting; symphonic poem, "Le Chasseur maudit" (first time at these concerts), Cesar Franck; symphony No. 3, in E flat major, "Rhenish," op. 97—1, Lebhaft; 2, Scherzo: Sehr massig; 3, Nicht schnell; 4, Feierlich; 5, Lebhaft—Schumann.

The soloist was Mr. Arthur Whiting, who, although he was born in Cambridge and now makes his residence in New York, is still claimed by Boston as her gifted son. The composition has previously been given by the orchestra, but if memory is correct, the composer has never played with this organization.

The Weber overture is new at these concerts, in fact, it is seldom given by orchestras, although it could scarcely fail to please the average audience. It originally belonged to an unfinished opera, "Rubezahl," that unfortunately never was completed, for it would have stood as the original type of German opera of the romantic school.

The themes are of the melodic type, amplified by brilliant development and affording some opportunities for effective work by the orchestra. It is not a long number, but an exceedingly pleasing one, and will form an attractive addition to the repertory of the orchestra.

Mr. Whiting was cordially welcomed back to his former home. His Fantasy is not specially familiar, although it has been given here before. It was interesting to listen to the composer's interpretation, which would naturally be the correct one. The earlier movements were marred somewhat by the loudness of the orchestral portion, a feature which does not often happen under Mr. Gericke's baton. In one or two instances the solo instrument was quite overshadowed.

Later, however, this was bettered and Mr. Whiting's skill became the more apparent. There is much in the Fantasy which is reminiscent, but not objectionably so. The soloist was repeatedly recalled at the conclusion of the number.

A pleasing novelty of the programme was the symphonic poem by Cesar Franck, "The Accursed Huntsman," given for the first time at these concerts. It is what is known as a descriptive work, in which the composer by means of musical sounds endeavors to convey to the audience a story as plainly as by a picture or a graphic description.

The story is taken from an ancient ballad which tells of a grim count, for in the olden days all counts were grim, who goes a-hunting on the Sabbath. He is heedless of the church bells or the gathering crowds of worshippers, but rides his horse recklessly over fields and meadows.

A voice curses him and condemns the count to be eternally pursued by demons. It is this gruesome tale which M. Franck has set to music, and he has performed his task well. The descriptive scoring is very realistic, the mingling of the church bells, the hunting horns and the final crash of the furies forming a tone picture of great effectiveness. Some idea of its force may be gleaned from the fact that the Symphony audience, never famous for its enthusiasm, gave the conductor a double recall.

The excellent programme terminated with Schumann's "Rhenish" symphony, so popular with the Symphony audiences.

There was the usual large assembly, comparatively few having omitted the concert on account of the Lenten season. During the regular intermission, now so great a feature at the concerts, nearly the entire audience turned out into the corridors and exchanged social ideas.

The programme for the rehearsal and concert the coming week is as follows:

Overture, "Benvenuto Cellini," Berlioz; Concerto for violoncello, D'Albert; variations on a theme by Haydn, Brahms; symphony No. 8, in D minor, Bruckner. Soloist, Alwin Schroeder.

Boston Journal.

SUNDAY, MARCH 3, 1901.

SYMPHONY NIGHT.

Unfamiliar Pieces by Cesar Franck and Weber—Mr. Fritz Kreisler's Fourth Recital in Steinert Hall.

The program of the 16th Symphony concert in Symphony Hall, last night, Mr. Gericke conductor, was as follows:

Overture, "Ruler of Spirits".....Weber
(First time at these concerts.)
Fantasy for Piano and Orchestra, in B flat minor.....Arthur Whiting
"The Wild Huntsman," Symphonic Poem.....Franck
(First time at these concerts.)
Symphony No. 3, in E flat.....Schumann

Although no piece absolutely new to Boston was on the program, three of the works were far from being familiar. Early in the last century Weber began an opera which he never finished. He took for his subject Ruebezahl, the ruler of mountain spirits. There are many legends concerning this powerful demon, and they have furnished the text for several operas, cantatas, orchestral pieces. Weber worked on his opera at Breslau where he nearly died in consequence of mistaking a glass of nitric acid for wine. In 1811 he rewrote the overture, for the original overture is lost, and christened it "Der Beherrscher der Geister." It pleased him mightily. He regarded it at the time as the best of his works, and it did enjoy widespread popularity; it even crossed the Alps and was played at Milan. But this overture today is wholly without interest, and it is a doubtful act of respect to disinter poor and moldy bones and expose them to an audience of another century. Weber was a man of singular abilities and equally marked limitations. Let us remember him by his best work, by the romantic spirit that vitalized an ordinary village tale of love and magic, by his fairy music in "Oberon," by portions of "Euryanthe."

César Franck's "Le Chasseur Maudit" was first played in Boston by the Chicago Orchestra under Theodore Thomas, March 26, 1898. The first performance in this country was at Cincinnati, Jan. 29, of that year. The very first performance was at Paris in 1884. Franck took for his subject the old legend which is perhaps best known to English readers by Sir Walter Scott's translation of Buerger's ballad. The old reading-books contained "The Wild Huntsman," and many boys have read or declaimed, "The Wildgrave winds his bugle horn," and thundered out the verse:

"What ghastly Huntsman next arose
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell."

It is an old and widespread legend. It is the story of Hackelberg, or Faulkenburgh; of Odin's Ride; of the Grand Veneur, who appeared to Henry of Navarre in the forest of Fontainebleau shortly before the assassination of the gallant monarch. The infernal chase is heard in many countries, from Ceylon to Scotland. In England the pack is known as the Gabriel hounds, and Charles Reade makes a striking use of the superstition in "Put Yourself in His Place." Mythologists will tell you that the legend is merely a romantic view of the storm-wind; but it is pleasanter to delight in the old fables, and to any one of imagination the Wild Huntsman still rides at night, as in the Wolf's Glen in "Der Freischuetz," and if a belated traveler wishes him good luck, he receives as a reward a mass of carrion thrown from the sky, and he and his horse are henceforth accursed. Now César Franck was a most devout man, and what chiefly interested him in this legend? The thought of the hunter, who committed sacrilege; the hunter who on the Lord's day heeded not the service of the church, ran over simple worshipers, blasphemed and thus drew on himself the vengeance of heaven. And therefore the strongest and most successful portion of the symphonic poem is the beautiful music that suggests Sunday worship. The mood here created by Franck is beyond praise. The music reminds one by its deeply religious feeling of the composer's "Procession," in which the Host is borne through fields of Brittany. The music that describes the first hunt, the curse, and the infernal chase is far inferior in suggestion and dramatic strength. The curse scene was marred, it is true, by the tuba player, who is by no means a master of his instrument. But all the supernatural music is neither intense nor wildly dramatic. Franck was a mystic, not a dramatist; and his masterpieces are absolute music or strictly religious works. Demoniac rides have been pictured with more thrilling effect—witness the ride to the abyss in "The Damnation of Faust;" and the Wild Huntsman is a more terrible apparition in the few measures imagined by Weber. Furthermore there was occasionally undue deliberation in the performance, and there was an apparent absence of continuity of musical thought.

The other pieces need not detain us. Schumann's symphony is well known to all, but the genius of Schumann is in his songs and piano pieces, not in his orchestral works of long breath. The symphony in D minor is perhaps an exception; the fourth movement of the Rhenish symphony is imposingly solemn; and there are pages of the first and second symphonies that give pleasure in spite of the abominable orchestration—but Schumann is not one of the great masters of this form of musical art. Mr. Whiting's Fantasy was played at a Symphony Concert four years ago. It contains agreeable pages, and last night, as before, the composer-pianist was recalled.

SUNDAY HERALD.

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SUNDAY, MARCH 3, 1901.

THE SYMPHONY CONCERT.

The Weber Overture, "Rules of Spirits," is Played.

Composer's Masterly Touch Apparent in the Skilful Handling—Franck's "The Accused Huntsman" Effectively Given—Whiting's Fantasy Welcomed.

Last night the 16th concert of the Symphony orchestra was given in Symphony Hall. The programme was:

Overture, "Ruler of Spirits," op. 27....Weber
Fantasy for pianoforte and orchestra, B flat minor, op. 11.....Arthur Whiting
"The Accursed Huntman," symphonic poem
Cesar Franck
Symphony No. 3, E flat major, op. 97
Schumann
Soloist.....Mr. Arthur Whiting

The Weber overture emphasized the not novel truth that a great man is not always great; of course, when Homer nods, he nods in a Homeric way, and for art purposes a wine-soaked satyr is infinitely superior to a gin-soaked human being. There is a fascination in everything that Weber has written, a spontaneous sweetness of expression, a wealth or overwealth of ideas, the masterly touch that makes even a mediocre sketch interesting, a fine firmness of hand, and a skilful carelessness that reveals the artist, even in triviality, but the triviality is undoubtedly in evidence. The overture gives evidence of it, but the sun behind a cloud is still the sun, and it is ungrateful to estimate its greatness from its misty, horizontal beams in dull eclipse.

In criticising the old masters, the critic should not forget that he reaches his prophesying altitude by standing on their shoulders, and that he detects their faults not because of his own subtilty, but on account of their greatness. If the sun were less bright, the sun spots would not be so disproportionately emphasized.

The "Chasseur Maudit" is another musical translation of a German ballad, and is further evidence that even a modern composer must work out his art destiny by dealing in "programme" music. There is more than passing interest in this fact, and he who can satisfactorily explain it will add an interesting chapter to psychology, as well as to the history of music. We have been told again and again that music is the most abstract of all the arts, and modern composers try to demonstrate by their work that music is the most formless of the arts, and the musicians generally, old and new, cannot escape from the epidemic of giving a local habitation and a name to an airy nothing.

Even that prince of iconoclasts, Richard Strauss, whose mission seems to be to preach the gospel of magnificent iridescent chaos, carefully plants his feet on solid granite rock and exhibits biograph pictures of earth-phenomena in music; Mr. Loeffler, who is so fastidiously careful that no earth-taint shall cling to his music, makes earth-taint the subject of his music. We have grown so rapidly in the direction of aesthetics and aesthetic propriety of a new kind that we pityingly smile at the attempts of Handel and Haydn to suggest earth-phenomena in musical notes; but it is only a difference of degree, and not of kind, to labor to give a musical representation of the wriggling modulations of a serpent, the heaving motion of the waves and the pastoral bleating of sheep, and in trying to depict the musical equivalent of the exchange of sighs of anaemic lovers posing Botticelli-wise in yellowish green moonlight, or the demon ride of an accursed huntsman.

The germ from which all programme music grew is the primitive landscape drawing with a verbal explanation written under each of the figures; and we know that a certain object is a man or a cloud simply because of the attendant legend, "This is a man," or "This is a cloud." When we feel that a composition represents a funeral march, an Arab fantasia, a storm at sea or the battle of Prague, we are guided by conventionality or tradition, and not by anything that the music itself says.

Berlioz most strikingly illustrated this truth when he tagged minute descriptions to his brilliant programme music, and he helped to make popular the "fixed idea" that music can be itself and something else at the same time. Deprive a march of its clanging cymbals and it loses its Turkish character; let the uproar of battle cease for a moment that the oboe may have a solo passage and the blood-stained field is converted into pasture-land for frisking sheep and innocent shepherds and shepherdesses. The fatal objection to all kinds of programme music is that one must first know what the composer intended to describe, before one can discover the meaning in the music.

Those who have not read Maeterlinck will not recognize many of the beauties in "The Death of Tintagiles"; those who are not acquainted with Nietzsche and his elaborate burrowings under the greensward of metaphysics will not appreciate the moral teaching and the subtle philosophy of the Strauss "Thus Spake Zarathrustra," and if there is anybody unacquainted with the Burger ballad he will miss the connecting links in "Le Chasseur Maudit."

At his best, Cesar Franck, as artist, is not the open-soul genius to be grasped by the hand and hugged to the heart on short acquaintance; he must be deliberately and seriously studied, and in his cult faith must have a greater potency than reason. He has a sphinx smile on his deceiving mask of a face; and it is sometimes doubtful whether he is grimly saluting eternity or greeting an impassable extent of arid, desert sand.

"Le Chasseur Maudit" does not represent him at his best, even as a writer of programme music. The ghastly and ghostly portions of the story are weakly done, and the hearer, pondering at his leisure, recalls the "Legend of Sleepy Hollow," and is more than half persuaded that the supernatural in both has the same earthly origin.

The accursed huntsman is a tame animal set up as a warning to those who contemplate committing sin, rather than as a companion—unwilling, of course—of ghosts; and his ride is weak and unconvincing. Cesar Franck can more easily answer the question, in a companion Burger ballad, "Was ist Seligkeit?" than the question "Was ist Holle?" The opening church music of the work is delightful, fresh, original and impressive; the ghost hunt is lame and impotent, especially when one remembers Berlioz's masterly effort in a similar direction. The work was played in the most brilliant and effective manner by Mr. Gericke and his orchestra, and not a point was missed; but, on the whole, it was ineffective, despite the fine interpretation.

Mr. Arthur Whiting's "Fantasy" is not new to a Boston public, and that it preserves its vitality after being several years old is a proof of its merit. It is a strong and interesting, if not a large work; it shows the earnest and thoughtful musician who can so plan a work that it shall end before the ideas are exhausted. At times Mr. Whiting's orchestration is so heavy that it conceals or obscures the work of the piano; but as a rule the work given to the various instruments is unexceptionable in kind and degree.

It deserves to be added that Mr. Whiting has made an immense stride as a pianist since he was last heard here; his style is broader, larger, richer and more fluent; there is not a trace of the dryness that formerly marked his playing, and he has flowered into the dignified, sincere artist as well as the piano player. Both the artist and his work were greeted with much enthusiasm, and he was recalled several times to bow his acknowledgments.

The programme for next week's concert is: Overture, "Benvenuto Cellini," Berlioz; concerts for 'cello, d'Albert; variations on a theme by Haydn, Brahms; symphony No. 3 in D minor, Bruckner.

Boston Sunday Globe.

SUNDAY, MARCH 3, 1901.

Arthur Whiting Soloist at Symphony Concert.

Conductor Gericke prepared an interesting and more than commonly varied program for last week's concert by the Boston symphony orchestra. The soloist was Mr Arthur Whiting, and the program was as follows:

Overture, Ruler of Spirits, op 27, Karl Maria von Weber.
Fantasy for pianoforte and orchestra, in B-flat minor, op 11, Arthur Whiting.
The Accursed Huntsman, symphonic poem, Cesar Franck.
Symphony No. 3, in E-flat major, Rhenish, op 97, Robert Schumann.

Mr Whiting was cordially welcomed, and naturally, for he is pleasantly remembered as a former resident of this city, one who has attained deservedly high honors both as composer and interpreter. The fantasy played yesterday is one of his best known compositions for piano and orchestra, and is a thoroughly interesting, if not a positively brilliant work. There is considerable originality shown in treatment of some excellent thematic material, and there is rather more prominence given the solo instrument than is usually granted in compositions of this class. The scoring for orchestra, however, is not striking in richness or artistic effects. Mr Whiting is an admirably equipped pianist, who plays with absolute exactness, with thorough sincerity and without a suggestion of affectation. His interpretation of his own composition was listened to with much pleasure and at its conclusion was warmly applauded.

The Weber overture had not before been played at these concerts. It is a fairly interesting and mildly melodious composition, and for the most part is written in a style characteristic of its author. There are some rather pretty passages of appealing harmony, but the work as a whole is not of sufficient value to warrant frequent performance.

The Cesar Franck symphonic poem is a brilliant descriptive composition, bristling with bizarre and turgidly tumultuous orchestral effects, which were brought out with fine contrast of color by Mr Gericke. It was the first time the poem had been heard here.

Schumann's "Rhenish" symphony is a grand work, a masterpiece that will endure, and its performance last evening was thoroughly enjoyable. It has been played many times by this orchestra, but not before have its manifold beauties been more clearly displayed, not before has the work been read with more sympathy, more intelligence, or with results that in all respects were more thoroughly gratifying.

The program for this week's Symphony concert will be as follows: Overture, "Benvenuto Cellini," Berlioz; concerto for violoncello, D'Albert; variations on a theme by Haydn, Brahms; and Symphony No. 3, in D minor, Bruckner. Soloist, Mr Alwin Schroeder.

BOSTON DAILY ADVERTISER

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The Official Paper of the State

The Official Paper of the City.

MONDAY MORNING, MARCH 4, 1901.

The Symphony concert of Saturday began with a Weber overture, but one of a weaker sort than our public is accustomed to hear. Even Weber's greatest overtures, such as "Freischuetz", "Oberon", or "Euryanthe", are more delightful in their themes than in their development, and the custom which this composer had, of making actual themes from his opera serve as chief and subordinate themes of his overture, made a charming halfway-house between the Medley and Classical overture-form.

But the overture to "Ruebezahl", which began this concert, is not of this order; it does not clearly present the sonata-allegro form of the classical everture, and even its melodies, although well-contrasted, seem weak and saccharine compared with the themes of Weber's latest overtures. In 1811 Weber wrote of this work,—"It is the clearest and strongest that I have ever composed". A little later, alluding to some of the fortissimo effects of the overture, Weber called it "a Park of Artillery!"

Times have changed; Berlioz, Richard Strauss, Tschaikowsky, Loeffler, Van der Stucken, in short a whole host of all sorts and conditions of composers, have since then invented such crashes that we listen with unstirred pulses to this early attempt at theatrical fury. In fact, the scoring struck the auditor as rather light, and the work as rather old-fashioned, without any "raison d'etre" for its performance. Some excellent flute work was noticeable, Mr. Gericke's reading was brilliant, and the ensemble was, of course, excellent.

Mr. Arthur Whiting reappeared with a Fantasy for Piano and Orchestra, heard some years ago. The work made a new impression, partly because the composer-pianist has gained much in breadth and power; he played his Fantasy exceedingly well. It plunges into "medias res" like a man jumping into a cold bath on a frosty morning, and its figure treatment begun so vehemently, is spicy and logical. It has good scoring, although it does not intertwine the piano well with the orchestral parts. There are Mendelssohnian touches and graceful bits of melody in the composition, for which conservatives will be duly grateful. The audience paid tribute to composer and soloist by recalling Mr. Whiting twice at the close of his performance.

Now followed a work which was very interesting, even if it did not entirely fill the great expectations that had been formed regarding it. Cesar Franck's "Chasseur Maudit" (a symphonic poem) exhibits the kindly Frenchman in the domain of the supernatural. The accursed huntsman here in question is not one who misses all the birds and accidentally shoots the game-keeper, but a German count who goes hunting on Sunday, rides down the pious worshippers, and finally draws down the punishment of the fiends upon himself. He is a peculiar king of "Sonntags-jaeger" who is described by Buerger, and who finally rides about chased by a whole train of malignant spirits.

How many such spectral rides there are in music! Raff set Frau Holle on a wild gallop through the finale of his "Im Walde" symphony, and committed a similar steeple-chase in his "Lenore" symphony; Wagner gave glorious riding in his "Walkuere" handicap; St. Saens gave a race to harness in his "Phaeton"; Berlioz added a Satanic Derby in his "Ride to Hades"; and a host of others might be cited. Beside the Wagnerian and Berlioz numbers Cesar Franck's cantering seems very mild; in fact he is almost out of the running; this kind of work was Berlioz's especial "metier", and one cannot help comparing the two Frenchmen, to the detriment of the later composer.

Per contra, when Franck is dealing with the religious side of the picture he is in advance of anything that Perlioz could achieve. There is a Sunday calm in the opening of his work that is wonderfully effective and gives a superb contrast with the evil that is pictured a little later. In this field the devout and lovable Franck was a "holy George Herbert" made musical, and the opening phrases of the "Accursed Hunter" seemed a tonal version of

"Sweet day! so cool, so calm, so bright,
The bridal of the earth and sky."

How well Franck could have set Herbert's "Sunday", with its devotion:—

"O day most calm, most bright,
The fruit of this, the next world's bud,
The indorsement of supreme delight,
Writ by a Friend, and with His blood;
The couch of time, Care's balm and bay;
The week were dark but for thy light;
Thy torch doth show the way."

But, as already intimated, the fiendish picture which followed was beyond Franck's best powers; most wildly did the muted horn give its baleful cry, and dissonances came rushing on galore, but it had all been said before, and the audience was less excited than the composer had evidently been.

The modern composer will find the domain of musical rides and chases (as also that of musical thunder storms and hurricanes) rather crowded; if he must needs ride about through the 24 keys, he can picture a trolley ride (close harmony for the crowded car and a real bell for the motorman) or an automobile; nothing else that is novel is left to him.

After all, the Schumann symphony, which ended the concert, and was not especially well played, seemed the truest and best music of the evening. It is easy to denounce the lack of skill in scoring, but the musical thought is the main thing, and the ineffable beauty of Schumann's themes, the delightful figure treatment, the piquant syncopations, all these overbalance an occasional orchestral crudity. It was the so-called "Rhenish" or "Cologne" symphony, Schumann's last symphony, though it is numbered the third, that was given, and it is just in this symphony that the composer has done some of his best scoring. [illegible] critics, is compelled to admit that the cathedral scene which forms the fourth movement of this work, is the best orchestration that Schumann ever achieved; the broad organ effects are most noble and the old style peculiarly fitting to picture a lofty ceremonial in the great edifice of Cologne.

But the symphony has a pathetic charm for the Schumann lover, beyond all this, for it is the last ray of sunshine that beamed on the clouded mind of the composer; it is a revelation of the joy that he took in the delightful Rhine-life, it is a glorious bit of autobiography. We therefore could have wished a more jovial interpretation of the finale, which seems to picture the genial populace pouring out of the cathedral after the ceremony, all in their holiday attire, gleeful, boisterous, chattering. We know very well that Schumann was never boisterous in his expression of playfulness, that even his scherzos are often earnest, but here is "Gemuethlichkeit," if anywhere, and a slight infusion of animal spirits would not harm.

The applause that followed each movement of the symphony was decidedly the most spontaneous and prolonged of the concert, although this in itself proves but little, for Grieg's "Peer Gynt" would have won still greater popular approbation, but it is pleasant to know that Schumann's symphonies do not grow stale or old-fashioned with the lapse of time, as Gade's, Raff's and a couple of Mendelssohn's have done.

Louis C. Elson.

Boston Transcript

MONDAY, MARCH 4, 1901

Symphony Hall: Boston Symphony Orchestra

The sixteenth symphony concert, last Saturday evening, brought the following programme:

Weber: Overture, "Beherrscher der Geister," opus 27.
Arthur Whiting: Fantasy for Pianoforte and Orchestra, in B-flat minor, opus 11.
César Franck: Symphonic Poem, "Le Chasseur maudit."
(First time at these concerts.)
Schumann: Symphony No. 3, in E-flat major, "Rhenish," opus 97.

Mr. Arthur Whting was the pianist.

The "Beherrscher der Geister" is not one of Weber's strongest overtures; it is not to be named in the same breath with the "Freischütz," the "Oberon," or the "Euryanthe." A finely scored passage for brass, and the general freedom of the form, seem to strive to give it something of a modern air; but it belongs nevertheless wholly to the past now.

I should be curious to know what my second impression of César Franck's "Chasseur maudit" would be; my first is that it is a singularly impressive work, in spite of a certain poverty of invention. Never have I known a composer to take the melodramatic style with such grim seriousness—not even Berlioz. There is less plastic beauty in it than is usual with Franck; even the passage with church-bells is impressive rather than beautiful. But the feeling that lies at the bottom of it is singularly deep and intense; it not only fills the air with Sunday sounds, with Sunday suggestions, but makes you feel, for the time being, that there is no such source of vivid emotion in life as Sunday and churchgoing. On the other hand, those stopped horn notes—where the affrighted huntsman in the poem tries to blow his horn, and the horn will not blow—are almost comic in their suggestive vividness. No doubt the humor here comes straight from the situation itself; which would be purely humorous, were it not terrific. Anyone failing to do what he tries to do is, to that extent, ridiculous. In all the hunting portions, Franck throws his weight far more upon painting, at first the joyous vigor, then the terror, of the chase than upon realistic details. And this joy and terror he does paint very vividly indeed. Upon the whole, an immensely saisissant piece of work! It was grandly played; one hopes to hear it again.

Was Schumann's "Cologne" symphony not quite so well played as usual, or was it that this was its first performance in the new hall? It is probably the least good of Schumann's four symphonies, though the last written; certainly it is the least well scored. Schumann does some fearful things at times with his horns; then that third movement cuts the symphony in two. It might be well to try the experiment some day of omitting this "Nicht schnell" in A-flat major, passing directly from the Scherzo to the "Cathedral" scene. With all its faults, however, the symphony has two great things in it: the first movement, with its wonderful syncopated theme, and the above-mentioned "Cathedral" movement, in E-flat minor. One might call the latter the greatest thing Schumann ever wrote for orchestra—except perhaps the "Manfred" overture—without much fear of going wrong. This one movement, too, is pretty superbly scored.

Mr. Whiting's fantasy did not impress me so favorably as when he first played it here, in 1897. The thematic material, especially the first theme, is decidedly strong; the development, carried through with a firm hand. But it seems to me the composer shows a curious lack of inventiveness in the matter of ornamental pianoforte detail; the embroidery sounds monotonous. Then the work seems somewhat over-scored; with all the pianist's strength and brilliancy, there was much in the solo part that I could not well hear. Maybe the hall was again at fault; it is certainly not a brilliant hall. The fantasy sounded far better in the old Music Hall.

The next programme is: Berlioz, overture to "Benvenuto Cellini," opus 23; D'Albert, concerto for violoncello; Brahms, variations on a theme by Haydn; Bruckner, symphony No. 3, in D minor (first time in Boston). Mr. Alwin Schroeder will be the solo 'cellist.

W. F. A.

[84]

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MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MARCH 6, 1901.

The program of the sixteenth Symphony concert, last night, included Weber's Overture, "Der Beherrscher der Geister"; Arthur Whiting's Fantasy for piano and orchestra; César Franck's "Le Chasseur Maudit," and Schumann's Symphony No. 3. The pieces by Weber and Frank were played for the first time at these concerts. César Franck's symphonic poem was first performed here by the Chicago Orchestra, under Mr. Thomas, March 26, 1898.

In part a mythological program, for both Weber and Franck were inspired by old legends. I wonder why Mr. Gericke wasted any time on Weber's overture, for it is wholly uninteresting, although Mr. Apthorp finds in it "a characteristic Weberish rush in the strings" and "brilliant passage work." Weber never finished his opera, although Félix Clément says wisely that it was performed in Breslau in 1805 without success, and that the composer adopted a pseudonym for the occasion! There are other operas thus entitled: By Schuster—a good name for a German opera maker—Tuczek, Würsel, Spohr (for "Der Berggeist" has the same hero), Edele, Müller, Flotow (1853), Oberthür, and there are others. I should like to hear the "Rübezahl" of Georges Hüe, which was performed in Paris at a Colonne concert (1886), for they say that this Prix de Rome has imagination as well as technical skill. But why should early works of composers be dragged from the grave in which they were buried long ago? We suffered this season from an attack of "Jubel" overture and aggravated Weberian complaint. Last night we were obliged to listen to a still earlier overture. Are "Peter Schmoll" and the "Overture Chinesa" yet to come? It was in 1806 that Weber at Breslau invited Berner to call on him "to play over the nearly completed overture to 'Rübezahl.'" When Berner arrived he found Weber insensible on the floor. The composer had taken a glass of nitric acid for wine. An awful warning to conductors who propose to meddle with this overture. Weber lost his singing voice in consequence. Conductors may lose their———, but not in Boston, where there are still many who revel in the "good old music."

It might have been well if César Franck had written "Le Chasseur Maudit" in collaboration with a musician of fantastic imagination and melodramatic cunning. You have heard the work in New York, and all readers of tales and legends know the ballad of Bürger that tells the fate of the Wild Huntsman. The legend appealed to Franck, the strenuously religious man. The chief point in it to him was the outrage committed on the peace and the true enjoyment of Sunday. He saw the little church, the worshippers on their way to service; he heard the holy chant and blessed bells. His musical representation of this scene; the *stimmung* of these pages—these are ineffably beautiful. There is the spirit of sacred peace and joy that is breathed in his inspired song, "La Procession," which tells of the Host borne over fields in Brittany, while Nature herself adores. But the music of the infernal chase is disappointing, and there is no hair raising climax. The curse is none too effective; but last night the phlegmatic and unskilled tuba player was partly to blame. There is just one highly successful dramatic touch—when the Wildgrave vainly attempts to blow his horn. The infernal chase differs little from the chase of human hunters before the curse. There was a time when every school boy knew Sir Walter Scott's translation:

Earth heard the call. Her entrails rend;
From yawning rifts, with many a yell,
Mix'd with sulphurous flames, ascend
The misbegotten dogs of hell.

What ghastly Huntsman next arose
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

But there is nothing of this in Papa Franck's music. It is true that he wrote two operas, which were produced at Monte Carlo—O irony loved by the Greeks!—but he was not a melo-dramatic composer. His great works are absolute music, and in his chamber music he is poignantly dramatic; or they are sacred works, in which he palpitates with pity for humanity and love for his fellow men, or rises to mystic heights on which he dwells alone. Compare for a moment this infernal Chase of Franck with the Ride to Hell in "The Damnation of Faust," or even with the few measures imagined by Weber for the scene in the Wolf's Glen, and you will at once see the difference between the mystic and the man whose dramatic instinct leads him unerringly to demoniacal portraiture.

Mr. Whiting's piece has been played, I believe, in New York. When I first heard it, four years ago, I wondered at the advance made by the composer and his concessions to those who believe that music should be emotional. Last night the piece as a whole did not make as favorable an impression. There was the thought of labor rather than inspiration, although the pastorale is pretty. The chief impression after it was all over and the composer-pianist had bowed his acknowledgment of applause was that there was too much fiddle-de-dee and twiddle-de-dum in the way of unmeaning ornamentation.

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The program at the fourth Boston Symphony concert, on the 19th ult., comprised the "Academic Festival Overture," of Brahms; Berlioz's "Fantastic Symphony," and the Liszt E flat Concerto.

The overture was splendidly rendered. It is always a rare treat to hear this great organization display its virtuosity in the "Episode in the Life of an Artist," with its tremendous and exacting demands on the modern orchestra. The work was flawlessly played, though in the last two movements one wished for more abandon than Mr. Gericke gave them.

Adele Aus der Ohe gave a brilliant and finished performance of the Liszt Concerto that left absolutely nothing to be desired. She was recalled numberless times by the large audience, but rightly gave no encore.

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PHILADELPHIA OFFICE THE MUSICAL COURIER.
4230 Regent Square, March 2, 1901.

THE appearance of Harold Bauer with the Kneisel Quartet was of much interest, inasmuch as the pianist was new to us; yet, on the other hand, it was tantalizing to hear such an artist for the first time when his talent was held in check to a certain extent. But from what was heard Mr. Bauer established himself in the esteem and appreciation of the audience.

Apart from this concert, the week has been one of absolute quiet, which made the concert of the Octave Club this evening all the more welcome. This club is composed of thirteen ladies, all of whom are talented pianists. Every year a gold medal is offered by Charles M. Taylor, Jr., and hotly contested for by the members. The 1901 medal was won by Miss Jessie L. Fulweiler.

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Established 1813.

The Official Paper of the State

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But many more of his outre bits of programme-music will remain experiments and nothing more, interesting chiefly because of their orchestral effects. In the overture to the Italian goldsmith, however, his mastery of the technique of scoring is put to a more legitimate use. The thematic material, always worthy, if at times lacking in attractiveness, is developed into climaxes fully as effective as his efforts in the world of the supernatural, and more pleasing to the conservative auditor. The overture was played by our orchestra in a manner that was superb, and the strength and virility of Mr. Gericke's reading won well-deserved recognition.

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The thematic material showed much beauty. The richness of modern orchestral coloring was united to passages of appealing charm, and a most pleasing result attained. After a prelude of attractive harmonies, the direct expressiveness of the Allegro produced an excellent effect, and presented its themes and development with a clearness that was refreshing to note in these days of musical excess and insanity.

An excellent transition led to an Andante that would correspond to the second movement. This proved to be full of romantic tenderness, and contained some lovely horn chords. The ensuing Allegro began in a bright, chattering way, and the return of parts of the earlier Allegro and prelude brought the concerto to a close. The linking of the three movements in one, combined with the return of the opening themes, served to give the piece a pleasing unity of effect.

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Now came a tribute to the classical muse, in the shape of the Brahms variations on Haydn's theme. These had their usual interest, and at the same time enabled the auditor to rest for future mental efforts. For variations, in spite of the learning instilled into them by modern composers, are essentially excerises in the technique of composition and figure development, based on another man's thoughts. Even if today we esteem expression, figure-treatment, or coloring equally with the material used, there must still be a lack of unity in variations, and the task of following them partakes somewhat of the excitement that a professor must feel in marking a set of essays on one subject. In this case the subject was delightful, and Brahms's methods, if never wildly passionate, are always thoughful, sincere and earnest.

After this calm before the storm came the Bruckner Symphony No. 3, in A minor. The score is dedicated to Wagner, and the composer's modern tendencies are well known. So it was not surprising to find this work an example of the most radical effects in involved harmonies and heavy scoring. Bruckner is hardly as much of an extremist as Richard Strauss, but he is a worthy compeer of that great orchestral impressionist. While Strauss in his later work evidently ignores set forms, Bruckner clings to the symphonic structure with commendable persistence. Wagner's name has covered a multitude of sins against musical beauty. It must be recalled that he himself wrote for the operatic stage, where his music reflected some definite scene or emotion, and that his own works do not consist wholly of dissonances, but contain them in proper and judicious contrast with consonant harmonies.

rather than his matter, even if he do this perfectly, each writer must in the end be judged by the worth of his own musical thoughts, and if these are not clearly set forth and worthy of hearing, no beauty of expression can win permanent fame for them. Wagner's reasons for discarding melody and rhythm in his music-dramas were good and sufficient, but the same conditions do not obtain on the symphonic stage. If purely orchestral composers wish to imitate the Wagner Melos, they must show cause; and none has yet succeeded in producing a work that will obliterate the simpler beauties of Schubert, for example.

But if Bruckner has adopted the ultra-harmonic method of expressing his views of life, he has not allowed it to overshadow the importance of his thoughts. Though his subject matter is less well-defined than that of his other works that have been heard here, he still has enough to say. His orchestral remarks are rather passionate, to be sure, but they are full of a wild power, and are spoken with a large utterance that commands the hearer's attention.

The opening Moderato at once sounded the note of dominant, over-powering intensity that characterized the work. Its themes are not essentially distinctive, but are worked up into climaxes of great force. The Adagio that followed began simply enough, with several measures of really appealing sincerity, but soon its simplicity was overlaid with the customary modren spice and dissonance, while the muted horns blared forth in all their baleful glory. The third movement, too, began with a rush of dissonances. "Scherzo" means in a jesting manner, but this certainly seemed like carrying a joke too far. A bright, waltz-like trio, prettily developed, made amends for the previous troubles. Then came the finale, worked up with fullest force. The dynamic strength of the modern orchestra was brought into free use.

Doubtless those people who left early were fully aware that Bruckner's finales would be audible at a distance.

As a whole, the work is one of great interest. If it is at times unclear, it is replete with the sensation that seems to satisfy the musical taste of the day, and its many dance-like rhythms and quaint cadences give it a characteristic flavor. The playing of the orchestra, in this, as well as in the preceding numbers, calls for renewed and enthusiastic plaudits, and there can be no manner of doubt that Mr. Gericke's organization is one of the greatest in the musical world today.

Arthur Elson.

THE MUSICAL COURIER.

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No. 1093.

MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MARCH 6, 1901.

The program of the sixteenth Symphony concert, last night, included Weber's Overture, "Der Beherrscher der Geister"; Arthur Whiting's Fantasy for piano and orchestra; César Franck's "Le Chasseur Maudit," and Schumann's Symphony No. 3. The pieces by Weber and Frank were played for the first time at these concerts. César Franck's symphonic poem was first performed here by the Chicago Orchestra, under Mr. Thomas, March 26, 1898.

In part a mythological program, for both Weber and Franck were inspired by old legends. I wonder why Mr. Gericke wasted any time on Weber's overture, for it is wholly uninteresting, although Mr. Apthorp finds in it "a characteristic Weberish rush in the strings" and "brilliant passage work." Weber never finished his opera, although Félix Clément says wisely that it was performed in Breslau in 1805 without success, and that the composer adopted a pseudonym for the occasion! There are other operas thus entitled: By Schuster—a good name for a German opera maker—Tuczek, Würsel, Spohr (for "Der Berggeist" has the same hero), Edele, Müller, Flotow (1853), Oberthür, and there are others. I should like to hear the "Rübezahl" of Georges Hüe, which was performed in Paris at a Colonne concert (1880), for they say that this Prix de Rome has imagination as well as technical skill. But why should early works of composers be dragged from the grave in which they were buried long ago? We suffered this season from an attack of "Jubel" overture and aggravated Weberian complaint. Last night we were obliged to listen to a still earlier overture. Are "Peter Schmoll" and the "Overture Chinesa" yet to come? It was in 1806 that Weber at Breslau invited Berner to call on him "to play over the nearly completed overture to 'Rübezahl.'" When Berner arrived he found Weber insensible on the floor. The composer had taken a glass of nitric acid for wine. An awful warning to conductors who propose to meddle with this overture. Weber lost his singing voice in consequence. Conductors may lose their [illegible], but not in Boston, where there are still many who revel in the "good old music."

It might have been well if César Franck had written "Le Chasseur Maudit" in collaboration with a musician of fantastic imagination and melodramatic cunning. You have heard the work in New York, and all readers of tales and legends know the ballad of Bürger that tells the fate of the Wild Huntsman. The legend appealed to Franck, the strenuously religious man. The chief point in it to him was the outrage committed on the peace and the true enjoyment of Sunday. He saw the little church, the worshippers on their way to service; he heard the holy chant and blessed bells. His musical representation of this scene; the *stimmung* of these pages—these are ineffably beautiful. There is the spirit of sacred peace and joy that is breathed in his inspired song, "La Procession," which tells of the Host borne over fields in Brittany, while Nature herself adores. But the music of the infernal chase is disappointing, and there is no hair raising climax. The curse is none too effective; but last night the phlegmatic and unskilled tuba player was partly to blame. There is just one highly successful dramatic touch—when the Wildgrave vainly attempts to blow his horn. The infernal chase differs little from the chase of human hunters before the curse. There was a time when every school boy knew Sir Walter Scott's translation:

> [illegible] the hill. Hor steeds neigh;
> Their nostrils flaming ears erect,
> Mix'd with sulphurous blue [illegible]
> The unhegotten dogs [illegible].
>
> What ghastly Huntsman rides ahead
> Well may I guess, but dare not say;
> His eye like midnight lightning glows,
> His steed the swarthy hue of hell.

But there is nothing of this in Papa Franck's music. It is true that he wrote two operas, which were produced at Monte Carlo. O irony loved by the Greeks!—but he was not a melo-dramatic composer. His great works are absolute music, and in his chamber music he is poignantly dramatic; or they are sacred works, in which he palpitates with pity for humanity and love for his fellow men, or rises to mystic heights on which he dwells alone. Compare for a moment this infernal Chase of Franck with the Ride to Hell in "The Damnation of Faust," or even with the few measures imagined by Weber for the scene in the Wolf's Glen, and you will at once see the difference between the mystic and the man whose dramatic instinct leads him unerringly to demoniacal portraiture.

Mr. Whiting's piece has been played, I believe, in New York. When I first heard it, four years ago, I wondered at the advance made by the composer and his concessions to those who believe that music should be emotional. Last night the piece as a whole did not make as favorable an impression. There was the thought of labor rather than inspiration, although the pastorale is pretty. The chief impression after it was all over and the composer-pianist had bowed his acknowledgment of applause was that there was too much fiddle-de-dee and twiddle-de-dum in the way of unmeaning ornamentation.

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The program at the fourth Boston Symphony concert, on the 19th ult., comprised the "Academic Festival Overture," of Brahms; Berlioz's "Fantastic Symphony," and the Liszt E flat Concerto.

The overture was splendidly rendered. It is always a rare treat to hear this great organization display its virtuosity in the "Episode in the Life of an Artist," with its tremendous and exacting demands on the modern orchestra. The work was flawlessly played, though in the last two movements one wished for more abandon than Mr. Gericke gave them.

Adele Aus der Ohe gave a brilliant and finished performance of the Liszt Concerto that left absolutely nothing to be desired. She was recalled numberless times by the large audience, but rightly gave no encore.

⊙ ▲ ⊙

PHILADELPHIA OFFICE THE MUSICAL COURIER,
1230 Regent Square, March 2, 1901.

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When one remembers [illegible] performance of the Waldesweben a few weeks ago, he will readily see that some of Wagner's followers think they achieve success if they imitate his manner rather than his matter. Even if they do this perfectly, each writer must in the end be judged by the worth of his own musical thoughts, and if these are not clearly set forth and worthy of hearing, no beauty of expression can win permanent fame for them. Wagner's reasons for discarding melody and rhythm in his music-dramas were good and sufficient, but the same conditions do not obtain on the symphonic stage. If purely orchestral composers wish to imitate the Wagner Melos, they must show cause; and none has yet succeeded in producing a work that will obliterate the simpler beauties of Schubert, for example.

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Boston Journal.
SUNDAY, MARCH 10, 1901.

SYMPHONY NIGHT.

Works by d'Albert and Anton Bruckner Performed Here for the First Time—Mr. Schroeder the Soloist—Mr. Gabrilowitsch's Second Piano Recital.

The program of the 17th Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture to "Benvenuto Cellini".....Berlioz
Concerto for 'cello, in C major.....D'Albert
(First time in Boston.)
Variations on a Theme by Haydn, in B flat major.....Brahms
Symphony No. 3, in D minor.....Bruckner
(First time in Boston.)

Two symphonies by Bruckner had been played at these concerts before last night: the 7th in E major (1885) and the 4th, the "Romantic," in E flat (1889).

Theodore Thomas produced the 3d Symphony at Chicago the 2d of this month and Mr. Harris, who compiles the program-books of the Chicago orchestra, claims that the performance was the first in America. He is mistaken. Bruckner's symphony in D minor, No. 3, was first performed in this country at a concert of the Symphony Society in the Metropolitan Opera House, New York, Dec. 5, 1885, Mr. Walter Damrosch, conductor; but, strange to say, it was called the "sixth symphony" and Mr. Krehbiel, in his "Review of the New York Musical Season, 1885-'86," dilates on the fact that "this is the sixth symphony composed by a man who enjoys a fine reputation as a musical scholar," and yet the name of the composer had not appeared before on a program in New York. Now Bruckner's 6th symphony is in A major and it is not dedicated to Wagner.

The third symphony, played last night for the first time in Boston, was first performed at Vienna, Dec. 16, 1877. Johann Herbeck, a warm friend of the composer, and in fact the man who brought Bruckner from Linz, where he knew extreme poverty, to Vienna, had proposed to produce it under his direction at a Gesellschaft concert, but he died before the date of the concert, and the composer conducted, not to the advantage of the symphony, as we are told. After this performance the composer made some changes; he struck out a few passages, made alterations in the violin parts, cut out a passage in the finale, and altered fundamentally the last part of the finale. Thus changed, the symphony was performed at a Philharmonic concert in Vienna, Dec. 21, 1890. And even Hanslick admitted that it was enthusiastically received, although as a stanch Brahmsite he made this admission with a sneer.

For the Brahmsites of Vienna insisted that poor Bruckner, one of the gentlest of men, was merely a man "of some talent," set up by the Wagnerites in opposition to Brahms in the symphonic arena. Orchestra players, as well as Hanslick and his friends, were arrayed against Bruckner. When it was proposed in the seventies to perform this third Symphony at a Philharmonic concert all the players save one, after a superficial rehearsal, pronounced the music "unplayable"; the one player who advised further rehearsal and cooler judgment was David Popper, the famous 'cellist.

Fortunately, partisanship is not so ferocious in Boston. The program of last night included music by Berlioz, Brahms and Bruckner, three B's—if not the B's beloved by von Buelow. Bruckner's symphony may be judged without prejudice.

There are no such moving passages or sublime hints in this music as there are in the "Romantic." The first movement at the beginning reminds one of the opening mood of Beethoven's Ninth, but the reminiscence is merely suggestive and fleeting. The Wagnerian quotations introduced into the work were, no doubt, introduced deliberately. The scherzo is the one movement that has continuity of thought, and in contrast with the other movements it is immediately effective. The symphony contains lofty, noble ideas that are lamely expressed. There is little true development of any one of these ideas. They appear for a moment—they are seldom over four or at the utmost eight measures in duration. Then there is a stretch of desert sand before an oasis is reached, which is left behind all too soon. At times there is a pontifical announcement of a platitude; there is much ado about nothing; and, lo, a charming effect or a weighty proclamation passes quickly as though the composer were unappreciative of its worth. It is strange music, strange in its strength, strange in its weakness.

* * *

D'Albert's 'cello concerto was performed for the first time at Hombourg in September, 1899, by Hugo Becker, under the direction of the composer. Fortunately for us Mr. Becker did not choose it for his show-piece. He is no doubt a sound player, he is certainly a smug one; and the Haydn concerto was just the music for his smooth and unemotional performance. D'Albert's concerto is much more than a virtuoso piece. There is symphonic treatment throughout. What would the mere virtuoso say to a concerto that begins with an oboe solo while the solo-cello is playing arpeggios? There are themes of character and beauty and the concerto is developed from them in one continuous line, although the customary division into three movements may be recognized. The development is skillfully handled; and the orchestration is full of charming detail. While the solo-instrument is not treated in the old-fashioned manner, the task of the player is nevertheless a thankful one, for it appeals to his musical intelligence and artistic education as well as to his technical skill. Mr. Schroeder was the man for the concerto. He played it both sympathetically and with understanding, and his widely acknowledged technic was vitalized by high poetic feeling.

* * *

Boston Transcript
THURSDAY, MARCH 7, 1901

Symphony Hall: Mr. Hofmann's Recital

Mr. Josef Hofmann gave a pianoforte recital in Symphony Hall, yesterday afternoon, the program being:

Prelude and Fugue in A minor.....Bach-Liszt
Sonata appassionata, in F minor, opus 57.....Beethoven
Frühlingslied, Spinnerlied, }.....Mendelssohn
Etudes symphoniques, opus 13.....Schumann
Nocturne in F-sharp major, opus 15, No. 2;
Waltz in D-flat major, opus 64, No. 1;
Fantaisie in F minor, opus 49; }.....Chopin
Gretchen am Spinnrade, Der Erlkönig, }.....Schubert-Liszt
Impromptu.....Schubert
Caprice espagnole.....Moszkowski
Winterstürme, Meistersinger-Fantasie, }.....Wagner

When Mr. Hofmann was here three years ago,—his first appearance since his days of child-wonderhood,—one felt that he had grown mightily in a technical direction, but that, like some other whilom precocious geniuses, his mind had been through a period of stand-still. This sort of thing is not very uncommon; a child may show the most precocious intellectuality, even to the point of its seeming like genius, and grow intellectually at a terrifying rate up to the age of thirteen or fourteen; then his intellectual growth may stop. He may go on learning, as other boys do, but it is merely an accumulation of undigested information, which is not absorbed, and produces no change in his intellectual fibre; at twenty or twenty-one, he may accordingly find himself as much a boy as he was at thirteen; those whom he far outstripped in early childhood will have caught up with him—on the hare-and-tortoise principle. His early taxed (or overtaxed) brain has simply been taking a rest. But, when manhood has come, his brain starts out again, and his intellectual development goes forward once more, as it did in childhood. Four or five years, sometimes but a single year, may make an enormous difference in him.

Now, when Mr. Hofmann was here in 1898, he seemed to be on the verge of this second period of intellectual growth, though he had plainly not arrived at it. Now, three years later, one sees that he has made his second start; he has grown intellectually and, so to speak, emotionally. He no longer has the technique of a grown man, with the head and heart of a boy; he is a man all over. Still a very young one, for age is not always to be counted by years, but still a grown man. That this new intellectual and emotional growth of his has not been particularly rapid, may well be surmised; for he has not yet gone very far; he has but reached the point which many another artist of his age has reached, who never gave evidence of half the genius he did in childhood. But the important point is that he has, at least, made the fresh start; more may well be expected of him in future. For twenty-four is not an age at which most men can fairly be expected to stop.

Perhaps the comparative slowness of his second development may, in part, be explained by the fact that, during his intellectually fallow years, his attention was pretty nearly wholly given to technique, and he may thus easily have formed what may be called the technical habit; the habit of looking at everything musical through technical spectacles. And such a habit is not easy to throw off at once. If he has grown to a certain extent intellectually and emotionally, his technique has grown, too, and is still the most remarkable thing about him. But he is no longer merely technique et preteria nihil! His soul has begun to speak again, if with no very impressive voice as yet. Now and then he plays a phrase with ear-seducing beauty of color and accent; again, he will do just the reverse; but to be able to do the great and beautiful thing once or twice is good earnest of doing it habitually in time. The same thing may be said of his more purely intellectual grasp of the music he plays; at times he will hold long developments together with a very firm hand, and show forth the coherency of the whole; at other times, the concatenation of musical ideas is too much for him, and he renders it only piecemeal. But what a man has done, that man can do again. As Charles Read said of Flucker Johnstone, "the two herring proved his point as well as two thousand!" The finely soulful and musical playing of a few phrases, the strong carrying through of but one long period, prove Mr. Hofmann's point. The time ought to come when he will be soulful and strong all over the lot.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MARCH 10, 1901.
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THE SYMPHONY CONCERT

The seventeenth Symphony concert was given last evening in Symphony Hall, with Alwin Schroeder, 'cellist, as the soloist.

Mr. Leopold Godowsky, pianist, will be the soloist at the rehearsal and concert this coming week.

Boston Sunday Globe.
SUNDAY, MARCH 10, 1901.

Echoes from Yesterday's Symphony Concert.

First Appearance in Boston of the Famed Leipsic Philharmonic Orchestra.

Week Crowded With Vocal and Instrumental Recitals by Artists of Note.

A new cello concerto by Eugen d'Albert and Anton Bruckner's third symphony were the novelties at the 17th rehearsal and concert of the Boston Symphony orchestra. The remaining program numbers were the overture to "Benvenuto Cellini," by Berlioz, and the Brahms variations on a theme by Haydn. Mr Alwin Schroeder was the soloist. The cello composition bristles with difficulties, mainly of the bravura type, and many of the passages are better adapted to a violin that to its more sonorous musical brother. It is modern in style, the themes are repeated throughout the three movements, and despite the elaborate instrumentation the soloist frequently appears to be placed at a disadvantage because called upon for a technical display in the higher register, which more properly belongs to the violin. Mr Schroeder certainly performed his task with great skill. The florid measures were fingered with his usual dexterity and pure tonality, his rapid runs, single and in chords, were executed with celerity and commendable precision and in the broader phrases, where the true voices of the cello are called forth, his exquisite work was, as ever, a notable example of artistic skill. Personally Mr Schroeder achieved a success and was warmly applauded by his associate players and auditors.

The Bruckner symphony, which is dedicated to Richard Wagner, contains many suggestions of the influence the German master exerted upon the composer's style, for the brasses are given full play in nearly every movement and there is hardly a motif or theme developed without the brass parts very strongly in evidence. In the third movement the strings are given some charming passages, and most charmingly were they played, and the waltz theme here is notably brilliant and at the same time unique in character.

The team work throughout this symphony was very smooth, and the excellence of the brass contingent was well exemplified by the clarity, promptness and harmonic blending of the different horns and trumpets. In the last movement the brasses and violins were specially effective in the contrasting themes, played simultaneously, and the three themes in the second movement may, possibly, be worthy the same comendation for unison of work between the contingents.

The Berlioz overture, with a good word for the cellos, went very well and the Brahms variations showed no difficulties which Mr Gericke and his orchestra could not surmount in a satisfactory manner.

This week's program will be as follows: Overture to "Othello," Dvorak; concerto for piano, in A minor, Liszt; ninth symphony, Schubert. Mr Leopold Godowsky will be the pianist.

Boston Journal.
THURSDAY, MARCH 14, 1901.

RIVALS TOGETHER.

Harvard and Yale Musical Societies Score a Noble Triumph in Their Joint Concert in Symphony Hall.

Harvard and Yale met on a new field in Symphony Hall last evening, when the Glee Clubs and musical societies of the two universities gave a concert in which each had an equal share of glory, and each earned an equal share of honors.

The great auditorium, with its two big galleries, was filled, and a fringe of students hung about the walls as if to adorn the border of the brilliant brocade which the evening toilets of a gathering of the society of the neighboring cities, as well as Boston, fashioned. Bunches of violets and clusters of roses were tokens of loyalty to one college or the other, but there was no favoritism shown in the greetings given the singers and the players.

It could not well be otherwise. The 16 numbers were evenly divided, the Yale Banjo Club and the Harvard Banjo Club, the Yale Glee Club and the Harvard Glee Club, the Yale Mandolin Club and the Harvard Mandolin Club each giving an equal share of the evening's entertainment. Even the most ardent partisan would have found it hard to take greater credit to his or her friends.

A note on the program stated that, owing to its length, positively no encores would be allowed. When the Yale Glee Club sang "Hannah," however, that stipulation was forgotten, and from that to "Fair Harvard," at least, a repetition was demanded. The singers were in excellent voice, the players on instruments in well-nigh perfect practice, and the result was what everybody most wished.

The student element was not particularly noticeable, swallowed up, as it were, in the vast gathering. Yale's friends were there to enjoy her triumphs, but Harvard's had nothing to envy them, and both were generously inclined. The Yale Glee Club, which made a very happy selection of pieces and sang them admirably, and the Harvard Mandolin Club, which showed a high degree of excellence and taste in its performance, were, perhaps, especially favored.

The evening closed with a striking scene. "Bright College Years," the good old Yale song, and "Fair Harvard," were placed side by side and both glee clubs came upon the platform together and sang in chorus, with first the Yale men and then the Harvard to the fore. When these college anthems, as they might almost be called, began the audience rose to its feet and stood until the end.

Then the boys got into little circles and Harvard cheered Yale, and Yale cheered Harvard, and the "grads" and undergraduates, and all the fair heads and loyal hearts—whether loyal to John or to Eli—felt that it was a good occasion, and one to be remembered pleasantly when the famous university rivals met with no thought of a contest and parted with like crowns of laurel.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIX., NO. 73.
THURSDAY, MARCH 14, 1901.

COLLEGE MEN IN CONCERT.

Harvard and Yale Clubs Unite Their Forces, and the Audience Enjoys the Result.

Symphony Hall was crowded last evening with a youthful and joyous audience, that listened with delight to the concert given by the glee, banjo and mandolin clubs of Yale and Harvard universities. There was the charm of pretty faces as well as beautiful costumes to lend distinction to the occasion, and the generous applause showed that the audience had come in an indulgent and uncritical frame of mind, bent on enjoyment, and ready to be entertained by any well meant effort on the part of the several clubs, who showed by their good ensemble work that they had spent time and labor, and given careful rehearsing to the several numbers.

The voices of both glee clubs were fresh and musical, and the part songs were sung with precision and good effect.

The banjo and mandolin clubs shared in the popular success of the evening, and it would be extremely difficult to say which university displayed the better ability.

The programme was as follows:

PART ONE.

"The Casino Girl's March".....McConnell
Yale Banjo Club.
"The Ameer" March.....Herbert
Harvard Mandolin Club.
"Brave Mother Yale".....Merrill-Shepard
Yale Glee Club.
"Hot Corn".....Eno
Harvard Banjo Club.
"Johnny Harvard"
"Clover Blossoms".....C. B. Hawley
Harvard Glee Club.
"Mermaid".....Carmen-Yalense
"Hannah".....Shepard
Yale Glee Club.
"Pas des Fleurs".....Delibes
Harvard Mandolin Club.
"Serenade".....Tourlette, 1887
"Predicaments".....Carmen-Yalense
Solos by Mr. Tyler.
Yale Glee Club.
"Tutti-frutti."
Yale Glee and Banjo Clubs.

PART TWO.

"Mosquito Parade".....Whitney
Harvard Banjo Club.
"In Picardie".....George L. Osgood
"Mulligan Musketeers."
Harvard Glee Club.
Selections from "San Toy".....Monckton
Yale Mandolin Club.
"Let Not Thine Eye".....George B. Nevin
"Doan' Ye Cry, Ma Honey".....Noll
Harvard Glee Club.
"Bull-dog".....Carmen-Yalense
"Dutch Company".....Carmen-Yalense
Solo by Mr. Read.
Yale Glee Club.
Creole Love Song.
Harvard Glee and Mandolin Clubs.
"Bright College Years".....Durand, 1881
"Fair Harvard."
Yale and Harvard Glee Clubs.

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Boston Transcript

MONDAY, MARCH 11, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, last Saturday evening, was:

Berlioz: Overture to "Benvenuto Cellini," opus 23.
D'Albert: Concerto for Violoncello, in C major, opus 20.
(First time in Boston.)
Brahms: Variations on a Theme by Haydn, in B-flat major, opus 56a.
Bruckner: Symphony No. 3, in D minor.
(First time in Boston.)

Mr. Alwin Schroeder was the solo 'cellist.

Few orchestral works are such slaves, or victims, to performance as Berlioz's "Cellini" overture; play it any way but right, and it seems like nothing-at-all, play it right, and it is an exceedingly brilliant, inspiring composition. Mr. Gericke's reading, and the orchestra's playing, of it last Saturday evening were of a sort to show the overture in its true colors. How often have I not felt the justice of Hanslick's criticism: That nothing could show greater poverty of invention than the first cantilena of the wood-wind? And again, at other times, how thoroughly unappreciative and foolish this criticism has seemed! The romantic expressiveness, the picturesque coloring of the phrase are such as to stifle all demands for plastic tuniness—when it is played with the proper expression. On this occasion it, like the rest of the overture, came into its rights.

Eugen d'Albert's new 'cello concerto has two serious faults: in the first place, it is a 'cello concerto, in the next, it is too long. But setting aside these blemishes, one can find the work one of the very best of its kind. Not being a 'cellist himself, d'Albert could approach his task with a certain noble freedom from prejudice; he could follow his unwarped instinct as a composer, and look upon his solo 'cello primarily as a musical instrument rather than a means of display. Of course he knew that he must write some bravura passages for it, and doubtless got expert help to put them into practically effective shape; but he seems still to have felt that 'cello gymnastics, however delightful they might be to the virtuoso, were not an unmixed blessing to the listener, and has accordingly tempered the bravura wind to that shorn lamb in a way for which one can only be grateful. He has, for the most part, let the solo instrument do things which it can do best. Naturally he could not absolutely confine it to these, else the piece would not have been a 'cello concerto. There had to be something of a compromise. Take, for instance, those opening accompanying arpeggi of the 'cello; they do not sound overbadly. But only see how much better the same arpeggi sound when they have passed into the higher orchestral strings, while the 'cello plays the cantilena. To me this concerto has no little beauty in it. The free form is not only grateful in itself, in its avoidance of too frequent and extended academic repetitions, but is essentially poetic. One may doubt whether the character of much of the melody in the work be not a thought over-sentimental, and hence rather weak; but it is so truly expressive, and surrounded by such a halo of beautiful orchestra color, that one listens to it with unfeigned pleasure. In short, I incline to place this concerto in the same class with Mr. Loeffler's admirable Fantastic Concerto—though it is so long since I heard the latter that I cannot now estimate the relative value of the two works—as a composition for 'cello and orchestra, in which there is more of the agreeable than of the reverse. Mr. Schroeder played d'Albert's work with all his perfection of technique, fire, depth and beauty of feeling, and consummate artistry. Such playing almost tempts one to become a votary of the 'cello. He was long and loudly applauded and recalled.

Brahms's variations on Haydn's "Chorale Sancti Antoni" are, as ever, a thing of beauty. They were admirably played.

And the Bruckner symphony? This is the third symphony by Anton Bruckner we have now heard in Boston. The first was the No. 6, in E major (the one with the quartet of "Bayreuth"-tubas), brought out by Mr. Gericke ever so many years ago; it made little impression, and seemed rather lumbering and crazy, upon the whole, like a sort of rehash of Bayreuth, "Nibelungen" reminiscences. In 1889 followed the No. 4, in E-flat major, the "Romantic," given also by Mr. Gericke. This made a far finer impression; indeed, some of us thought it very beautiful and inspired. And now comes the No. 4, in D minor, dedicated to Wagner. Curiously enough, although written considerably before the two others, some twenty-three years or so ago, this one sounds decidedly the most modern of the three, even ultra-modern, as if written yesterday. As yet I like it far less than the "Romantic," better than the E major. There is a perplexing variety of styles in the work; Bruckner might well have entitled it, as Moscheles did his two-pianoforte piece of respectable memory, "Les Contrastes." It begins frankly in the Ninth Symphony vein, so frankly indeed that one wonders whether the opening measures are an unconscious reminiscence or a quotation. Leaving this, the symphony leads the listener through astonishing alternations between the most portentous developments of "ugly" music and sharply contrasted moments of Austrian dance revelry—that "Kuhschwan'zhopsaschleifer" (vide Heinrich Heine) of the second theme of the finale brings with it memories of the late lamented Sperl. What Bruckner has done at times in this symphony in the way of ear-scorching cacophony beats anything I know by Richard Strauss (I have not yet heard the "Heldenleben"); the audience last Saturday evening did not have a chance of appreciating some of these feats, for Mr. Gericke cut out several of the worst-sounding places. But I happened to hear them at a preliminary rehearsal, and—whew! Upon the whole, I dislike this symphony far less than most people with whom I have talked about it; beside much that is frankly hideous, much that is weak and confused, I find moments of beauty, especially of strength. The most favorable aspect of the work is to me that, half the time, Bruckner does not seem to be writing in his own vein; you feel him, as an already old man, trying wilfully to make himself modern and up-to-date. But he cannot keep the game up; every now and then he slumps through his cloud, comes down to earth, and is perfectly natural and—commonplace.

The next programme is: Dvorak, overture, "Othello," opus 93; Liszt, concerto for pianoforte, No. 2, in A major; Schubert, symphony No. 9, in C major. Mr. Leopold Godowsky will be the pianist. W. F. A.

March 14
BOSTON EVENING RECORD.

HARVARD AND YALE

Unite In an Enthusiastic Concert at Symphony Hall.

Harvard and Yale sang together last night in Symphony Hall.

It was the first occasion of the sort on record, a concert by the glee clubs, mandolin clubs, and banjo clubs of the two universities.

After the concert there was still more fraternization at a dinner at the University Club.

The audience reminded one of Class day. Symphony Hall never before saw such an array of youth and beauty.

Some few of the older alumni of both universities were noted: Judge Baldwin, S. J. Elder, Sherman Whipple, Asa French, Walter Badger, Rev. Morton Dexter.

Society leaders were also noted, among them Mr. and Mrs. Montgomery Sears, Mrs. Fiske Warren, Holker Abbott, Mrs. Gordon Dexter, Mrs. H. L. Higginson, Mr. and Mrs. Alexander Higginson.

Numerous other events occurred last night in the musical and fashionable world, but there was scarcely a vacant seat on the floor or in either of the galleries of Symphony Hall.

A happy conceit was that of Mgr. Comee, to print the Yale numbers in blue, and the Harvard in red, on the programme. Still another ingenious arrangement of his was the changing of the electric lamp globes over the stage, so that, instead of the usual neutral tint, one chandelier diffused blue light, and the other red.

Decidedly, it was an "array of talent" who entertained—the Yale Glee Club, 22; Yale Banjo Club, 17; Yale Mandolin Club, 19; Harvard Glee Club, 25; Harvard Mandolin Club, 30, and Harvard Banjo Club, 29, —a total of 142 performers.

The various clubs were heard separately, except that in one number the Yale Glee and Banjo Clubs combined, in another the Harvard Glee and Mandolin clubs, and—grand climax—the Harvard and Yale Glee clubs sang together, first: "Bright College Years," Yale's alma mater lyric; and then: "Fair Harvard."

This was the only number in which anybody showed lack of rehearsal. A few men in each club were noticed groping for the words, when the unfamiliar lines of the rival college hymn were sung.

Differences in methods were brought out very markedly during the evening.

Each of the Harvard clubs had a leader, who stood, or sat, facing his aggregation, and back to the audience.

Apparently the Yale clubs had no leaders. At any rate, nobody among them appeared willing to turn his back to the audience.

According to the programme, each Yale club had a "president," as did the Harvard clubs; but there was set down no such office as "leader."

Because of this leadership, and because of larger numbers, and because, too, some of their selections appeared rather more ambitious, the Harvard men made rather the better showing.

Certainly the audience showed no favoritism, applauding without discrimination.

A note at the bottom of the programme said that owing to its length no encores would be allowed.

The rule was observed until after the playing of the "Pas des Fleurs" by the Harvard Mandolin Club.

It is fair to say that this was really the best thing on the programme. Not even the Symphony players at the "Pop" concerts have ever interpreted the Delibes ballet with more exquisite delicacy and grace.

But the Harvard men trooped back on the stage to respond to encore after not nearly such a prolonged burst of applause as had followed the Yale Glee Club singing just before.

The audience obtained revenge when the Yale Glee Club sang again, immediately after, and compelled them to sing an extra number, and after that the rule was released.

Yale sang "Brave Mother Yale," "Mermaid," "Hannah," "Bull Dog," "Dutch Company," and similar familiar selections from Carmen-Yaleuse, reviving the "Yodel," and giving solos.

Harvard began with "Johnny Harvard," but followed with Hawley's tender love song "Clover Blossoms," Osgood's "In Picardie," and G. B. Nevin's "Let not thine eye."

There are excellent voices in both clubs.

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BOSTON DAILY ADVERTISER

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The Official Paper of the State

The Official Paper of the City.

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March 14
BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SANG COLLEGE SONGS

Yale and Harvard Glee Clubs Gave Excellent Concert.

SYMPHONY HALL CROWDED.

Selections by Mandolin and Banjo Clubs Also Given—College Men Entertained at the University Club—Many Prominent People Present.

An audience which filled practically every seat, assembled in Symphony Hall last evening to enjoy the concert given by the Glee, Mandolin and Banjo clubs of Yale and Harvard universities, which Mr. Fred R. Comee arranged most successfully.

The audience applauded generously, so that each university seemed equally favored.

There were no decorations other than palms and potted plants, but just prior to the opening number the clusters of lights on either side of the organ were turned on, one being veiled with Yale blue and the other with Harvard crimson. The idea was so novel and the effect so attractive that the appreciation of all was loudly expressed.

A few minutes later the boys walked onto the stage and were greeted with the utmost enthusiasm, which continued to increase with each number.

The programme, printed in crimson and blue, gave each club an equal chance to display its attainments. It opened with "The Casino Girl's March," presented by the Yale Banjo Club, and ended with "Fair Harvard," in the singing of which Yale joined.

Scattered through it at intervals were "Brave Mother Yale," "Johnny Harvard," "Bright College Years," "Hot Corn," "Doan' Ye Cry, Ma Honey" and other gems dear to the hearts of college men. Mr. Tyler's solos with the Yale club were especially fine, and an encore was demanded, although it was announced that no recalls would be permitted. Harvard's dendering of Delibes's "Pas des Fleurs" was also extremely good, and there was no alternative but to yield to the insistent demands for a repetition.

At the conclusion of the concert the Harvard and Yale men went to the University Club on Beacon street, the hospitality of which was extended them through its secretary.

A number of dinners were given previous to the concert, the hosts taking their guests to the hall in preference to the theatres.

One of the prettiest girls present was Miss Katherine Thayer, daughter of Mr. and Mrs. E. Van Rensselaer Thayer, who made her debut this winter. She was attired in pale blue crepe de chine, and came in for much admiration.

Another notable party included Mrs. Fiske Warren, Mrs. Gordon Dexter and Mr. Holker Abbott, while others in the hall were the Misses Whitney, Miss Margaret Fay, Mr. and Mrs. Henry Dennison, Mr. and Mrs. Charles E. Cotting, Mr. Samuel Elder, Mr. George L. Huntress, Mr. Sherman Whipple, Mr. J. Montgomery Sears, Mrs. John J. Borland, Mrs. Charles P. Stone, Miss Ethel Stone, Miss Leland, Mr. Arthur H. Bowditch, Mr. Walter M. Boothby, Dr. Foster Bush, Mr. Ezra H. Baker, Mr. Arthur J. Selfridge, Mrs. Charles Irving Thayer, Miss Adele Thayer, Mr. E. V. R. Thayer, Mrs. C. H. Washburn, Mr. Charles W. Sturgis, Miss Amory and party, Mrs. J. W. Kenney, Miss May Kenney, Mrs. Henry Going, Mrs. Chambers, Miss Susanne Risteen, Mrs. Thomas P. Beal, Mrs. Frothingham, Miss Delafield and party, Miss Emerson, Mr. Reginald H. Fitz, Mr. Asa P. French, Miss Fanny C. Guild and party, Lieutenant-Commander E. M. Hughes of the Enterprise, Dr. E. P. Joslin, the Rev. Edward M. Noyes, Mrs. Burr Porter, Colonel Frank B. Stevens, Mr. and Mrs. Thomas Russell, Mr. and Mrs. F. L. Ripley of Winchester.

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Boston Daily Globe.
THURSDAY, MARCH 14, 1901

RED AND BLUE EMBRACE.

Harvard and Yale Students Cheer Each Other.

Occasion a Concert by Banjo and Glee Clubs of Both Colleges.

Immense Audience in Symphony Hall Went Wild Over the Show.

The most extraordinary love feast between Harvard and Yale men that ever was known was witnessed last evening in Symphony hall by 3000 enthusiastic Bostonians, probably about equally divided in sympathy between the crimson and the blue.

Each crowd applauded the other all the evening, and at the close the Yale men gave their own college cheer, substituting "Harvard! Harvard!" for "Yale!" and then the Harvard boys turned about and paid the same compliment to the New Haven boys, while the audience nearly went wild with delight.

The event was a combination concert in Symphony hall, in which the participants were the banjo and mandolin and the glee clubs of both Harvard and Yale universities, and to say that it was a prodigious success in every sense of the word will not be overstating it at all.

In describing the audience one might come pretty near saying it was a regular "400" gathering, though with young women predominating to such an extent as to add a decided flavor of the popular matinee.

The hall was crowded from platform to ceiling, and the soft and bright-hued gowns and pretty head dresses made the floor look like a great blooming garden of peonies.

An appropriate reminder of the gratifying character of the occasion was continuously in evidence in the shape of the two stage chandeliers, one of which comprised a great cluster of blue globes, the other of red.

The program was made up of nearly a score of selections for each college team, and finally selections for the combined clubs of both institutions, who sang so harmoniously that one would never have suspected it was the first time they had lifted their voices in unison.

The program was actually about twice as long as it was, to use a paradox, for practically every number had to be repeated, in response to the demands of the audience.

All the selections were of the distinctively college character, either sentimental or, more often, ridiculously humorous, the greatest hits being made by such things as "Goo-Goo Eyes," "Doan Ye Cry, Ma Honey," and "The Bullfrog in the Pool," which aroused a furore, suggesting that a great part of the audience were not overfamiliar with them.

A Dutch warbler song given by the Yale boys, with Mr Read as soloist, nearly took the audience off its feet, so to speak, and had to be repeated twice.

As a windup the glee clubs of both colleges united in singing Yale's college song, "Bright College Years," and then "Fair Harvard," the entire audience standing while the two pieces were sung.

The whole execution, both vocal and instrumental, throughout the evening was admirable, and the enthusiasm of participants and auditors was at a high pitch continually, no apparent special favor being shown to either side.

Well-known Boston men prominent in the alumni of both universities were to be seen all over the house, and there was a free discussion of the appropriateness of having a similar meeting next season in New Haven.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MARCH 17, 1901.

GODOWSKY THE STAR AT SYMPHONY CONCERT

Several High-Class Productions Presented Last Evening.

(Copyright by Aime Dupont, New York.)
LEOPOLD GODOWSKY,
Soloist at the Symphony Concert last night.

The programme of the eighteenth Symphony concert given last evening in the Symphony Hall included the "Othello" overture by Dvorak, Liszt's second pianoforte concerto in A major and Schubert's symphony in C major.

Dvorak's "Othello" overture is one of three which he composed during his residence in New York several years ago, the titles of the two others being "Aus der Natur" and "Carneval," the three being published as opus. 93. The "Othello" has been heard here, though not recently.

Like the other two, it is most ingeniously scored and there are many strong contrasts, but as a whole it seems rather of the "made to order" sort and lacks spontaneity. The performance was exceedingly fine.

After this number came the soloist, Leopold Godowsky, formerly of Chicago, but at present living in Berlin.

Last evening he played with the orchestra for the first time in Boston, if memory is correct. Mr. Godowsky has previously been heard here only in one or two recitals. Mr. Godowsky selected for performance the Liszt second concerto, a work not so interesting nor as spectacular as the more familiar E flat concerto. Neither of the Liszt concertos impress the listener as [illegible] former years, and they are almost overshadowed nowadays by several of the more modern works in this form.

Mr. Godowsky gave an admirable performance of the work at every point. His tone is [illegible] technic he can compare favorably with [illegible] have made a better impression if he had played the first Tschaikowsky or the second Brahms concerto, as either of these would show Mr. Godowsky at his best, and the Liszt work seemed decidedly less adequate to this end.

Mr. Godowsky was enthusiastically applauded and several times recalled at the close of the performance. The last number of the programme was the great Schubert C major symphony, which, notwithstanding its excessive length, is one of the most interesting of all symphonies.

It was Schubert's last work in this form, and was not played for a number of years after the composer's death, its first public performance being in Leipsic in 1839. If Schurmann had not accidentally discovered the work it would probably have remained unknown for many additional years.

Fortunately it is now well known and appreciated, it being a standard work with every orchestra of any reputation. The performance was an admirable one, and left nothing to be desired.

There will be no rehearsal and concert this coming week.

HON. S. S. BLANCHARD DEAD

Boston Journal.
SUNDAY, MARCH 17, 1901.

SYMPHONY NIGHT.

Mr. Leopold Godowsky of Chicago Plays Liszt's Second Piano Concerto—Dvorak's "Othello"—Mr. Fritz Kreisler's Last Recital in Chickering Hall.

The program of the 18th Symphony concert in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture to "Othello".....Dvorák
Concerto for Piano No. 2, in A Major...Liszt
Symphony No. 9, in C Major.....Schubert

The program-book states that Dvorák's overture to "Othello" was first played in New York in 189[illegible] and in Germany in 1894. It is my impression that the Triple Overture of which "Othello" is a part was played at Prague before Dvorák landed in New York. Some one has said, and he gave the composer as his authority, that in these three overtures, "Aus der Natur," "Othello" and "Carneval," Dvorák wished to express in music man in a state of nature, close to the earth and the forest; man swayed by a mighty passion, and man as a careless townsman.

"Othello" is characteristic of the Dvorák of the later years, after he was famous and was sought after by English publishers and Festival committees. It is only natural that when an overture is thus entitled the stormy passages should be taken to represent Othello and the tender passages Desdemona. It is easy to say, for instance, that the opening measures were suggested by Desdemona and the song of "Willow"—and there is a clarinet passage that seems to be the burden of the famous song. Whatever may have been the composer's intention, the tender and gently amorous portion of this overture is more effective than the pages that tell of raging jealousy and foul murder. Desdemona's music—let us assume that it is hers, for the sake of convenience—is gentle, quietly pathetic, and it would be beautiful were it not for the suspicion of fluent indifference in the making—insincerity is perhaps a harsh word. But the Moor is decidedly an operetta tyrant. The music that announces his approach arouses curiosity; and whom do we see entering with a fierce expression? Our old friend Mazourk of "Girofle-Girofla." No, we cannot take this Othello seriously. There are delightfully romantic passages; there are bits of charming orchestration; but, as a whole, the overture is not among Dvorák's strongest works. He is so naive that you begin to wonder whether this simplicity is not assumed, whether it is not his leading card. And when he is sinister, you feel that it is only a passing mood; that in his overture Desdemona explained everything satisfactorily; that Iago allowed he was mistaken and was invited to dine with the happy couple the following day.

Mr. Leopold Godowsky is a pianist of high and international reputation. He chose for his appearance here last night Liszt's second concerto, which is by no means one of the most effective in the repertory of the virtuoso. Indeed, Liszt at first did not call it a concerto, for it departs widely from the common form of such pieces. It is an ensemble composition in which the piano is merely one of the instruments, and however rich in color it may be, it is not a concerto that immediately incites an audience to wild applause. Mr. Godowsky played with uncommon accuracy and ease. His performance was worthy of all praise, and his repose was truly refreshing.

The symphony was Schubert's in C major, concerning which there is nothing to be said at this late day.

The performance of the orchestra was brilliant, and the concert gave pleasure.

Mr. Fred R. Comee may well feel pleased with the immense success of the Harvard-Yale concert which was under his management at Symphony Hall on Wednesday evening, when every seat in the house was occupied, and the audience was by far one of the handsomest of the season, as many dinners preceded the affair.

The gowns worn were especially noticeable, and a truly impressive moment was at the conclusion of the concert when as the Harvard and Yale Clubs joined in singing "Fair Harvard," at the signal from an enthusiastic Harvard man in the audience the entire house stood during the song.

Among the many people present were Mr. and Mrs. J. Montgomery Sears, Mr. Holker Abbott, Mrs. Fiske Warren, Mrs. Gordon Dexter, Miss Katharine Thayer, Mr. and Mrs. Charles E. Cotting, Mr. and Mrs. Alexander Higginson, Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Thomas Russell, Mrs. Burr Porter, Mr. and Mrs. F. L. Ripley, Miss Fanny C. Guild, Mr. Reginald H. Fitz, Mr. and Mrs. James W. Kenney and their daughter, Miss May Kenney, Mr. Asa P. French, Miss Emerson and a party of friends, Miss Margaret Fay, the Misses Whitney, Mr. and Mrs. Henry Sturgis Denison, Mr. Samuel J. Elder, Mr. George L. Huntress, Mr. Sherman Whipple, Mrs. John J. Borland, Mrs. Charles P. Stone, Miss Ethel Stone, Miss J. Leland, Dr. J. Foster Bush, Mr. Ezra H. Baker, Mr. Walter M. Boothbay, Mr. Arthur H. Bowditch, Mr. Arthur J. Selfridge, Mr. Charles Irving Thayer, Miss Adele Thayer, Mr. Eugene V. R. Thayer, Mr. Charles W. Sturgis, Miss Amory and a party of young people, Miss S. Susanne Risteen, Miss Delafield, Mrs. Thomas P. Beal, Mrs. Frothingham, Dr. E. P. Joslin, Rev. E. M. Noyes and Lieut. Commander E. M. Hughes of the Enterprise.

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SUNDAY, MARCH 17, 1901.

THE SYMPHONY CONCERT.

Mr. Godowsky Displays Great Ability as a Pianist.

Cellos Heard with Much Beauty of Tone in the Schubert C Major Symphony and the Liszt Concerto —Performance, as a Whole, up to the Usual High Standard.

The Symphony orchestra gave its 18th concert last evening, performing the programme which is given below:

Overture to "Othello," op. 93, No. 2.....Dvorak
Concerto for pianoforte, No. 2, in A major
Liszt
Symphony No. 9, in C major:
1. Andante—Allegro, ma non troppo.
2. Andante con moto.
3. Scherzo: Allegro vivace—Trio.
4. Finale: Allegro vivace.....Schubert

Soloist, Mr. Leopold Godowsky.

Othello has ever been a fruitful theme of inspiration for writers, painters and composers, and Dvorak, with his dramatic temperament would naturally be attracted to such a subject and find it a good vehicle for the display of his brilliant powers.

The opening movement of the overture is a sighing pianissimo theme for all the violins, increasing in fire and impetuosity until a broad, sustained melody by the wood winds is developed, charming, tranquil and finely scored, and this leads back to the first allegro, when the storminess breaks forth afresh, and the overture ends, as the subject would suggest, in a turmoil of musical agitation, pain and suffering which Dvorak knows so well how to express with all the power, vigor and directness so characteristic of this great master.

The Liszt concerto is a brilliant and harmonious work throughout, belonging to his mature period of his writing. There is a working up of a principal subject into a variety of forms, which are continuous, making a splendid whole, entirely characteristic of Liszt. The melodies are fragmentary, beginning with a lovely, flowing theme which develops into a martial, energetic subject which is very stirring. In fact, throughout the whole there is cleverness, ingenuity, richness and power.

The piano part is enormously difficult, although Mr. Godowsky played it with such ease as to make those unfamiliar with the score unsuspicious of the great ability necessary to adequately conceive and perform this work.

Mr. Godowsky displayed a liquid, pearly touch, and an impeccable technique, and there was great distinction and elegance in his rendering throughout. His trills, scales and rapid passages were astonishing in clearness, dash, precision and equality.

His left hand was remarkable. Indeed, Mr. Godowsky has so trained his left hand, that he has arranged, and frequently performed some Chopin compositions for the left hand alone. And it was noticable that the Liszt concerto began with the left hand.

Among the many talented and famous pianists heard here this season, Mr. Godowsky holds a leading position, and it is to be hoped it is not too late in the season for him to be heard again in a concert where he can display his talent in a greater variety of styles.

Schumann in writing of the Schubert C major symphony, which he calls No. 10, says: "He who is not yet acquainted with this symphony knows very little about Schubert. And this, when we consider all that he has given to art outside of this work, will appear to many exaggerated praise. * * * The hope I had always entertained—and many, no doubt, with me—that Schubert, who had shown himself through many other kinds of composition so firm in form, so rich in imaginativeness, so many sided, would also treat the symphony, and find that mode of treatment certain to impress the public, is here realized in the noblest manner.

"All must recognize in listening to this symphony that it reveals to us something more than fine melody, mere ordinary joy and sorrow, such as music has already expressed in a hundred ways—that it leads us into a region which we never before explored, and consequently can have no recollection of. Here we find, besides, the most masterly technicalities of musical composition, life in every vein, coloring down to the finest grade of possibility, sharp expression in detail, meaning throughout, while over the whole is thrown that glow of romanticism that everywhere accompanies Franz Schubert.

"And then the heavenly length of the symphony, like that one of Jean Paul's romances in four thick volumes, never able to come to an end for the very best reasons—in order to leave the reader able to go on romancing for himself.

"How refreshing is this feeling of overflowing wealth! With others we always tremble for the conclusion, troubled lest we find ourselves disappointed. It would be incomprehensible whence Schubert had all at once acquired this sparkling, sportive mastery of the orchestra, did we not know this symphony had been preceded by others, and that it was written in the ripest years of manly power.

"At first every one will feel a little embarrassed by the brilliancy and novelty of the instrumentation, the length and breadth of form, the charming variety of vital feeling, the entirely new world that opens to us—just as the first glance at anything to which we are unaccustomed embarrasses us; but a delightful feeling remains, as though we had been listening to a lovely tale of enchantment; we feel that the composer was master of his subject, and, after a time, its intricacies and connections all become clear to us. The feeling of certainty is produced at once by the splendid romantic introduction, over which, notwithstanding, a mysterious veil seems to have been drawn here and there.

"The passage from this into the allegro is wholly new; the tempo does not seem to change, yet we reach the port, we know not how. It would not give us or others pleasure to analyze the separate movements, for to give an idea of the novellike character that pervades the whole symphony the entire work ought to be transcribed. Yet I cannot leave the second movement, which speaks to us with such touching voices, without a few words. There is a passage in it where a horn calls from a distance that seems to have descended from another sphere. And every instrument seems to listen, as if aware that a heavenly guest had glided into the orchestra."

The symphony was performed in a masterly manner last evening, and seldom have the 'cellos and the wood wind been heard with such strength and beauty of tone, with so much smoothness and even with sympathy and warmth of expression.

The 'cellos deserve praise for their beautiful work in the Liszt concerto, also where they distinguished themselves in their passages which seconded the piano. The whole performance was up to the usual high standards of the orchestra and calls for enthusiastic praise and the warm appreciation of all music lovers.

The largest audience of the season gathered for the eighth concert by the Symphony orchestra at Sanders Theatre, Cambridge, on Thursday evening. Mr. Fritz Kreisler, the soloist, played the Mendelssohn concerto for violin in E minor with superb effect. He was heartily recalled seven times. Among those there were: Mr. and Mrs. J. Montgomery Sears, Maj. and Mrs. Henry L. Higginson, who took out a large party of friends, Mme. Helen Hopekirk, Mr. George W. Proctor, Mr. and Mrs. W. M. Richardson, Mr. George Riddle, Miss Riddle, Prof. John K. Paine, Mr. and Mrs. W. A. L. Bazeley, Mme. Murkland, Mr. S. Lothrop Thorndike, Mrs. Edgar Pierce, Mr. and Mrs. F. R. Comee, Mr. John Chamberlin, Mr. and Mrs. W. R. Whittemore, Mr. and Mrs. Elmer Wood, and a large party of Radcliffe girls.

There was a goodly attendance at the Symphony rehearsal on Friday. Mr. Leopold Godowsky was the soloist. He was recalled three times after the Liszt Concerto. Among those there we noted: Mr. and Mrs. Franz Zerrahn, Mrs. J. H. Blake, the Rev. Reuen Thomas, Mr. and Mrs. Clarence Jones, Mr. and Mrs. Alfred Woodworth, Mr. Osborn Howes. Mr. Franklin Shaw Sturgis, Mr. Robert G. Shaw, Mrs. John B. Osborn, Mrs. George Coffin, Mrs. A. L. Nickerson, Miss May Kenney, Mrs. James B. Case, Mrs. J. A. Baldwin, Miss Olsen, Mrs. W. H. Allen, Miss Channing, Mrs. Ezra J. Trull, Mr. and Mrs. F. W. Lawrence, Mr. and Mrs. T. P. Beal and Mr. Lynch Luquer. There will be no rehearsal and concert this week, as the orchestra is leaving tonight on its last trip of the season, to Philadelphia, Baltimore, Brooklyn and New York. Mr. Alwin Schroeder and Mr. Godowsky will be the soloists.

Of all the orchestral organizations that have visited this city during the musical season, the Boston Symphony has again carried off the honors, socially and musically. The Pittsburg orchestra had little more than a succes d'estime, though this was due more to the singular dryness of the programmes selected than to any really inartistic quality in the orchestra itself. The Leipzig aggregation did not cause any great enthusiasm. The Boston orchestra, on the other hand, has attracted the greatest admiration, and has now become a settled institution of New York's musical programme, a sort of ex-cathedra utterance in things musical. Socially its success has been as great as possible, an achievement unparalleled in New York since the death of the lamented Anton Seidl.

In a review of the orchestral season, one of the New York critics calls attention to the fact that orchestral directors must nowadays, at least here in New York, cultivate a crop of eccentricities if they desire to hold public favor and become a distinct personality. As an illustration of this fact he speaks of Emil Paur, the former leader of the Boston organization. Paur, he says, was pleasantly free from ostentation and eccentricity when he first came to New York some years ago. But this sort of thing was apparently not welcome to New York audiences, who felt out of the game if their orchestral conductor had no personal tang, but was just an honest, music-loving German with a Teutonic smile and broad trousers. Herr Paur has now changed, and is the most demonstrative of all wielders of the baton. He throttles a symphony (still according to the critic referred to), tightens his fingers on its throat, and finally with a yell of triumph drags it out before his audience much with the same pride that characterized the victorious gladiator of old. This development, sorrowfully concludes the critic, is inevitable in New York, and of a piece with the second Verdi celebration and a lot of other musical phenomena. All of which seems to mean that in this city, in spite of many things that should have made for musical sophistication, the public still likes a touch of sentimentality and excuses its absence only where the mysterious influences that cause social vogue have stepped in ahead and frustrated, at rare intervals, their natural instincts.

E. F. M.

It was a brilliant conception of Mr. Comee's fertile brain to arrange the joint concert by the Harvard and Yale men which made such a big success at Symphony Hall Wednesday night. It was one of the most unique and delightful occasions of the whole winter, both from a musical and a social point, and financially the results must have been especially gratifying. It was something to be remembered, the beautiful hall, with every seat filled to the farthest place in the second balcony, and every inch of standing room availed of, by such a crush, too, of well dressed young men and girls. It was like an indoor class day. The turning on of the red and blue lights on the organ was the signal for the first outbreak of applause. It was a charming idea and made an artistic effect. There were no other decorations except the clusters of palms on each side of the platform. Naturally, with such a lot of Harvard and Yale men in the audience there was abundant applause after each number, but it was all done in a dignified well-bred way. In fact, there was nothing to mar in the slightest degree the perfect enjoyment and success of the evening.

Some whom we noted there in the throng were Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Alexander Higginson, Mrs. H. H. Fay, who chaperoned a party of young people, Mr. and Mrs. Boylston Beal, Mr. and Mrs. Charles E. Cotting, Mr. Francis Shaw Sturgis, Mr. and Mrs. T. P. Beal, Mr. and Mrs. J. Montgomery Sears, Mr. Hamilton Perkins and party, Dr. and Mrs. George H. Francis, Miss Adele Thayer, Mrs. John J. Borland, Mrs. F. Gordon Dexter, who was in the first row in the balcony with Mrs. Fiske Warren, Mr. Holker Abbott and others, Mrs. Arthur Bowditch, Mr. Ezra Baker, Mr. E. V. R. Thayer with a party, Mrs. H. D. Sears, with a party of young people, Mrs. Burr Porter, Mr. Charles Sturgis, Lieutenant-Commander Colby and Mrs. Colby, Mr. Reginald Fitz, Miss Jessie Ware, Mr. and Mrs. R. M. Field, Dr. and Mrs. F. B. Percy, Miss Shreve, Mrs. James W. Kenney, Miss May Kenney, Col. Frank B. Stevens, Miss Louise Clark, Mr. and Mrs. Thomas Russell, Mr. Arthur Selfridge, Mrs. F. R. Comee, Dr. J. Foster Bush, Dr. John Bottomly, Mr. Frederick Allen, Mrs. Charles P. Stone, Miss Ethel Stone, Mrs. Whitney, Mr. George Keyes and party, Mr. T. C. Hollander and Mr. Louis Benton, who had a party of ladies with them. Mr. and Mrs. Alexander Steinert, Mr. and Mrs. John C. Baird and the Misses Wesson of Springfield. Mr. and Mrs. A. T. Waite, Mr. John R Graham and Miss Graham and Mr. and Mrs. Henry Dennison, Dr. E. P. Joslin of the Harvard medical school, Mrs. Charles R. Hayden and party and Mr. George Huntress.

Afterwards, led by Mr. H. R. Hayes of the Harvard Glee Club, Mr. Barnes of the Yale Club and Mr. F. R. Comee, the manager of the concert, 132 men marched, singing all the way, through Massachusetts avenue and Beacon street to the University Club, where a large gathering of the members was awaiting them. Supper was served, and college songs, including "Fair Harvard" and "Bright College Year," which were sung at the concert, were given with even more enthusiasm. Cheers for the University Club were then in order also for Yale by Harvard and Harvard by Yale men. Then the men marched to the Back Bay station, where the Yale party left on the midnight train in great spirits over their large evening.

Boston Sunday Globe.

SUNDAY, MARCH 17, 1901.

GODOWSKY AT THE SYMPHONY.

Mr Leopold Godowsky was the soloist at the Symphony concerts of last week, playing Liszt's second concerto for pianoforte. The orchestral numbers were the overture to "Othello," Dvorak, and Schubert's ninth symphony. Mr Godowsky's performance of the Liszt concerto was thoroughly sympathetic, the artist avoiding undue prominence in the piano part and tracing the musical embroidery with nimble fingers, leaving to the orchestra the setting forth of the pensive themes which form the background of the composition. The artist has a splendid touch, the cantabel of his legato being unusually effective, and although there are few chances for the display of emotional qualities in the selection, doubtless these will not be found wanting in the program for his recital here later in the month.

Every phase of the glittering, fitful concerto was given with exquisite art, the arabesques of the piano harmonizing with the more sombre instrumentation of the orchestral score and not asserting themselves sufficiently to destroy the tonal balance desired by Listz. The arpeggios and staccato runs were given with admirable clavity and smoothness, and in short Mr Godowsky's whole interpretation deserves high praise. The orchestra performed its part perfectly, gliding from one audacious theme to another in the unison which makes the team work of Mr Gericke's band unsurpassed by that of any other organization of its caliber.

The "Othello" overture was characterized by the excellent work of the brass contingent in the introduction and the melodic qualities of harmonies given out by the wood-winds in the finale when playing against the irregular phases in the strings. Schubert's ninth symphony was beautifully interpreted throughout. Perhaps the long repeat in the first movement may seem unnecessary to the average auditor; but its beauties are undeniable, and when an orchestra can make the repetition exactly as first performed one should be gratified that Boston has such a body of proficient artists. The familiar number needs but general commendation at this time, with, possibly, a special word in favor of the playing of the fourth movement, whose intricacies of orchestration apparently presented no serious obstacle to a notably effective interpretation.

The next rehearsal and concert will be given March 29 and 30, the program including the overture to "Julius Caesar," Schumann; suite "Impressions d'Italie," Charpentier; "Battle of the Hunns," Liszt. The soloist will be announced later.

BOSTON DAILY ADVERTISER

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The Official Paper of the City.

MONDAY MORNING, MARCH 18, 1901.

The Symphony concert of Saturday began in interesting vein, with a work that had much of the charm of novelty, even if it was not actually given here for the first time. Dvorak's overture to Othello is one of a set of three, in which he is said to have essayed the picturing of man in the three different moods of pastoral simplicity strong passion and the careless gayety of the carnival.

The first of the trio, "Aus der Natur," left no very definite impression when produced in our old Music Hall, a few years ago. The piece given at the last concert, however, was of more decisive manner and interesting material, and proved the composer more skilled in dramatic effect than in landscape art. "Othello" was a work of great power and variety, and if not overcrowded with moving accidents by flood and field, it displayed a logical development and a coherent plot.

The scheme of the piece may be briefly summarized: A sweet and tender oboe theme falls in love with some rich brass chords from the "Feuerzauber," but the melody is victimized by the intrigues of a muted horn and some cymbals, and finally falls a prey to the fury of the whole orchestra.

Yet Dvorak does not fall into the common error of program music writers and endeavor to make his art do more than its natural limits will permit. The seeker after musical meanings can find plenty of significant passages to guide him in following the plot of the tragedy, but always there is the feeling that the overture is one large unit, and not a mere maze of shifting scenes and changing moods.

The opening prelude may have depicted Othello's heated debate in the council chamber, or the gradual rise of the storm at Cyprus, or it may have been intended simply as a skilful introduction to the tragic events that were to come. The virile theme that followed could readily have typified the rugged hero of broil and battle, while the gentler subsidiary very naturally represented Desdemona.

From this point on the composer's meaning (if he intended any) grew less directly evident, though the music remained always full of power and intensity. The freedom of form did not result in incoherency, but allowed the working up of noble climaxes. The baleful color of the muted horns again introduced a definite significance, and shared with the cymbals the portrayal of Iago's motiveless malignity.

In excellent contrast was the eloquent beauty of Desdemona's death scene, with its exquisite diminuendo passages, while the short final outburst of fury brought the lovers and the overture to an untimely end. The reminiscences of Wagner were noticeable at times in this work, as in "Aus der Natur," and those who delight in hunting musical resemblances could easily find Lohengrin's motive of warning, besides the magic fire music already mentioned.

Liszt's A major concerto, which was next on the program, proved more of an orchestral rhapsody than the title would indicate. Of no very definite form, it gave a glowing picture of varying moods, with dazzling effects of color. Owing to frequent piano recitals, it has become almost second nature to think of Liszt chiefly as the piano composer, or as the transcriber who takes other people's musical thoughts and decks them out with a profusion of trills and roulades.

It is only when we hear one of his orchestral works given that we realize the wealth of fancy, the almost tropical exuberance of imagination, with which he was endowed. Liszt's works should serve as an important lesson to those latter-day composers who think that in discarding the trammels of form they are also at liberty to omit all musical thoughts and revel in meaningless orchestral color. Liszt always had something to say, and if his manner of speaking is somewhat ecstatic, he never allows it to interfere with the complete expression of his musical ideas.

Mr Leopold Godowsky, who played the piano part, renewed his triumphs of last Monday, and amply proved his right to rank as one of the famous performers that we have heard in such numbers this season. The piano part of the concerto is not one of the most gratifying nature to the soloist, for it abounds in technical difficulties that are not at first evident to the casual auditor, and it is frequently subordinated to the orchestra. The more credit, then, to Mr Godowsky for the excellent ensemble displayed throughout, and for his self-abnegation. His masterly execution and evident artistic feeling won great applause and many recalls.

The Schubert C-major symphony, "the 10th," is not new, but its manifold beauties never seem to grow old. Last Saturday's reading of it seemed a trifle too quick, and some of the more delicate bits of development were slurred over. Perhaps this is due to the large size of our modern halls and orchestras, but whatever the reason, the result is to be regretted.

Modern music, despite its great advances in certain lines, cannot achieve effects of greater delicacy than the dainty development of the second theme in the opening allegro. The sombre phrase that ushers in the recapitulation is a model of dramatic effect attained by simple means. The picturesque gypsy music of the andante retains its power even among the dissonances of modern times.

The bright scherzo, despite its tedious repeats, contains many moments of enchanting beauty, and the full-voiced enthusiasm of the finale still compels admiration with its stirring orchestral introduction, its persuasive four-noted horn calls, the wonderful diminuendo of its closing theme, and the exultant coda. The many phrases for solo instruments were given with commending effect, the horns and oboes deserving especial mention.

Arthur Elson.

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Boston Transcript

MONDAY, MARCH 18, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the eighteenth symphony concert, given last Saturday evening, was:

Dvorak: Overture to "Othello," opus 93, No. 2.
Liszt: Concerto for Pianoforte, No. 2, in A major.
Schubert: Symphony No. 9, in C major.

Mr. Leopold Godowsky was the pianist.

Dvorak's overture is one of a set of three, originally intended to be played in immediate succession. The three are entitled "From Nature," "Othello" and "Carnival"; together they seem to form a sort of tone poem on human life—the wholesomeness of nature, tragic passion, and reckless merriment. The title "Othello" must have been chosen rather at random, simply as suggestive of strong passion; for there is no suggestion of Shakspeare's drama in the music, in which there is little violence and much commonplace flaccidity. Upon the whole, a poor work.

Liszt's A major concerto has always been a favorite of mine. It has not the elements of popularity that distinguish the earlier one in E-flat major; but it is a stronger and more characteristic work. It shows Liszt in his best vein the one in which he was most regally at home; as the wonder-worker, the sorcerer, the wizard of keyboard and orchestra. Hearing it is like looking into some stupendous kaleidoscope; it is full of strange, barbaric splendor. There is something great in its very excessiveness. Mr. Godowsky played it superbly, with grand aplomb and breadth of style, with a strength that was up to every emergency. It was truly great playing in its way. For once the concerto made its way to the hearts of the audience, and the pianist was tumultuously applauded and recalled.

And what a performance that was of Schubert's C major symphony! An ideal rendering of the great work. At last the finale got back to its proper tempo. And what wonders of tone and phrasing Mr. Longy worked in the slow movement! Mr. Gericke made some very excellent cuts in both slow movement and finale, cuts that are really to the work's advantage. Was it necessary, though, to repeat the first part of the scherzo? The repeat in the first movement is all right; but it seems to me the only one really worth making. But, take it for all in all, I do not know when the symphony has been so splendidly played here.

W. F. A.

SUNDAY HERALD.

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SUNDAY, MARCH 24, 1901.

MR. GERICKE GOES BACKWARD.

Sad Change in Leader of the Boston Symphony Orchestra.

His Audiences Now Grieve Where Formerly They Rejoiced—Warren Davenport Criticises His Methods—Comparison with the Work of Other Conductors.

To the Editor of The Herald:

N object lesson in conducting was given at the recent concerts of the Leipsic Philharmonic orchestra by Winderstein, an able, comprehensive and exacting director. It was a demonstration with the baton that is needed in this city to awaken the patrons of our Symphony concert series to a realization of the possibilities that would arise if the conductor of our local orchestra were to subject his players to the method of procedure employed by Herr Winderstein with his orchestra.

It would be useless to claim for a moment that the Leipsic band can compare with the Boston Symphony orchestra as regards the efforts of individual players, purity of tone, extraordinary executive ability, attack and concerted unity. Neither can it be denied that at times the playing of the visiting orchestra was rough in the strings and not impeccable in the manipulation of the wood and brass wind. There was also a lack of volume of tone, owing to the diminished number of string players, as compared with our local orchestra, a weakness that was somewhat condoned because of the smaller auditorium, the Tremont Temple, and its better acoustic properties than Symphony Hall. This deficiency was remedied to certain extent through the discriminate and discreet control of the players' efforts by Conductor Winderstein obtaining as far as possible an equality of power in the balance of tone that, under the circumstances, did not cause the judicious to complain.

However, regardless of the handicapped situation, Conductor Winderstein found ability and attention among his players sufficient to enable him to display all the minutiae of expression, a complete scale of dynamic gradation, to excite in the listeners the exhilaration that arises from an effectively built up climax and to impart a state of repose that absorbs the listener through the heaven-born tranquillity of a real pianissimo, so soft, so calm that one sits in spell-bound silence, breathless and charmed.

The playing was also rhythmically sustained, and distinguished by the proper and effective prominence of important themes and figures that gave effect and vivified the import of the passage and made the composition stand forth as a picture, clear in its outline, marked in its tints and half-tints, expressive in its lights and shadows, and striking in the unity of its complete presentation.

It is many years since the critical listener has been gratified in this city by such artistic results as were obtained by Conductor Winderstein through the efforts of his inferior performers; inferior when compared with such players as compose the Boston Symphony orchestra.

The playing of Theodore Thomas' orchestra on the occasion of his last visit here and the marvellous performance given under Conductor Paur's baton with a picked up orchestra from New York in the series of concerts given this winter by Mr. Hiram Tucker at People's Temple are the only exceptions. Our own orchestra has vouchsafed no such praiseworthy work for many seasons.

The object lesson furnished by Conductor Winderstein has made vivid and convincing the fact that the conductor is the talisman in orchestral performances, and that an able director with a band of lesser endowed players is by far preferable to a conductor of lesser ability with an aggregation of skilful players like the superb Boston orchestra.

The first duty of the conductor is to present an appropriate reading of a work founded on the indications the author has made evident in his score, and to command the efforts of the players to the extent that the expression of the music is brought forth as the composer has intended. To fail in either of these particulars is to signally fail as a conductor.

When, through the munificence of Mr. Henry L. Higginson's generosity, the Boston Symphony orchestra was formed, the best musicians obtainable were engaged, all of whom were players of ability and experience. In selecting a conductor, however, he took one for the position whose experience with the baton was of the most limited description, Mr. Georg Henschel serving his apprenticeship in the difficult act of conducting as director of the newly organized orchestra. Three years' experience did much for him, but little for the players as regards discipline and perfection in concerted effort and faithful reproduction of the composer's score.

Then came Mr. Gericke, and during his term of five years he trained the orchestra to the highest point in orchestral performance. Not only was the technique of the band brought to the highest attainable degree of virtuosity, but also this technical faculty was made to serve in a presentation of all the detail of expression. Here was the great conductor, and in the integrity of his character he spared no member of the orchestra who failed to meet the requirements of his rigid discipline and faithful devotion to the composer's intentions. At this time Mr. Gericke had no superior, if he had a peer, as an orchestral conductor, and he held an autocratic sway over the players to the last day of his sojourn of five years, when he retired because of ill-health.

Next came Mr. Nikisch, the poseur, during whose regime the high standard of the orchestra depreciated sadly. His readings were sensational, and their effect too often bizarre. His departure at the end of a term of four years was not regretted by critical listeners.

Then came Mr. Paur, whose considerate devotion to the classics and whose commendable judgment in the selection and production of modern works were appreciated by patrons of advanced taste whose up-to-date ideas of programme making had failed of realization during the terms of Gericke and Nikisch. The discipline of the orchestra that had suffered through Nikisch's slip-shod ways was not restored by Paur, and there was always a want of refinement and an absence of delicacy in the playing of the orchestra under his baton, loudness and want of contrast predominating.

The musical blood of Paur, however, was hot to an extreme degree, and the pendulum of his emotions at times swung to the utmost limit. On these occasions he rose to tremendous heights in the delineation of the demands of the more modern works, and carried his audience with rapturous delight to the very limit of extreme gratification. Who, for instance, that heard his renderings of Tschaikowsky's "Pathetic" symphony and of the prelude and postlude of Prof. Paine's immortal "Oedipus" music can ever forget the effect produced?

Had Paur, during his term of service with the Boston Symphony orchestra, attended to the finesse and more refined detail of orchestral performance, especially in the classics of which he was so fond, to the extent that he does today, I cannot see how a better conductor could have been obtained by Mr. Higginson. In such a case, Mr. Higginson would have had no reason for dismissing him at the end of his term of five years.

Then came the re-engagement of Gericke, and no one was more anxious to have him return to the post of conductor of the Symphony orchestra or more enthusiastic when it was finally known that he would return than was I, and there is no one today more seriously disappointed than I am that his standard of performance has so depreciated when compared with that of his first term as conductor of the orchestra.

There has been no improvement in the playing of the band since he resumed its direction three seasons ago. If there has been any attempt upon his part toward a rehabilitation of the depreciated standard of the orchestra that marked the playing under his predecessors, it has not been made apparent in the results shown at the performances.

Is it that the elements of repose, refinement and delicacy in the estimation of Mr. Gericke are no longer of musical value in a composition? Is it that, since his departure, a dozen years ago, at the end of his first term, that the item of dynamic gradation has become obsolete and of no importance in marking the expression of a composer's work? Or is it that Mr. Gericke has become indifferent to his task and does not care to exert himself as he formerly did in obtaining every item that serves in the most expressive delineation of the author's composition? How is it possible for so experienced and formerly so conscientious and exacting a conductor to be satisfied with the mere matter of time-beating?

Let us examine and see what were the elements employed that formerly made him so eminent in his profession. To bgin with, a perfect gradation of dynamics was obtained, graded so finely that an absolute distinction marked every step from pppp to ffff, being also as acutely demonstrated when in any form of alternation these different grades of power occurred in the marking of the music. Then came that beautiful balance of tone that was obtained in a most discriminating equalization of the power between the different families of instruments, through which means no part overrode another, the prominence of themes, the harmonic part of the structure and the figurative work of string or wind passages maintaining their relative value in the demonstration of the players. Here, again, was that perfect balance in the effect, modulated in a variety of dynamic gradations, that was simply delightful to the critical ear. Every work performed was treated in the same praiseworthy manner, invariably so, there being no lapses in the integrity of duty toward the composer.

Then, again, for the first time in the history of orchestral performance in Boston, Gericke taught the wood wind and the brass how to play pianissimo, to breath out the tone when necessary. It was a tremendous undertaking to temper the violence of the brass players, but it was accomplished with eminent success. There was no longer any overblowing of instruments and forcing of the tone.

With what rare cumulative effort was the climax reached in those days, and how exquisitely was the diminuendo accomplished. Everything in legitimate expression existed in the superlative degree through the inflexible and unyielding determination of Gericke in the command and control of the players. The gentle and graceful measures of Haydn were treated with loving care, and not for one moment was scraping and overblowing of the instruments tolerated. Equally delightful was the display of the refined beauty of Mozart, the nobility of Beethoven and the characteristics as well of the other older masters.

If in the reading of modern compositions the fire of an emotional and sensuous nature did not burn high, it was the one thing among the one hundred of commendable traits that did not exist in the nature of the man. One might desire that this element were present, but with the great majority of excellences at hand he could not complain, for one man cannot encompass everything in his profession.

Alas, that all this marvellous excellence in the detail of orchestral performance has departed, and is nowadays but a small part of this noted conductor's routine.

We sit and listen week after week now to a specimen of performance that is as far from the above described manner as it is possible for a body of first-class players to deteriorate. Let us enumerate a few of the discrepancies that now exist in the playing of the orchestra. First of all, the general character of the playing is a monotone of loudness seldom broken by any element of repose. There is never any such a thing as pianissimo heard, while piano passages are fully mezzoforte in power and forte passages increased to triple forte. As for dynamic graduation,—it is an unheard element in the playing. The brass wind is unbridled in its violence, and the wood wind is never subdued, not even if marked triple piano; it is always blown regardless of the indications of the score.

Why is it that one so acutely sensitive to the forcing of the tone and to overloud and coarse treatment of the music as was Gericke formerly—why is it that he is so apparently heedless of this discrepant manner when compared with his former exquisite taste and acute discrimination in the matter of tone production? Time and time again, during the past three seasons, I have sat dumfounded at the lack of discrimination and the total absence of discretion displayed in the readings of works under this conductor's baton.

Do not think that this is a hypercritical array of shortcomings, for it is not; it is but a just and considerate statement of facts that have consecutively existed in the playing of the orchestra for the past three seasons. If you will but critically compare these statements with the efforts of the players as demonstrated at each succeeding concert you will find them verified in the results shown.

Of course, Mr. Gericke is a good time-beater, his tempo is commendable, the attack of the orchestra is splendid and its facility in the execution of the most extreme difficulties is wonderfully displayed. But the items of delicacy, refinement, repose, expression through dynamic graduation, contrasts in light and shade and a proper balance of the score in giving due prominence, or in commanding submission as regards its component parts, and in the preservation of its coherent formation, why do they not appear? As before remarked, in Mr. Gericke's earlier period they all existed in the playing, the very quintessence of aesthetic perfection. Nowadays, everything is thrashed out alike with the flail of accustomary loudness and coarseness. One has but to compare the results shown in the efforts of the orchestra now with those displayed a dozen years ago to realize the lower standard of the readings today, for the same compositions furnish the evidence of the deterioration.

It cannot be that it is considered necessary to play so overloud because of the unfortunate acoustics of Symphony Hall, or because of its immense area, for the same manner of performance prevailed when the old Music Hall was the auditorium, and so also is it in the case of the concerts given by the orchestra in the Sanders Theatre, that paragon of acoustical excellence. The reason of this great change must be looked for elsewhere. It is impossible that Mr. Gericke has lost all the fineness of his richly endowed musical nature as we knew him of old. With one turn of the screw by his hand all could be changed in a moment. A conductor in the position of director of a great orchestra like the superb body of players that the munificence of Mr. Higginson has so generously vouchsafed his townsmen, unrestricted in his official capacity, should stand in the fight of an educator in the realm of good music, and raise the standard to its highest altitude.

Such an orchestra as the Boston Symphony organization at the command of a conductor is as an instrument of the finest construction in the hands of a competent performer. It remains with him to bring forth its beauty and power alike and to serve the noble art represented to the very best of his ability.

A leader who, through eminent ability, has in the past won his spurs and gained recognition on the highest plane of his art, cannot honorably, in a musical sense, retreat from his advanced position. To retrace his steps by falling from this eminence is to become a factor in misleading the public and in vitiating its musical taste. Indifference to the situation must not be tolerated in the least. It would be reprehensible.

Mr. Higginson told his listeners on the occasion of the last concert in the old Music Hall that he trusted Mr. Gericke would remain the conductor of the Boston Symphony orchestra as long as he (Mr. Higginson) was connected with this unrivalled organization. Mr. Gericke is thus secure in his position, a fact that should not lessen his integrity to himself nor influence his devotion to the pursuance of his art in a manner to reflect the highest regard for him who has placed such implicit confidence in his ability, whose generosity toward his fellowman and whose noble effort in the cause of art have made possible the enjoyment of a perpetual blessing to a multiplicity of music lovers.

There is no reason why Mr. Gericke cannot again become the marvel of perfection he once was in a faithful reproduction of the author's score. He is still in the prime of life, and in his appearance shows no sign of the decrepitude of advancing years.

Theodore Thomas is much his senior, and has been in the harness for many more years of energetic and consecutive active service with the baton, but in his conducting today is observed every item of that artistic perfection and rigid discipline that marked his earlier period. His ambition to excel is perennial.

If Mr. Gericke would but realize the present situation, and in recognition of the dilemma see the importance of remedying the degenerate relapse from a former high standard, he would replace himself thereby in that exalted position which his eminent ability as a conductor and disciplinarian once accorded him. Every appreciative and critical patron of the Symphony concerts would then rejoice where now they grieve.

WARREN DAVENPORT.

In writing of the Boston Symphony orchestra, which played in New York last week, the New York Herald says: "The orchestra work in the symphony was an unmixed delight. Strings, wood, wind and brass vied with one another in purity, grace of diction and in eloquence. Where all was so well done it is hard to choose for comment, but the orchestra's grasp of the Scherzo's spirit and its feeling for the matchless grace of the second movement merit special praise."

[90]

BALTIMORE MORNING HERALD

WEDNESDAY, MARCH 20

THE LAST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA

The fifth and last concert of the Boston Symphony Orchestra in this city brought out one of the best audiences of the season, despite the fact that the program was not especially interesting and there was no foreign star soloist. The program, which was old fashioned and mildly romantic, showed rather more symmetry in its construction than most of Mr. Gericke's programs.

The virtuosity of the great orchestra was never better shown than in the performance of the Brahms variations. The Schumann symphony called the "Rhenish," which, by the way, has faded mightily in the light of the moderns, was given a finely polished, if somewhat monotonous, reading.

The d'Albert concerto, a work in which the composer has used the 'cello with far more reverence than is usual in virtuosic conceptions, was given an almost faultless performance. The splendid homogeneity and perfect balance of the orchestra was felt in the accompaniment. Mr. Schroeder's performance of the solo part was musicianly and clean. Mr. Schroeder has the rare power of preserving the musical tone of the 'cello in passages written purely for the display of technique. He sang the melody with warmth and ample tone.

Technically, the performance of the Wagner overture, which is not an unfitting number for the closing of the last program of the season, was a triumph of orchestral work. Mr. Gericke, although he put more than usual life and spirit into it, failed to reach the climax that many modern conductors build in finale.

It is a pleasure to anonunce the series of Boston Symphony Concerts have been successful this winter, and that a similar season is assured for next year.

Baltimore American.

AND COMMERCIAL ADVERTISER

WEDNESDAY, MARCH 20, 1901.

BOSTON SYMPHONY ORCHESTRA CONCERT.

Last of the Series Given at Music Hall—Schumann's "Rhenish" the Chief Work.

The last concert of the series was given last night in Music Hall by the Boston Symphony Orchestra. Schumann's third, or "Rhenish," symphony was the chief work. This symphony is supposed to express the delight the composer took in life along the great river, and to be more or less autobiographical. The scoring is peculiar and at times unlike Schumann, but the themes are beautiful and their treatment, particularly in the first movement, are masterly. The second movement deals with a jolly song, which Schumann handles with the horns and wood-wind instruments and the strings alternately in his bright, characteristic manner, making a cheerful picture of open-air life. The third movement seems somewhat out of relation to the others, but the fourth movement, in which a ceremony in the great Cologne Cathedral is depicted, is the finest of the whole. Schumann in the orchestration rises to a splendid height, the dignified and broad organ effect adding a majesty and sweep that are profoundly impressive. The splendid style in which the symphony was played was in keeping with the nobility of the work.

A concerto for 'cello in C major, by Eugene d'Albert, the pianist, was a novelty. Mr. Alwin Schroeder was the soloist. The concerto is in three movements, all connected, and is rather long, but it is written in a tempered style, the solo instrument not having the lion's share, as is often the case in concertos, and it is singularly free from an excess of showy passages, which some writers delight to revel in for purposes of display. There is a good balance between orchestra and 'cello, the themes are attractive and some are quite beautiful, and the coloring furnished by the orchestra is rich, and adds much in enhancing the effect. The andante is the most attractive movement, the chords for the horns being especially striking. Mr. Schroeder's rendition of the concerto was fine, as might have been expected from a musician of such sterling worth. His double stopping, harmonics and arpeggios were beautiful. There was no attempt at display. Everything was characterized by exquisite taste and excellent skill.

The orchestra played Brahms' variations on a theme by Haydn in a dignified and clear manner, and closed the concert with a splendid and convincing rendition of the Tannhauser overture. All sorts of orchestras play this overture, but there is none that can give it a broader and deeper interpretation than the Boston. The climaxes were worked up with such fire, volume and splendid impressiveness that the number was a fitting close to the sixteenth season in Baltimore, and one of the best the patrons of music have ever enjoyed.

THE SUN

BALTIMORE, WEDNESDAY, MARCH 20, 1901.

A BOSTON SYMPHONY TRIUMPH

Its Last Concert Of The Season One Of Its Best.

The sixteenth season of concerts by the Boston Symphony Orchestra was brought to a brilliant close last night at Music Hall. Sixteen years of work in the highest form of musical interpretation have shown no slackening in the lofty artistic purpose of the organization, no truckling to the cheap or ephemeral. The results are weighty.

The Boston Symphony Orchestra has become the standard according to which musical efforts are gauged and the standard remains fixed. There have been changes of directors. One may be pedantic, another crude, another sentimental, but the ideal, representing the very best, is constant.

The orchestra's parting salutation for this season was in the following form:

Robert Schumann—Symphony No. 3, in E flat major, "Rhenish," Op. 97.

Eugen d'Albert—Concerto for violoncello, in C major, Op. 20.

Johannes Brahms—Variations on a Theme by Haydn, in B flat major, Op. 56A.

Richard Wagner—Overture to "Tannhauser."

Rarely has Director Gericke been so energetic. His reading of the symphony was strangely vivid and the fire of the conductor moved the players to great deeds. The symphony was beautifully played. The quality of tone, especially in the strings, was marvelous and just the proper degree of sentiment and enthusiasm was reached. Neither Mr. Gericke nor his men have been more successful during the entire season than they were last night in the performance of Schumann's Rhenish Symphony. It is by no means strictly classical in form, but such inspiration as Schumann displays in this work may at times override the conventional.

The Brahms Variations on a theme by Haydn improve upon close study, but variations at the very best lack spontaneity. Some of the eight are interesting, but the entire effect would be better if some of them were left out. As a jeu d'esprit they are nothing less than marvelous, but that Brahms should play in this elephantine way seems hardly consistent with his artistic principles.

The "Tannhauser" overture showed the full possibilities of the orchestra. It served as a brilliant finale to the concert and made the regret that the season was over all the keener.

The soloist was the 'cellist Alwin Schroeder, known and appreciated by Baltimore audiences for many years. This was the second 'cellist of the series of concerts, and by a strange coincidence the concerto by D'Albert played by Schroeder last night was dedicated to Hugo Becker, who appeared earlier in the season. The D'Albert composition had never been given in Baltimore and changed somewhat the popular conception of D'Albert. As a piano virtuoso none ranks higher in the world, but D'Albert does not often appear in the role of a composer.

The work performed last night contains a number of beautiful passages which would be more effective if there were more coherency. There are some suggestions of other composers, but in the main the work is quite original. Schroeder gave full value to all the telling points in the concerto. His tone was superb and the musicianly enthusiasm which directed his playing raised it to a high plane of achievement.

The audience last night, as it has been throughout the season, was representative in every respect. The following statement, signed by the managers of the orchestra, was printed in the program:

The management of the Boston Symphony Orchestra announce five evening concerts at Music Hall, Baltimore, during the coming season of 1901—1902. With a total of over 60 performances in 16 years, it is hardly necessary to assure the musical public of Baltimore that the same high standard will be maintained. It is a credit to the musical taste of Baltimore that the receipts of the past two seasons have placed Baltimore on the list of cities sure to be visited by the orchestra each season.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, MARCH 22, 1901.

A SCHUBERT NIGHT.

Boston Symphony Orchestra Plays the C Major Symphony in Delightful Fashion—Dvorak and Brahms Also Represented—Josef Hofmann's Programme for To-night.

If those who absented themselves from the Boston Symphony Orchestra concert last night because there was to be no soloist could have foreseen what admirable doings were in store for those who attended, Carnegie Hall would have been well filled. No gift of prophecy was needed, however, to assure last night's audience of an evening almost wholly delightful, for of the programme numbers, two were the Brahms variations on a Haydn theme (the St. Anthony chorale) and the Schubert C major symphony, No. 9. Each of these was completely within the classic sympathies of Conductor Gericke, and each was played as only the Boston Orchestra could have done it.

The opening piece, Dvorak's "Othello" overture, the second of the three works comprising his opus 93 (including "Aus der Natur" and "Carneval"), was less well adapted to the conductor's somewhat rigid personality. This "Othello," which makes its best effect when heard between the two overtures combining with it to form what is often called Dvorak's "trilogy," has never attained much popularity here, in spite of its characteristic ingenuity and the real beauty of some of its ideas. The Bohemian composer propably meant it to provide a striking contrast, in its impetuous and hot-headed way, with the lively beauty, fresh and colorful, of the suave orchestral picture, "Aus der Natur." Mr. Seidl, at a Philharmonic concert five or six years ago, played these three overtures in succession, and each counted at its maximum value. "Aus der Natur" may be detached without loss, but "Othello" is less satisfactory, if heard alone.

The Brahms variations on the St. Anthony chorale offer just that combination of intellectual energy and virtuosity in whose use the Boston men are adepts. The quiet sparkle of Haydn is here set off by the endless ingenuity of Brahms, and the result is a brave piece of decorative work in tones.

The Schubert symphony, which is played here too seldom, has probably never had a more eloquent interpretation in New York than it did last night. Mr. Gericke conducted as if he knew and loved every witching curve, every rhythmic caprice, every ray of warm sunlight that combine toward giving this music immortality. The spirit of Mozart is reincarnated in this inspired score. It is not only in the crashing octaves, oft repeated, in the last movement, that "Don Giovanni" is recalled; the programme commentator, in referring to this, might have extended his dictum to cover the whole symphony. Had Mozart lived again, after those thirty-five years succeeding his death, during which Beethoven and the symphony reached their full development, he must have created some such noble handiwork of youth and knowledge combined. Every movement, every theme, every phrase, pulsates with life and color.

It was a spontaneous tribute, ample and persistent, that last night's audience paid to Mr. Gericke and the Boston men, and, through them, to the composer. If the distinguished orchestra from Massachusetts had done nothing else worthy of praise here all winter, this performance of the Schubert master work would have entitled it to grateful remembrance. Poor Schubert, who wrote this symphony just before his death, never heard it performed. Last night's reading of it would have given him a pleasure beyond that of most of the few bright episodes in his brief life.

To-morrow afternoon the Boston Symphony Orchestra will give its final concert of this season at Carnegie Hall.

NEW YORK HERALD

NEW YORK, FRIDAY, MARCH 22, 1901.

BOSTON SYMPHONY CONCERT.

With a short but admirably assorted programme the Boston Symphony Orchestra gave in Carnegie Hall last night its fifth concert of this season. Mr. Gericke's mood and manner, the subject matter he presented and the sympathetic attitude of his numerous auditors all combined to set the pegs high and keep them there.

If the stigma of pedantry, of frigidity, or of stiffness has ever rested on the men from Boston their playing last night will go far to remove it. The readings were all broad and clear and warm, while abating nothing of their usual virtuosity.

On the programme appeared the "Othello" overture of Dvorak (the second part of the "Triple Overture" numbered opus 93), a set of variations on a theme of Haydn's (the "Choral Sancti Antoni"), in B flat, by Brahms, opus 56 A, and the Ninth Symphony of Schubert in C major.

The orchestra work in the symphony was an unmixed delight. Strings, wood wind and brass vied with one another in purity, in grace of diction and in eloquence. Where all was so well done it is hard to choose for comment, but the orchestra's grasp of the scherzo's spirit and its feeling for the matchless grace of the second movement merit special praise. It may be said that more than once in the Brahms' variations the wood wind showed a tone surface none too velvety, and there were in the symphony's last movement moments of hesitating utterance from the same department of the band—but these are sun spots and detract little from a performance of conspicuous brilliancy.

The Evening Post.

New York, Friday, March 22, 1901.

Boston Symphony Orchestra.

There was no soloist at last night's concert of the Boston Symphony Orchestra at Carnegie Hall, and none was needed, for the programme contained, among other things, Schubert's glorious ninth symphony, which contains beauty and ideas enough for a whole evening's entertainment. This symphony, as Schumann truly remarked, has within itself the germs of eternal youth. It was written in 1828, the year of Schubert's death, and the MS. remained in his brother's garret, exposed to the dangers of fire and rodents, till Schumann found it there, ten years later, and sent it to Mendelssohn, who promptly produced it in Leipsic, to the delight of the world. Thus the symphony is nearly three-quarters of a century old, yet there is not an antiquated note in it. In spontaneity and profusion of melody, in originality of modulation, in charm of orchestral coloring, it has but one equal in all symphonic literature—Schubert's own "Unfinished." Schumann noted, as one of the remarkable things about the ninth, its absolute independence of Beethoven. Schubert was an admirer of Beethoven, as a matter of course, but his genius went its own way. The marvel of Schubert's originality is made the more obvious when we reflect that he died at the age of thirty-one—an age when Beethoven's genius was just beginning to unfold. Had Beethoven—or Wagner—died at as early an age as Schubert, they would now be forgotten and ranked with third-rate composers.

This symphony cannot be played too often, especially when it is done so admirably as was the case last night. But Mr. Gericke and his orchestra should not consider their duty toward Schubert done if they occasionally produce the best two of his nine symphonies. In the complete edition of Schubert's works, recently published by Breitkopf & Härtel, there are many gems that deserve to be brought forward. There are also some admirable arrangements by Liszt, who worshipped Schubert to the end of his life, and who himself was more deeply influenced by Schubert than by any other master. Another modern composer whose chief source of inspiration was Schubert is Dvorák, who was represented on last night's programme by his admirable "Othello" overture. Between Schubert and Dvorák came another Schubert-worshipper, Johannes Brahms, with his Variations on a Haydn theme—a composition which was written to display the virtuosity of Brahms, and which, as played last night, showed to best advantage the virtuosity of the Boston Orchestra.

New-York Daily Tribune.

FRIDAY, MARCH 22, 1901.

BOSTON SYMPHONY ORCHESTRA.

Mr. Gericke and his men from Boston were in their virtuoso mood at the last of their evening concerts for the season at Carnegie Hall yesterday. They did not take the trouble to introduce a solo feature in their programme to give it brilliancy and variety, nor was it necessary to do so. Greater enthusiasm they could not have created with the most attractive singer or player now before the public, and the delight of the auditor was all the more gratifying and honorable from the fact that it was created by the orchestra's playing of familiar music. For the music was familiar. Having made up his mind to forego the supposed advantage accruing to a concert from a solo performer, Mr. Gericke went farther still and ignored the charms supposed to lie in new compositions. His programme contained only three numbers—Dr. Dvorak's overture "Othello." Brahms's variations on a theme by Haydn, and Schubert's great symphony in C.

Here was a scheme largely composed of Austrian music, and the players seemed to be in the Vienna Carnival mood. The gayety and spirit with which the symphony was played were quite without parallel in the recollections of the season now hurrying to an end, and it was a refreshment to a listener wearied with too much hearing of music to be rocked and liltingly tossed on the waves of its trio. All the delightful qualities of Schubert's marvellous creation came out in the performance, in the reading as well as the execution, as the loveliness of the band's wood-wind tone had been disclosed in the Brahms's variations which Mr. Thomas years ago made almost a household word in New-York. The least familiar work was the overture by Dvorak, which had its first performance on the same platform nine years ago, shortly after its composition, in the concert with which the composer introduced himself to his American admirers. Then it was still a part of a tripartite work which Dr. Dvorak, for a reason that no one has ever explained, except on the insufficient ground that the three compositions were held in relationship by community of one theme, insisted on calling a "Triple Overture." It was the artistic criticism of Brahms, we believe, coupled with the practical objection of the publisher Simrock, which resolved the fanciful trinity into three unities, "In der Natur," "Carnival" and "Othello."

The Evening Sun.

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FRIDAY, MARCH 22, 1901

A VIRTUOSO ORCHESTRA AS ITS OWN SOLOIST.

Boston Symphony Orchestra's Final Evening Concert a Festival of Spring—Ignace Paderewski's Bereavement—A Knight's Move on Mr. Grau's Chessboard

Spring was in the music that the Boston Symphony Orchestra played at Carnegie Hall last night Sweetness and warmth, light and shade, were in the performance of it. And the audience that listened was of this city's chosen few. The almost religious aspect of the affair was unique. It might have been a festival to the changing season. It might have been a festival in music's praise. The sacrificial character was strongly marked, for had not the visiting band literally sacrificed big lumps of metropolitan patronage by excluding, for this occasion only, the usual hero-worshipful soloist? In truth it had.

Let grateful record tell of the musical delights of an evening when no Mme. Fuss-and-feathers, no Sig. Hairontopofhishead, had to be paraded before the assembly. The "virtuoso orchestra" was its own soloist. The selections were music of a sort that sang, and the expressive utterance of the Boston band was never more unified, harmonious and appealing. The performance of Schubert's great Symphony No. 9, in C major, was worth a pilgrimage to hear. Once in Boston, long ago, this same orchestra ended a season with the uplifting "Spring" symphony of Schumann there was the same refreshing joy of existence in last night's selection. And melody! This C major is one song of songs from beginning to end. It hugs that key of C major, too, like any child at the outset of the musical life of fingers and keyboards and first things generally. Youth was in this symphony.

All the world knows, in spring, what the young man's fancy lightly turns to. Conductor Wilhelm Gericke veered visibly in that direction last evening. To begin with he offered the love music of Antonin Dvorak in that opus 93, an overture to "Othello." Perhaps *Othello* was really blacker than Dvorak painted him. Of the woman's supplant share in this love-madness, the music gave much clearer views. Brahms's variations on a theme of Haydn, the "Chorale St Anthony," may or may not have concerned a St Anthony tempted of the devil in woman's form This would be putting things rather strong for the guileless Haydn. The elaborations by Brahms fall into the class of his least disputed works, simple, direct and clear. It is gratifying to record that an audience free of solo hysteria and of the madness that goes with great crowds, received this performance with keen appreciation. The season is ending. But so also is the winter of Gericke's coldness. The classic conductor never warmed to his work with more spontaneous zeal or more popular results.

The last appearance of the Boston orchestra this season will be made to-morrow afternoon, at 2:30 o'clock. Schumann's "Rhenish" symphony will be played, together with numbers by Cesar Franck and Berlioz and a piano concerto by Liszt. The soloist will be Leopold Godowsky.

EVENING TELEGRAM

NEW YORK, FRIDAY, MARCH 22, 1901.

Boston Symphony Concert.

With a short but admirably assorted programme the Boston Symphony Orchestra gave in Carnegie Hall last night its fifth concert of this season. Mr. Gericke's mood and manner, the subject matter he presented and the sympathetic attitude of his numerous auditors all combined to set the pegs high and keep them there.

If the stigma of pedantry, of frigidity, or of stiffness has ever rested on the men from Boston their playing last night will go far to remove it. The readings were all broad and clear and warm, while abating nothing of their usual virtuosity.

On the programme appeared the "Othello" overture of Dvorak (the second part of the "Triple Overture" numbered opus 93), a set of variations on a theme of Haydn's (the "Choral Sancti Antoni"), in B flat, by Brahms, opus 56 A, and the Ninth Symphony of Schubert in C major.

The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY EVENING, MARCH 22, 1901.

One of the most stimulating concerts of the season was that given by the Boston Symphony Orchestra in the Carnegie Hall last evening. There were but three numbers on the programme, and no soloist. The latter feature must be reckoned somewhat as an innovation and not an unwelcome one. It was good to hear nothing but straight orchestral playing, and still better to see, from the size of the audience, that the much-repeated charge that it is the soloist rather than the orchestra which attracts New Yorkers to these concerts has little foundation in fact.

The programme began with Dvorak's *Othello* overture, the least interesting of the three which make his opus 93, the others being the *Nature* and *Carnival* overtures. To judge by the music the title is rather misleading, for there is little in the work to suggest the fever-wrought tragedy of Shakespeare. It contains Dvorak's characteristic grace of diction and manner, and his fluent melody, but betrays little of the strength suggested by the title. It has charm, but lacks force and power.

Following this came the familiar and ever welcome Variations on the Chorale of St. Anthony by Brahms. Few sets of variations have greater interest for musician and layman alike. The admiration of the former is compelled by the masterly solution of difficulties that seem at the outset to be almost insuperable. The latter is attracted by the sheer beauty of the music, by the contrasts and by the mellifluous treatment which keeps the interest on euge all the time. Mr. Gericke is all at home in this music and with his fine band secured effects that were entirely satisfying.

The third and last number on the programme was Schubert's C major symphony, the ninth. As long as this is played, and that will be as long as there is a love for the beautiful in music, some will always criticize it as being spun out to too great a length. Yet who really would lose a single measure of it? Its whole web and woof is made of the loveliest melody, handled by a master. When one compares this with many other symphonies which are held in high esteem one cannot but wonder at the prodigality of the composer. No work exists which is richer in melodic value. Every phrase, every measure has its beauty, and one never tires of their repetitions. The orchestra was in superb form and played it magnificently.

The final concert of the season will be given on Saturday afternoon. The programme comprises Schumann's "Rhenish" symphony, Liszt's pianoforte concerto in A major, No. 2; Cesar Franck's symphonic poem, *Le Chasseur Maudit*, and Berlioz's *Benvenuto Cellini* overture. Leopold Godowsky will be the soloist.

THE WORLD: FRIDAY EVENING, MARCH 22, 19

FIFTH CONCERT BY BOSTON MEN.

Symphony Orchestra in Fine Fettle at Carnegie Hall.

The Boston Symphony Orchestra is on its farewell visit to New York for the season, and at Carnegie Hall yesterday it gave its fifth and last evening concert. There was no soloist, and the programme consisted of only three orchestral numbers, so that before 10 o'clock the performance was over. And such a delightful performance it was! Both Mr. Gericke and his men were at their very best. He interpreted with sympathy and masterfulness and they followed his lead with understanding and spirit.

Dvorak's overture to "Othello," the opening number, was presented with refreshing crispness. It was marked that the instruments were in fine condition and that the men were playing with splendid swing. Next came Brahms's variation on a theme by Haydn in B flat major, of which every detail was worked out with care and illuminated by brilliant execution. Finally, there was Schubert's Symphony No. 9, in C major, which, from its elaborate opening movement to the fine climax of the last, compelled eager attention. Its inherent beauties lost nothing in the brilliant exposition of them. Proper appreciation of the treat was manifested by the audience.

At the last matinee to-marrow afternoon Leopold Godowsky will play Liszt's piano concerto No. 2 in A major. The orchestral members are to be Schumann's Symphony No. 3, in E flat major; Cesar Franck's symphonia from "The Accursed Huntsman," and Berlioz's overture to "Benvenuto Cellini."

SYLVESTER RAWLING.

[90]

The Sun.

FRIDAY, MARCH 22, 1901.

BOSTON SYMPHONY ORCHESTRA.

Fifth and Last Evening Concert of This Season's Series.

A model programme interpreted in Mr. Gericke's model manner was presented last night at the fifth and last evening concert of the Boston Symphony Orchestra in Carnegie Hall. Dvorak's F sharp minor overture, the St. Anthony variations of Brahms, and Schubert's ninth symphony made up less than two hours of unqualified pleasure—quite long enough for a purely instrumental concert; there were no solo performers or singers.

The Dvorak overture, now called "Othello," is its composer's ninety-third work. When it was first heard at a concert given Oct. 21, 1892, under the auspices of Mrs. Jeannette M. Thurber and conducted by Dr. Dvorak, this overture was one of three entitled, "Nature, Life and Love." Only a sub-title indicated the drift of the Bohemian musician's mind when he fashioned the work the year previous. The final scenes of "Othello" engendered the themes of his third overture, and it must be confessed that in invention and treatment the piece is only mediocre. Its scoring reveals all the sensuous charm we expect from this past master of orchestration; as a musical psychologist he does not begin to rank with Tschaikowsky.

Dvorak in some furious Czech dance, in some exquisite and sunny glimpse of wooded lowland, with the faintest suggestion of elves shyly dancing in the glades, while here and there a flash of Satyr's horn and hoof—this Dvorak, the landscapist, is a happy master of his medium. But he has little feeling for dramatic characterization. His *Othello*, despite the fierce key of F sharp minor, is not real. The prayer of *Desdemona* has much more melodic *vraisemblance*. "Othello" is not without its suggestions of Wagner and Schubert. It is distinctly inferior to Arnold Krug's Symphonic Prologue based on the same subject.

The Brahms variations were beautifully played. This number is one of Mr Gericke's battle horses. And the opus throughout is Brahms in his least cryptic and crabbed humor. There was some miraculous ensemble playing by the band, notably in the thematic enunciation by the wood wind, and also the variation wherein the wood and brass choirs monopolize the first section. And with what lilting sweetness was the *Laendler*-like variation in six-eight time delivered by the strings! Here was an excellent opportunity for the anti-Brahms clan to decry the Hamburg master's scoring! Because, forsooth, he closely moulded his manner and material, and did not indulge in screaming scarlets, peacock hues and the flamboyancy of the Impressionists—*ergo* Brahms did not know how to orchestrate! Brahms was primarily a musical thinker, and while he often neglected externals his orchestra usually sounds well. When he is so sympathetically interpreted as by Mr. Gericke and the wonderful orchestra from Boston, why then it is a clear case of color-blindness, or rather, tone-deafness to deny the pictorial beauties of these variations.

The evening closed with the great C major symphony of Schubert which wears singularly well. To many modern composers there is a cruel waste of material in this melodic work. Schubert casts his flowers in every direction, needless of the prodigality, intent only in making lovely music. The intoning of the A minor theme in the Andante by Mr. Longy's oboe was almost thrilling because of its absolute simplicity. The orchestra plays next Saturday afternoon and that it the last time we will hear it until next season. Never has it sounded with such plangency, or seemed so perfect in balance, precision and intonation as last night.

NEW YORK HERALD, SUNDAY, MARCH 24, 1901

MATINEE OF THE BOSTON SYMPHONY

Mr. Gericke's Orchestra Concludes Its Season Here with a Fine Programme.

A WORK BY CESAR FRANCK

His Symphonic Poem, "The Accursed Huntsman," Proves an Entertaining and Highly Colored Composition.

LISZT'S SECOND CONCERTO

Mr. Leopold Godowsky Plays the Rather Infrequently Heard Piece with a Firm Technical Grasp.

The last matinee of the Boston Symphony Orchestra's season here was given under Mr. Wilhelm Gericke's direction in Carnegie Hall yesterday. The performance brought to a worthy close the brilliant series of evening and afternoon concerts in which this fine body of players has been heard in New York this winter.

Mr. Gericke is a splendid drill master, and nothing seems too difficult technically for his instrumentalists. Besides this accomplishment, the tonal quality of the orchestra is delightfully pure and its sonorousness never degenerates into coarseness. These merits were conspicuous in Schumann's Rhenish symphony, Cesar Franck's symphonic poem, "The Accursed Huntsman" (after Bürger's ballad, and an interesting work in high orchestral colors), and Berlioz's overture to "Benvenuto Cellini."

Liszt's rather too infrequently heard second piano concerto (A major) was played by Mr. Leopold Godowsky. While not a phenomenal interpretation, the pianist showed a firm, technical grasp of the difficult work and brought out the varying moods of the fine melody on which it is based and on which Liszt rings so many changes in rhythm and dynamics. Mr. Godowsky received much applause.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, MARCH 22, 1901.

THE BOSTON ORCHESTRA.

Fifth Evening Concert Last Night at Carnegie Hall.

The fifth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. For this occasion Mr. Gericke had arranged one of those programmes which delight the soul of the real lover of orchestral music, but fill the solo-worshipper with dismay. There was no soloist in the plan, and those who love to beat their hands in adulation of a chanting or smiting or sawing personality found no balm in Gilead. The list comprised three sound pieces of orchestral music, two of them masterpieces, and the star of the night was that admirable orchestra of virtuosi which is the musical glory of the city round about Copley Square. The numbers were Dvorak's "Othello" overture, Brahms's variations on Haydn's theme, the "Chorale St. Anthony," and Schubert's symphony of "heavenly length" in C major. He who could not find happiness in hearing three such works performed by such an orchestra must indeed have been hard to please. That he existed in considerable numbers was demonstrated by the empty seats which would have been filled if there had been a soloist, especially a singer, on the programme. But let us hope that Mr. Gericke will not weary in well doing. There are many places and times to sing, and an orchestral concert is not properly one of them. A concerto now and then, if you please, but first and foremost on all occasions the orchestra and its music.

The Dvorak overture played last night is one of the three known as "Nature," "Life," and "Love," or "Othello." This is a series to which the composer tried to give unity by the device of community of theme. The works were produced under Dvorak's own direction when he first came here, and were accepted as pleasing, well made, but not profound. That which was heard last night is the most serious and ambitious of the three, but it does not quite fathom the meaning of its own subject. Its tragedy is but mild and its denouement not fatal. The Brahms variations hold their acknowledged position as one of the best works of the kind written by a composer of the post-Beethovenian period. For the credit of Dvorak be it said that he has written a set of symphonic variations worthy of companionship with this. As for Schubert's C major symphony, it belongs to the glorious company of apostolic preachments of the gospel of real music. Its composer was an inexhaustible fountain of melody, and this work is full of his clear and joyous song.

Mr. Gericke and his men were in a happy mood last night, and the result was a happy audience. The Dvorak overture was played well, but its failure to thrill was its own failure, not that of the interpreters. The reading and the performance of the Brahms work brought out all the beauties of the music and all the splendid qualities of tone, precision, unanimity, and flexibility which mark the work of the Boston men. In the Schubert symphony Mr. Gericke sacrificed a shade of the transparency of the first movement to a quickening impulse and the reading gained in vivacity and buoyancy what it lost of perfection of finish. The rest of the work was performed in a manner beyond praise. It was an interpretation which breathed forth in clear and beautiful tones the glad spirit of this blithesome symphony and made warm the heart of every hearer with the gentle message of him who sang with the spontaneity, the childlike unconsciousness of a celestial genius. The concert was a fitting benison for a Winter of lofty effort, a joyous matin to a Spring of green memories.

THE WORLD: SUNDAY, MARCH 24, 1901.

ONE of the most delightful recollections of the season now nearing its end will be that of the last evening concert of the master musicians which, by the grace of Mr. Higginson, of Boston, the genuine music-lovers of New York have a few opportunities of hearing every winter. As the public here seems determined to ignore these offerings of supreme musical beauty and charm, it is proper to recognize the altruistic spirit which provides for these functions.

The orchestra has never played any better than it did on Thursday evening. It fairly revelled in giving voice to the melodic exuberance of Schubert's ninth symphony; it simply toyed with the technicalities in the Brahms variations. The whole concert was an object-lesson in orchestral art, in its demonstration of perfection in top-equality, balance, mechanical precision and, above all, musical homogeneity.

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The New York Press

SUNDAY EDITION.

New York, Sunday, March 24, 1901.

LAST BOSTON SYMPHONY CONCERT.

Mr. Gericke brought the Boston Symphony's season here to a brilliant close yesterday afternoon, when the last matinee was given in Carnegie Hall to one of the largest audiences which have attended this series of concerts. Contrary to the usual rule, a symphony began instead of ending the programme. The final number was Berlioz's dashing, richly colored overture to "Benvenuto Cellini." Indeed all the programme numbers were brilliant, and made,

THE SUN, SUNDAY.
MARCH 24, 1901.

Last Boston Orchestral Matinee—At the Opera—A 'Cello Recital.

The fifth and last matinée of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was a very enjoyable affair. It began with Schumann's E flat symphony, surnamed the "Rhenish," pretty, romantic, ambling, amiable, a suite rather than a symphony. If those critics of Brahms, who decry his orchestration, would turn their attention to Schumann, just and sufficient cause might be found for strictures of this sort. Louis Ehlert is authority for the statement that the fourth movement, full of trombone solemnities, is a sketch of the overture to "Manfred." The work was read by Mr. Gericke in a most finished manner.

"The Accursed Huntsman," which was first played here by Theodore Thomas under its original title "Le Chasseur Maudit," is one of Cesar Franck's most original symphonic poems. If it ended as it begins it would be much bigger than it is—the conclusion lacks pith and climax. But what a characteristic opening! The Sunday morning air is thrilled by church bells and hunting horns as the accursed Count of the Rhine of Bürger's poem goes by on his sacriligious hunt. The scoring is strikingly picturesque, the themes and their handling as modern as to-morrow. If Giacomo Puccini was not acquainted with this composition before he wrote the finale to act one and certain episodes in act two—*Tosca's* theme and the description by the police spy of "Tosca," then coincidence has again stalked abroad with her disquieting counterfeits. Franck is slowly being recognised as an individual writer, though this poem contains something of Liszt, Wagner and Berlioz.

The programme closed with Berlioz's overture to "Benvenuto Cellini." Mr Leopold Godowsky after enjoying a remarkable success in Berlin last winter returned here to play on this tour of Boston's band. He gave a brilliant, polished performance of Liszt's A major concerto, known as the second Donizetti and orchestra. It is probably the concerto in A with which Liszt in his meteor-like youth astonished London, causing Moscheles to acknowledge that the piece contained chaotic beauties. That judgment made over sixty years ago still holds good to-day.

Chaotic, chromatic, a mad chase uphill at the tail of impending tragedy, only to be hurled down an incline of octaves, the listener is bewildered at its impish irony, its fantastic imagination, its scorn of form, above all at its lack of theme. The piano and orchestra pursue will o' the wisps to the very bogs and fens wherein dwell mocking corpse lights. Yet we prefer this audacious poem more than the E flat concerto with its brutal banality and noisy self-assertion.

Mr. Godowsky's beautiful touch, sonorous, liquid tone and poetic style were all in evidence. His technique is dazzling, and had it not been for the rule forbidding encores at these concerts he might have played a half-dozen times, for he made a marked impression. Mr. Gericke and the orchestra distinguished themselves throughout. Thus closed the fifteenth New York season of this organization. Its yearly presence here, apart from the profound pleasure its playing gives, is noble and stimulating to the musical life of our community.

PUBLIC LEDGER

Philadelphia, Tuesday, March 19, 1901.

BOSTON SYMPHONY ORCHESTRA.

The men from Boston were in one of their brightest and most joyous moods last night; there was the note of spring in their playing, and Mr. Gericke seemed to hold the reins with a lighter hand than usual.

Perhaps, too, the arrangement of the programme had something to do with it. The symphony came first, when the orchestra had not had an opportunity to become tired, the atmosphere of the Academy of Music was still cool and fresh, the audience eager and expectant. As a result, it was given with an unanimity of purpose, a splendor of tone, a keenness and a brilliance that was most inspiring.

Cesar Franck's symphonic poem, "The Accursed Huntsman," though given here, as noted in the programme, for the first time by the Boston Symphony Orchestra, is not by any means new, since it was played by Theodore Thomas's orchestra in the Academy as far back as March 6, 1898. It is a weird bit of music, full of color, suggestive at times of what the ride of a lost Wagnerian Valkyrie might be like. It was beautifully played, the singing quality of the horns being particularly noticeable. Berlioz's overture to "Benvenuto Cellini" was an admirable selection for the last number, and, omitting for a moment the piano concerto, brought the concert to a triumphant finish.

The concerto was Franz Liszt's, in A major. It brought back to Philadelphia Mr. Leopold Godowski, a gentleman once well known here, but for more than a decade a stranger. He returns a most accomplished pianist, and one that it is an unalloyed pleasure to listen to. One who arrests your attention with the first few notes and holds your interest until he has left the instrument. The Lisst A major is not the most interesting of concertos, but all its best points were admirably brought out equally by Mr. Godowski and the orchestra. Mr. Godowski has that delightfully velvety touch that can ring a score of changes on a single note, and yet there is no want of virility in his playing; he is essentially a straightforward and a scholarly player, and so the concerto added one more charming number to a wholly delightful concert.

The order of the programme was as follows:

Symphony No. 1, in E flat major, "Rhenish," Robert Schumann
Concerto for Pianoforte, No. 1, in A major, Franz Liszt
"The Accursed Huntsman," Symphonic Poem, Cesar Franck
Overture to "Benvenuto Cellini," Op. 23, Hector Berlioz

The North American
Daily Advertiser and United States Gazette.

THURSDAY, MARCH 21

LAST CONCERT BY BOSTON ORCHESTRA

The Boston Symphony Orchestra gave its final concert for this season at the Academy last evening, and this great organization will not be heard here again until next November.

It is to be hoped that the management will continue the two series of concerts here next season, as Philadelphia needs all the good music it is possible to obtain, but it would be far better for every one if the interval between the concerts of the first and second series could be extended for more than two days, as was the case this season, as it prevented many from attending both series who would otherwise have done so had not the two concerts followed on each other so closely.

The programmes this season have not been so interesting as usual, and in some instances the choice of soloists not very judicious, but the work of the orchestra was splendid throughout.

Mr. Gericke, who has not been very generous in the matter of novelties, presented two last evening, the first in the overture to "Othello," by Dvorak, which opened the concert. This overture was played for the first time in New York in 1892. It is well written, but not rich in thematic material. It is dramatic rather than musical, and, like all of Dvorak's music, in spite of the subject, the national Slav characteristics are to be found.

The second novelty was a concerto for violoncello by Eugen d'Albert, and played by Alvin Schroeder. For a pianist, d'Albert is a wonderfully versatile musician, but now he prefers to rank as the composer rather than the virtuoso. The concerto, however, is not an inspired work. It shows excellent musicianship, and in some places is very beautiful; in many very effective.

D'Albert writes as he plays—with power—but the work as a whole cannot be considered great. It is needless to add that the concerto was very well played by Mr. Schroeder, as his excellent work is well known here, where he is a great favorite.

The concert closed with a splendid rendition of Schubert's C major Symphony. This work is far too well known to need comment, and it is in the interpretation of just such compositions that the orchestra is at its best.

The Press

TUESDAY, MARCH 19, 1901.

THE SYMPHONY CONCERT.

Schumann's "Rhenish" Symphony the Feature of the Evening.

The grandiose sweep and floodlike pulsing of the Rhenish Symphony, No. 3, in E flat major, by Schumann, was interpreted in magnificent style by the Boston Symphony Orchestra at the Academy of Music last evening. Though there is a full sense of Teutonic pomp, of a crowded richness in color, pageantry and the vast panorama of a realm and the depiction of a people's might, Schumann has avoided the Teutonic failing, prolixity, and has told the whole story with an artistic brevity that is not only brilliant on the surface, but solid and sound to the core. Every bar tells, every instrument has its place and the mellow tone effects in basses wood-wind and the basic tonal and figured beauty of the strings were all brought out by Mr. Gericke's splendid reading in a way that represented the highest interpretative skill. Insight and enthusiasm in the conductor, and the wonderful virtuoso orchestra at its best, gave a triumphant reading with the most beautiful gradations and a romantic spirit over it all that was ravishing.

The Symphony really was the concert, everything else being secondary in comparison, though the interpretation of Cesar Franck's "Chasseur Maudit" and Berlioz Overture to "Benvenuto Cellini" were naturally finely shaded tone pictures as was also Liszt's second concerto tor the pianoforte in A major. This and the impeccable playing of Godowsky would have interested more had it not been that the instrumental solo as a feature of symphony concerts has literally been done to death this season, so one approaches another concerto for piano, double-bass, triangle, or whatnot, with despair. Contrast is asked for and every conductor has solemnly given instrumentalists, violin, piano, cello, alto, piano violin. It is all monotony and wearisomeness of the flesh. Of course, Godowsky is not to blame. He simply happens to be the last of a long line, and if there was not the fullest response it was due to causes in no way reflecting on his splendid abilities. His technique represents a perfection that is rare and his interpretation of Liszt's idioms proved him, as in the past, to be a master of the instrument. Last night's concert was the last of the first series, the last concert of the second series is given tomorrow night, and the management announces that both series will be repeated next year.

Philadelphia Inquirer

TUESDAY - - - - MARCH 19, 1901

MUSIC AT THE ACADEMY

Brilliant Concert of the Boston Symphony Orchestra Last Night

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the fifth and last concert in its first series for the current season at the Academy of Music, last night, when the program included the Rhenish symphony of Schumann, Cesar Franck's symphonic poem, "The Accursed Huntsman," and the Benvenuto Cellini overture of Berlioz. It will be remarked that the only thing of first-class consequence in this selection was the Schumann symphony, and this was rendered in a manner which conveyed the full significance of the music and expressed with the utmost eloquence and lucidity all its sentiment and its beauty.

There is no music which Mr. Gericke interprets with a more penetrating insight, a more sympathetic appreciation or a more satisfying power than he does the music of Schumann. Its poetry and passion evidently appeal to him strongly, while he seems to take a kind of professional pride in making clear and causing to appear simple the intricacies with which the composer so abundantly complicated his score. From the way in which the Rhenish was played last night no one would suppose it to be a work of any exceptional difficulty, yet such is the fact; and when rendered with a less absolute mastery of all its details and a less perfect sense of proportion and of form it is apt to impress the hearer as being turgid and obscure. But as Mr. Gericke reads it every detail becomes intelligible and significant, and the interest of the whole work is very great.

The soloist was Mr. Leopold Godowsky, who is well known in this city, from his former connection with one of the local conservatories, and who long ago won recognition as an artist of the first rank. He played Liszt's tremendous concerto for the pianoforte, No. 2, in A major, and admirably accomplished an extraordinarily arduous task. He elicits a lovely tone from the instrument, and at the same time has all the power at his command which even Liszt requires. His performance was immensely imposing, and it elicited a storm of spontaneous and well-deserved applause.

The orchestra will give its last concert for the season at the Academy to-morrow evening, when the symphony will be that by Schubert in C major. The management announces that there will be ten concerts next season, to take place on Monday and Wednesday evenings.

Philadelphia Inquirer

THURSDAY - - - MARCH 21, 1901

MUSIC AT THE ACADEMY

Closing Concert for the Season of Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its closing concert for the season at the Academy of Music last evening, and those who braved the disagreeable weather for the sake of hearing it had their reward in an unusually brilliant, beautiful and enjoyable performance. The symphony was the great one by Schubert in C major No. 9, which was rendered with the utmost eloquence of expression and lucidity of statement.

The musicians played it as though they loved it, with a sincere and sympathetic sentiment and with a splendid verve, and long as it is, and it is one of the longest compositions of its class, requiring nearly an hour for its presentation, we cannot imagine that any one in the audience last night could have wished it abridged even by a single bar. If ever music was inspired this music was inspired, and if ever there was a score of which it might appropriately be said that the angels could be heard singing in it, it is the score of this C major symphony of Schubert. Possibly it is too diffuse, possibly it might be improved by condensation, but every movement in it is an unalloyed delight, and every one of its many repetitions is welcome, and the performance of it last night, so perfect in its execution, so convincing and communicative in its emotion, will remain one of the brightest memories of the season.

The other two numbers on the program were novelties the Othello overture of Dvorak, which proved to be a deeply imaginative and intensely interesting work, and a brilliantly written concerto for the cello by Eugene D'Albert, which was very well worth hearing. Such things are usually tiresome, because their only object is to display the obligato instrument, but D'Albert's music is tuneful, fluent, spontaneous and concise. It was admirably played, with great splendor of tone and the utmost authority of manner, by Mr. Alvin Schroeder.

It is announced that the orchestra will give ten concerts next season on Monday and Wednesday evenings.

The Times

PHILADELPHIA, MARCH 21, 1901.

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under the direction of Wilhelm Gericke, gave the last concert of its sixteenth Philadelphia season at the Academy of Music last evening. The programme embraced three numbers, Dvorak's overture to "Othello," the concerto for violoncello by Eugene d'Albert, and Schubert's C major symphony. Mr. Schroeder, the distinguished leading 'cellist of the orchestra, was the soloist in the concerto, which he played with admirable spirit, firmness and fulness of tone. The chief interest of the concert was, of course, in Schubert's great symphony, a work of extraordinary beauty and charm, in spite of its inordinate length. It was played with the utmost suavity and at times with great brilliancy and power, and it brought this important series of concerts to a superb conclusion.

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The Times

PHILADELPHIA, MARCH 19, 1901.

THE BOSTON ORCHESTRA

The Rhenish Symphony and a Liszt Piano Concerto, With Godowsky.

The fifth and last of the Monday night concerts of the Boston Symphony Orchestra was notable for a very beautiful performance of Schumann's Rhenish symphony. Mr. Gericke conducted this as though he really enjoyed it and was not ashamed to own it, and he let his musicians play it with a fervor and feeling they do not always show. It was played with fine appreciation of its picturesque and poetic quality, with a warmth of color and a delicacy and charm altogether admirable.

This was followed by Liszt's wonderful A major concerto, with Leopold Godowski as the soloist. Mr. Godowski is well remembered in Philadelphia, though it is some years since he was here and the wider reputation he has since earned was abundantly sustained in his masterly performance of this appallingly difficult work. It is not a solo part in the conventional sense, but a piano obligato that dominates through all the bewildering changes of one of Liszt's most characteristic orchestral fantasies, and Mr. Godowski played it with absolute certainty and ease and an unflagging power that gave a masculine brilliancy to the refinement of his execution. The variegated colors of the orchestration were very beautifully and richly expressed and the concerto made an effective sequel to the romantic symphony.

The novelty of the programme was a symphonic poem by Cesar Franck relating to the Wild Huntsman. The curse upon this wicked person was that he must hunt continuously, making a great deal of noise, without ever achieving anything. The composer pursues his theme with all known instruments of wind and percussion, but it is all rather empty and cheap. The "Benvenuto Cellini" overture of Berlioz concluded the programme.

The last concert of the second series will be given to-morrow night, when Schubert's great C major symphony will be played, and Alvin Schroeder will be heard in d'Albert's 'cello concerto. It is announced that two series of concerts will again be given next season, five upon Monday and five upon Wednesday nights.

The Press

THURSDAY, MARCH 21, 1901.

THE SYMPHONY CONCERT.

Last Programme of the Second Series Makes a Deep Impression.

The final concert of the second series of the Boston Symphony Orchestra brought the work of the famous orchestra for the season of 1900-1901 to a very triumphant close at the Academy of Music last evening, when one of the best programmes ever heard under the baton of Mr. Gericke made a deep impression on those present. The symphony was Schubert's C major, which, on account of its length—fifty minutes—was placed at the close of the programme and was balanced by a short overture to "Othello," Opus 93, by Dvorak, odd in its color effects and melodic turns, and by Eugen D'Albert's concerto for violoncello in C major, Opus 20. All three numbers took up about the normal time and made an agreeable effect by virtue of the contrasts, the overplus of instrumental work not being in any way disconcerting in the case of Schroeder's, whose interpretation of the concerto made it a benison, indeed.

D'Albert's work is one that affords the 'cellist most grateful opportunities, not only in the matter of broad expression, but in technical effects that preserve a mellow decorative effect and never become merely difficult passages, and as dry as difficult. In consequence Schroeder found the composition to his liking and the 'cello rang under his fingers and bow with a golden eloquence that was most enjoyable, and, as the composition calls for a wide range, all the color effects possible, from violin tones to the true 'cello timbre, were beautifully given by the soloist. The orchestral accompaniment was neatly done, and in the overture Dvorak's very modern touches were rendered with fine effect.

The symphony was the climax of the evening and of the season. Of all cases of Teutonic prolixity this is the exception that proves the rule since it does not seem over long or dragged out. The first movement which bears the burden of length held one's close attention and its melodic and dynamic variations were done with spirit. The scherzo, which is no brief fleeting minuet, was one of the most satisfactory readings Mr. Gericke has given and with the dash of the finale brought the concert to an end with all sails set.

THE RECORD

Philadelphia, March 21, 1901.

Final Concert of the Season by the Boston Symphony.

The fifth and last concert of the Wednesday series by the Boston Symphony Orchestra was given last evening at the Academy of Music, the concert also being the farewell one of the season of this splendid organization. The feature of the performance was the concerto for violoncello, in C major (op. 20), by Eugen d'Albert, which was played finely by Alwin Schroeder, the first violoncellist of the orchestra, and also 'cellist of the Kneisel Quartet. The brilliant movements of this concerto were played with exquisite skill by Herr Schroeder, and his work was also notable for the breadth and sustained power of his tone, the soloist being accorded a very generous measure of applause by the not overly large audience. The chief orchestral number was Franz Schubert's Symphony No. 9, in C major, in which Conductor Gericke's forces appeared at their best. Dvorak's overture to "Othello," originally called the "Tripie Overture," being played in connection with his "Aus der Natur" and "Carneval," was the other orchestral piece, and completed a programme of more than ordinary interest.

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
delphia, Thursday, March 21, 1901.

BOSTON SYMPHONY ORCHESTRA

The last of this season's concerts by the Boston Symphony Orchestra took place yesterday evening in the Academy of Music.

Mr. Gericke's programme, which consisted of the following three numbers, Overture to "Othello," Op. 93..Antonin Dvorak
Concerto for violoncello, in C major, Op. 30 .....Eugen d'Albert
Symphony No. 9, in C major.....Franz Schubert
can hardly be characterized as an interesting one. Dvorak's overture to "Othello," good enough in its way, is not one to excite enthusiasm, and Schubert, charming writer of songs that he is, is desperately uninteresting in most of his symphonies, particularly so in the C major one. Many heads in the audience were nodding before the scherzo was reached, and truth to tell the writer did not remain to see how many would start from their peaceful slumbers with the last chord of the finale. Nor can Eugen d'Albert's concerto for 'cello in C major be classed as an inspiring composition, unless, possibly, to devotees to the instrument, though the reason may be partly owing to its extreme length. It must be said, however, that it was the redeeming feature of the evening, primarily because Mr. Schroeder, consummate master of the 'cello that he is, brought out its every beauty and lavished such a wealth of tonal loveliness on it as to compel attention and with it admiration.

THE RECORD
Philadelphia, March 19, 1901.

Farewell Boston Symphony Concerts.

The last concert of the "Monday series" of the Boston Symphony Orchestra attracted the usual large audience to the Academy of Music last night. The orchestral numbers were Schumann's E Flat Symphony, a work not as well known as the same composer's B flat and D minor symphonies, both of which are more frequently embodied in local concert programmes. If this third symphony were heard as often as the two others there can be but little doubt that it would enjoy as much popularity as Nos. 1 and 2, especially if the work received a rendition as adequate as that given to it last night under Mr. Gericke's direction. The virtuosity of the orchestra had a most severe test in Cesar Franck's symphonic poem, "The Accursed Huntsman," as well as in Berlioz's brilliant overture to Benvenuto Cellini, and it is almost superfluous to add that the noble organization under notice stood the test most admirably. The soloist of the evening was Mr. Leopold Godowsky, who in Liszt's A major Concerto proved a most superior piano virtuoso. The last concert of the Wednesday series, and at the same time the final concert this season, will occur on Wednesday evening, when the orchestra will play Schubert's C major symphony and Dvorak's "Othello" Overture. The soloist will be Mr. Schroeder, the first violoncellist of the orchestra, who will play a concerto by d'Albert. Mr. Godowsky was given a reception by Mr. Gilbert Coombs at the Broad Street Conservatory of Music after the concert.

Albany Argus Mar 21 1901

BOSTON SYMPHONY.

Music Hall, Troy, Crowded With Music Lovers.

Music hall, Troy, was crowded to the doors last night with music lovers of Troy, Albany, Cohoes, Schenectady, and other surrounding cities, for it was a historical event in the music year, the coming of the Boston Symphony orchestra.

Albany sent large quotas of the Diatonic and Amateur Musical clubs, with music folk in general and a goodly contingent of society people, and there were no seats to spare when Mr. Wilhelm Gericke, the conductor, lifted his baton for the Beethoven Symphony. Music hall, for the nonce, was a section of Boston so far as platform and program were considered and the familiar pinkish-brown covers of Mr. William F. Apthorpe's regular Boston program "with historical and descriptive notes" emphasized the illusion. Even Boston could not have done better in point of musical enthusiasm. Harold Bauer, the soloist, was recalled again and again, after his playing of the Saint-Saens concerto for the pianoforte (No. 2 in G minor) and the orchestra led the audience up to the final point of enthusiasm, the "Tannhauser" overture bringing forth an outburst that was genuinely an ovation.

The Boston Symphony Orchestra is the expression of the highest attainment of orchestral work in America. Gericke, as a personality, has something the aggressive force, masculinity and militarism in the control of his men of music that suggests Sousa. The program, beginning with the Beethoven No. 5, in C minor, Op. 67, and ending with the "Tannhauser," has already been published in these columns. If "Tannhauser" has ever been more superbly played than last night, it must certainly must have been by the Boston Symphony Orchestra. But last night it fairly electrified and inspired the audience. Harold Bauer, the pianist, is technically above reproach, impersonal in style, and his fidelity to his composer is complete. He plays with keen and distinct sense of melody and a delightful delicacy of touch. The concerto for Pianoforte No. 2, in G minor, was the piece de resistance, and the "Presto" especially was gem-like the brilliant beauty of tone and melody.

It was Mr. Ben Franklin's enterprise which ensured this musical treat to music lovers of this vicinity.

The Daily Herald.
PUBLISHED EVERY AFTERNOON.
(Except Sunday).
At Number 73 East Main St.
NORRISTOWN, SATURDAY, MARCH 23

THE BOSTON SYMPHONY CONCERT

Last of the Season—Exquisite Solo Playing of Alwin Schroeder.

On Wednesday evening the tenth concert of the Boston Symphony Orchestra (fifth of the second series) was, for this season, the farewell performance of that superb musical organization, which, while at all times deserving of high encomiums, has during the season just ended merited exceptional praise and particular mention for the large number of new works presented to its patrons.

Owing to the extraordinary length of the final number, the program on Wednesday evening contained only three titles—namely, Dvorak's "Othello" overture; "Concerto for Violoncello, in C major," by Eugen d' Albert; and Schubert's lovely "Symphony No. 9, in C major." The Dvorak composition, one of three overtures—"Aus der Natur," "Othello," and Carneval"—comprising opus 93 of that musical author was of course rendered in a manner as nearly perfect as things mundane will comport, and deserved the care bestowed upon it, revealing some of the best qualities of the eminent Bohemian composer—dramatic force, variety of ideas, and effective coloring and tonal gradation. Unlike Cesar Franck's symphonic poem of the preceding concert, Dvorak's overture very emphatically suggested the character of its subject. The D' Albert concerto for 'cello, with its three main movements and four secondary, afforded both the soloist and the orchestra many opportunities to accentuate the beauty of their art. Modest, almost boyish in the simplicity of his deportment, Mr. Schroeder handled his instrument with his accustomed maestria, and received the plaudits of audience and fellow-musicians with artless satisfaction; while to say that the orchestra worthily accompanied him is to announce sufficiently the supreme excellence of its assistance. Then, following a brief intermission, the concluding number of the season 1900-1901 of the Boston Symphony Orchestra in Philadelphia was executed with all the power, grace, and sympathy that the great corps of artists could bestow upon it. Every phrase of this charming Schubert symphony was a joy worthy of limitless perpetuation; yet the second Andante in A minor, and the Trio in A major appeared to the undersigned to surpass slightly in beauty the other parts, albeit when one recalls the last movement, the Finale; Allegro vivace in C major, one is well nigh ready to contradict one's just-uttered statement, so thoroughly genuine was its vivacity and splendid entrain.

So then, au revoir and much happiness to the Boston Symphony Orchestra until the season 1901-1902.

WILLIAM STRUTHERS.

Troy Times, Mar. 5. 1901

Boston Symphonists in Troy.

Through the enterprising mediation of Troy's musician and music promoter, Ben Franklin, the Boston Symphony Orchestra was induced to reconsider its determination made a number of years ago, when there had been a succession of small audiences in this city, to place Troy on the index expurgatorius. The audience at Music Hall last evening, splendid in size and in musical appreciation, must have convinced Conductor Gericke that either Troy had grown in its love for harmony—as it has—or that absence had made the heart more fond, and that if he is to turn his back on a Troy audience it should be to take up the baton and not to take up the club.

Somewhere near ninety players upon instruments were on the stage when Beethoven's fifth symphony, in C minor, began to unfold its "linked sweetness long drawn out." The orchestra did its best work in the second movement—the andante—and in the finale of the symphony. Liszt's symphonic poem "The Preludes" was charmingly given, while the ever popular "Tannhauser" overture, closing the concert, left some sounding motives to stir senses that might have been palled by the abundance of sweetness and delicate modulation that had gone before. Throughout the concert the conductor was careful and inspiring. The strings were what might have been expected from this famous band, the pianissimo passages being wonderfully beautiful. Nowhere on the stage was there any delinquency apparent.

In these days, when it seems as if every ocean wave, or at least every ocean steamer, flings a new pianist on the shore, the foreigner who travels on his fingers and toes must show a clear commission to get a hearing. Harold Bauer, who played the piano last night, conquered all of Boston and almost all of New York, the complaint in the latter city, when simmered down, being that he was good only so far as he went. But last night he went right into the hearts of his hearers. He played a Saint-Saens concerto, irregular in its intervals and altogether fantastic and of the runaway order. However other pianists may excel him in extent of repertory or in manifold ability, none of them could have played this particular concerto better than he. Confidence, amazing facility, power, accuracy in note and time and even the singing tone—all were there and were disclosed with the temperament of the genius as well as the skill of the virtuoso.

The orchestral accompaniment was admirable, but even with a diminished orchestra seemed too strong to give the piano the prominence which was its due. It was a highly satisfactory performance, and it set the hands of the audience at a work of applause that was as vigorous if not so various as the pianist's own efforts.

It was proved last night that Troy can have and can reward the highest order of musical entertainment of the concert type.

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M. R. WILLS, Editor and Proprietor.
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NORRISTOWN, WEDNESDAY, MAR. 20

THE BOSTON ORCHESTRA

Schumann's "Rhenish" Symphony Exquisitely Rendered.

The ninth concert of the Boston Symphony Orchestra (fifth of the first series) was especially interesting on Monday evening because of the superb rendition of Schumann's famous and beautiful third symphony in E-flat major, generally known as "The Rhenish Symphony." Being happily the first number on the program, it secured the advantage of unwearied ears and unjaded minds for its audition, and also benefited by the unfatigued energies of the musicians. Splendid was the execution of all five of its movements. Elevated and nobly elate was the Lebhaft (E-flat major); full of bewitching jollity a la diable, the Scherzo (C major); tender and pensive, the Nicht schnell (A-flat major); while the concluding two movements, both in E-flat major, could not have been played with more Schumannesque poetic charm. Indeed, so rarely fine was the performance of this so rarely-beautiful work that, liberal as it was, the applause of the house seemed inadequately responsive. It was a broad, free, truly noble rendition.

Liszt's "Concerto for Pianoforte, No. 2, in A major," followed the symphony, and was cleverly handled on the piano by the soloist, Mr. Leopold Godowsky, who, however, hardly sufficed in physical capacity for the tremendous chord-playing so characteristic of the great Hungarian. In the lighter, gentler passages he showed to better advantage. Then, after a brief intermission, the orchestra gave the first performance, in Philadelphia, of the French composer, the late Cesar Franck's symphonic poem, entitled "The Accursed Huntsman," a wild, harsh, iterative succession of notes, whereof the mildest thing that one can remark is to express regret not to have been able to find much significance in it; for, despite its raucous combinations and clangor of bells, it did not impressively suggest anything very maledictory beyond one's own secret inclination to add a little profanity to its tiresome length. It is needless to observe that it was rendered in flawless fashion by the orchestra, which then gave as a final number the overture to "Benvenuto Cellini," by Berlioz, a fiery, picturesque, and most satisfactory transition from the composition preceding it. The orchestra, too, seemed to give it with heightened spirit, as if glad to be liberated from the Cesar Franck number.

On Wednesday evening, March 20, the tenth and last concert of the Boston Symphony Orchestra will be given, Mr. Alwin Schroeder, the distinguished 'cellist of the orchestra, being the soloist.

WILLIAM STRUTHERS.

PROVIDENCE JOURNAL,
PUBLISHED BY THE
THURSDAY, MARCH 28, 1901.

SYMPHONY CONCERT.

Fine Performance by Leopold Godowsky, Pianist.

The fifth concert by the Boston Symphony Orchestra was given last evening in Infantry Hall. Mr. Leopold Godowsky, pianist, made his first appearance in this city, and won instant favor by his brilliant and musicianly performance. The programme was as follows:

Overture to "Othello," Op. 93, No. 2.....Antonin Dvorak.
Concerto for pianoforte, No. 2, in A-major..Franz Liszt.
Symphony No. 3, in E-flat major, "Eroica." Op. 55.....Ludwig van Beethoven.
I. Allegro con brio (E-flat major).
II. Marcia funebre: Adagio assai (C-minor).
III. Scherzo: Allegro vivace (E-flat major).
IV. Finale: Allegro molto (E-flat major).

Dvorak's overture is one of a set of three concert overtures originally grouped under one opus number, but now published separately. The work follows no set form, being written entirely in the modern "free" style. It is brilliant and effective, full of the richness of harmony and daring modulations that are distinctive features of the Bohemian composer's, and makes an agreeable concert number. The orchestra played it with abundant fire and dash.

Mr. Godowsky chose for his solo number the concerto in A by Franz Liszt, of which Mr. Apthorp very pertinently says in his programme notes: "Liszt's second concerto, less played and less widely known than his first in E-flat major, is a work perhaps still more characteristic of its composer. Had Liszt seen fit to give it a poetic or dramatic title, it might have been called a symphonic poem for pianoforte and orchestra. In this case its title might have been something like 'The Life and Adventures of a Melody.' Both its melodic cut and its harmonization are such as no one but Liszt ever imagined. Of any distinct musical form it is impossible to speak, all is so fitful, kaleidoscopic, and stormy. It is as if some magician in some huge cave, the walls of which were covered with glistering stalactites, and flashing jewels, were revelling his fill of all the wonders of color, brilliancy, and dazzling light his wand could comand. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.'"

This description is none too highly colored. The work presents formidable difficulties to the player, but Mr. Godowsky seemed to surmount these with apparent ease. His playing was a veritable tour-de-force, but was never marred by coarseness or "pounding." The orchestra supplemented his efforts with immense vigor and spirit, and altogether the performance was a superb and inspiring one. Several enthusiastic recalls at the close of the concerto testified to the fine impression which Mr. Godowsky made upon his hearers.

Beethoven's third symphony, the "Eroica," which closed the evening's programme, is too familiar to concert-goers to need either description or comment. Perhaps more than any other of Beethoven's earlier symphonies it marks his departure from the older style and his development of a new one that was destined to become a standard for a century. Again the players gave a most finished and effective performance.

Although the programme was somewhat briefer than usual, the concert was a thoroughly enjoyable one. The sixth and last concert of the series for this season will be given on Wednesday evening, April 24, beginning at 7:45 sharp.

Albany Journal, Mar 5. 1901

Albanians Hear Symphony Concert.

The splendid performance of the Boston Symphony Orchestra in Music Hall, Troy, last night, was thoroughly appreciated by the large audience present. The presentation of the entire program by the orchestra and Mr. Gericke's work in conducting were on the high plane the organization has set for itself and from which it rarely falls. The Beethoven symphony, which was the opening number, roused the audience to an intense pitch of excitement and the handclapping was tumultuous. With such a composition and such an orchestra it was no wonder. The Symphonic Poem by Liszt was well-nigh perfect. The players reflected every mood of the powerful leader whose magnetism made itself felt in every phase of the music. The familiar "Tannhauser" overture closed the orchestra's work and it need not be said was flawlessly played.

Harold Bauer, the much talked of young pianist, was the soloist. He is a typical German musician in appearance. He has a smooth pleasing face, a beautiful head with brown frizzly hair and a very modest manner. He played Saint Saen's concerto in G minor for the pianoforte. It requires, as all familiar with the piece are aware, exorbitant technique, rare delicacy in the lights and shades of expression as well as warmth and color of tone. In all this Mr. Bauer was not found wanting. His extraordinary agility and dexterity in fingering and his control over every gradation simply astonished the audience, while his marvelous tonal effects were none the less impressive. He was recalled three or four times, but merely bowed his thanks.

Mr. Ben Franklin did a good thing in bringing this orchestra here. It was an ambitious undertaking, but the results were more than successful.

Among those from Albany who attended the concert were Dr. and Mrs. Willis G. Tucker, Dr. and Mrs. George E. Gorham, Dr. and Mrs. George S. Munson, Dr. and Mrs. Henry S. Giles, Mrs. John Clinton Gray, Mrs. Isaac Vanderpoel, Mrs. O. M. Benedict, Mrs. Amasa J. Parker, jr., Mrs. O. D. Ball, Mrs. Fletcher W. Battershall, Miss Laura S. Townsend, Miss Helen MacElwee, Miss Helen T. Martin, Miss Jessie McElroy, Miss May Wasson, Miss Elizabeth Wolston, Miss Anna Rogers, Miss Vanderpoel, Miss Mabel Dobbin, Miss Alice Aiken, Miss Mary King, Miss Edith Van Benthuysen, Miss Fannie D. Ball, Colonel Selden E. Marvin, Mr. N. Irving Hyatt, Mr. Frank Sill Rogers, Mr. Edward B. Parkhurst, Mr. Ludwig Stolz Mayer, Mr. A. Mackenzie Mattocks and Prof. Bolding.

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Troy Record, Mar 5-1901

SYMPHONY CONCERT MUSICAL TRIUMPH

LARGE AUDIENCE ENTHRALLED AT MUSIC HALL.

Famous Boston Organization Under the Leadership of Wilhelm Gericke Interpreted a Classical Program in Faultless Manner—Harold Bauer, Pianist, Also Charmed.

Under ordinary circumstances it might be difficult to decide in a season so full of musical promise as this present one which event of all would be most cordially welcomed by the public. Troy is a music market which seldom fails to furnish frequent and large audiences enough to gladden every managerial heart. Without doubt, therefore, the concerts of the Vocal society, the Choral club, the Chromatic club, with the added band concerts and all other kinds of concerts will boast of overflowing and enthusiastic houses. So also will the smaller musicales and the many operettas. But as a matter of mere magnetism that sort of attraction which is wrought by a reputation for excellence of interpretation of symphonic music there can be no doubt that the Boston Symphony orchestra will exert a greater power than any artist or aggregation of artists that has ever visited this city.

There was unmistakable evidence even at the beginning of last night's concert as Music hall began to fill up with an audience of musicians and fashionables that the evening was to be an unusual one, and so it proved to be.

The Symphony orchestra's reception was the sort all musicians like best. Certainly nothing could have been in better taste. At the entrance of the performers the burst of applause was short, though spontaneous, earnest and warm; at the end of each movement of the Beethoven Symphony applause grew louder and more prolonged, until at the end of the fourth movement the demonstration was immense in its fervor.

The ordinary excellence of the orchestra was surpassed. The performers were in especially good form, playing with much spirit and fullness of tone and overcoming all technical difficulties of their selections with ease and assurance. The strong individuality of Wilhelm Gericke made itself felt in every phrase played by his orchestra. The players reflected his every mood, and the result was music almost perfect. They responded to the baton as musicians only can when the conductor's manner is fraught with authority.

The concert opened with Beethoven's Symphony No. 5 in C Minor, to which the orchestra did full justice. This brilliant and highly-colored work showed Gericke as a virtuoso; he played on the orchestra as though it were an instrument, and, truly, there is a cohesion and logical relationship among the men under this conductor's dominant personality which makes of the body of players more than a mere collection of individuals. Each nuance of this magnificent creation was brought out with a bold yet delicate hand.

The Liszt symphonic poem No. 3, "The Preludes," was one of the most satisfying numbers on the program. The work is in itself a thing of more than ordinary beauty, and all its beauties were brought forward. Nuance, feeling, color were imparted artistic fervor.

The "Tannhauser" overture was rendered without a flaw. The orchestra played as if inspired. There was no roughness of strings, but an exquisite proportion between all the various choirs was at once established; there was a unity and melting together of the different tone colors; there was a pattern accelerando which was perfection, and everything conjoined to make an absolutely finished performance of Wagner's glittering kaleidoscopic overture.

The orchestra had as a soloist Harold Bauer, pianist. Mr. Bauer played the Saint-Saens Concerto in G Minor with great technical brilliancy and with much fire and feeling. In fact, few pianists have played the first movement better than he, especially with regard to his cadenzas, which were at no time too elaborate or brilliant as to prevent their being in entire consonance with the spirit of his work. The entire concerto was beautifully played and Mr. Bauer proved himself to be a consummate artist. His finger work is exquisitely beautiful in its clearness, its graceful and swift fluency, its perfection of touch, its limpid delicacy, its control over every gradation between piano and pianissimo and its fairly wonderful pianissimo itself. His cantabile is of the purest, warmest and most appealing, and the scope of his technique seems to be without limitation. Mr. Gericke and the Boston orchestra provided an instrumental foundation that could hardly have been improved. In balance of tone, as in clearness of execution, it left nothing to be desired.

To Ben Franklin, upon whom was the managerial onus, is due the gratitude of the music loving public hereabouts. But few have any idea of the magnitude of the undertaking in bringing so high classed an aggregation of musicians as the Boston Symphony orchestra to this city. The task was one that might appear insurmountable to most people, but Mr. Franklin, with characteristic enterprise and energy, assumed the work and his success is most complimentary to himself.

Troy Press, Mar 5 1901

BOSTON SYMPHONY ORCHESTRA.

With Bauer, the Pianist, It Gave a Delectable Musical Treat.

All that has been said of the Boston Symphony orchestra was realized at Music hall last night. The work of the splendid organization stood out in the interpretation of a programme including the compositions of four great masters of music, preëminently superior to the efforts of any body of instrumentalists that ever before visited Troy. The Symphony orchestra played in concert in Troy several years ago, but since then it has been augmented and subjected to an education that has advanced it immeasurably. The programme was strictly classical, appealing to the higher musical intelligence, but even to the uneducated ear the melodic themes upon which are based developed music were always discernible through the interpretation of such a magnificent orchestra. Wilhelm Gericke, as a conductor, stands among the greatest. It is mainly through his masterful direction and discipline that the orchestra has become what it is, a body without individualism, an organ of great parts, as one instrument, responsive to his baton. All this was exemplified last night to as fine an audience as ever gathered in Music hall. It was an assemblage representative of the musical culture and taste of Troy, and an incentive to the musicians such as is always found in an audience capable of appreciation. Nearly all the seats were filled, and most of the boxes occupied.

The programme consisted of Beethoven's symphony No. 5, in C minor; Saint-Saens' concerto for the piano No. 2, in G minor, with Harold Bauer at the piano; Liszt's symphonic poem No. 3, "The Preludes," and Wagner's "Tannhauser" overture. The orchestra was at its best and played with the technical perfection to which it has been brought through many years of assiduous practice and concert playing. The rendering of the symphony was admirable, breathing all the Beethoven spirit and vigor, with a wonderful perfection of phrasing, contrasts, accentuation and strong climaxes. The balance of tone between the strings, wood winds and brasses was perfect. Especially was this noticeable in the "Tannhauser" overture, which is seldom given by an orchestra without a preponderance of brasses. Last night the wealth of strings gave it a coloring that was a revelation to Trojans. The Liszt symphonic poem was one of the most pleasing numbers of the programme. It is full of instrumental refinement and melodic ideas, and was played with flawless execution and musicianly expressiveness. Harold Bauer, the pianist, deserved the warm reception he received. He certainly stands in the front rank. His playing was characterized by refinement, forcefulness and a remarkably fine technique. The concerto selected for him is not the most popular of Saint-Saens. It is filled with technical difficulties. These were all overcome with an artistic skill denoting the true musician. Bauer received a flattering reception and was recalled, often enough to have justified an encore. It was a big undertaking to bring the symphony orchestra and Bauer to Troy and votaries of music feel grateful to Manager Ben Franklin for the entertainment afforded them.

SUNDAY HERALD.

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SUNDAY, MARCH 31, 1901.

THE SYMPHONY CONCERT.

Novelty the Most Conspicuous Feature Last Night.

The "Julius Caesar" Overture, the Orchestral Suite, "Impressions of Italy" (First Time Here) Among the Numbers—Mr. Giuseppe Campanari the Soloist.

Novelty was the most conspicuous feature of the music of the 19th Symphony concert, and if newness was what the people desired, their longing must have been satisfied last night. This was the programme:

Overture to "Julius Caesar," op. 128.... Robert Schumann
(First time at these concerts.)
"Pater Noster".....Luigi Mancinelli
Orchestral suite, "Impressions of Italy"... Gustave Charpentier
(First time in Boston.)
(1) Serenade. (2) At the fountain. (3) On muleback. (4) On the summits. (5) Napoli.
Prologue to "Pagliacci"..Ruggiero Leoncavallo
Symphonic poem No. 11, "Battle of the Huns".....Franz Liszt
(First time at these concerts.)
Mr. Goodrich at the organ.

The soloist was Mr. Giuseppe Campanari.

Except Charpentier's suite, which possesses a variety of clever effects, it must be said that the novelties were curious rather than satisfying. Interest in the "Julius Caesar" overture is chiefly antiquarian. Schumann's powers were already on the wane when he wrote this music, in 1851. Three years later he threw himself into the Rhine, and in 1856 he died in an asylum. Furthermore, although he was fertile in strong and beautiful ideas, heroics were not his strong point. Nor was his skill in orchestration commensurate with his intellectual and poetic conceptions. Great as his symphonies are acknowledged to be, the instrumentation is the weakest point in them. Of his 11 overtures, only "Genovena" and "Manfred" make good claim to remembrance.

Julius Caesar, a builder of empires, a world conqueror, glorying in the clash of arms and the shock of battle, is not a character that harmonizes with Schumann's prevailing and most characteristic moods. The brass may suggest pomp and power, the complaining violins and wood wind may herald popular discontent, and the vigorous finale may declare a triumph; but Schumann's music tells of gentle and bloodless war, compared with the fiery, furious musical strife the present generation of concert goers has become inured to. The rattle of musketry and the booming of cannon were denied the composer as anachronisms, but there are lacking also the suggestions of fierce combat and appalling horror.

Though the overture was written for Shakespeare's play, there is no hint of the catastrophe which is the centre of the drama. There is no violence, no insurrection, and Caesar is not slain. It is a mild sort of imperialism that the music portrays. It is benevolent assimilation of which neither Erving Winslow nor Senator Hoar could complain. The overture was read with earnestness and with fidelity to Schumann's spirit. There was no attempt to read into the score sensational effects that it did not possess.

Gustave Charpentier is a man of the people. His origin was humble, and he never forgot his environment. He delighted to exploit it. This was shown in his opera "Louise," and it appears in the suite that was played last night. He got his "Impressions of Italy," while he was studying as a prize pupil at Rome, and the scenes he depicted are either pastoral or descriptive of the open air life of the people of Naples.

It is programme music of an advanced type. It professes to tell of roysterers singing love songs in the street at night; of mandolin and guitar serenades; of half-clad girls in the field, carrying jugs on their heads, and flirting with the shepherds; of pack trains of mules winding painfully over the mountains; of the poetry and grandeur of a day on the mountain top; of the vivacity, confusion, picturesqueness and clangor of a day in Naples, not forgetting the dance, the brass band or the rumblings of Vesuvius. There is a mad riot of rhythms, and the orchestration calls in bells, triangle, drums, tambourine, cymbals and saxaphone in addition to the usual quota of instruments.

The suite contains pretty bits of melody, pleasing rhythms and an abundance of ingenious orchestral effects. The last-named constitute the chief merit of the work. The imitation of mandolins is clever, and the wood wind, harp and horns are used with surprising skill. The love song, repeated by the viola, is made to suggest the human voice, and here Mr. Svecenski did admirable work, for which he was justly called to the front.

There is overmuch of the music, however, and it sometimes palls upon the ear. Portions are trivial, and there is a superabundance of noise and bizarre effects. Nevertheless, the suite was well worth doing, if only for the lavish display of instrumental color, and as an example of what young France is saying. It was played with enthusiasm and in a manner to show the virtuosity of the various sections of Mr. Gericke's orchestra. It may be observed that Chicago has known this suite since 1893, and New York since 1894.

If Liszt's symphonic poems are to be kept alive, a majority of concertgoers will be content with "Les Preludes." "The Battle of the Huns" is valuable principally to prove the wildness of which this composer is capable. Here is a man who sees an historical painting in the Berlin Museum, representing the triumph of Christianity and civilization over paganism and savagery, and is moved to reproduce it in music. The scene is Chalons-sur-Marne, where the victorious march of Attila and his Huns was checked by the Roman general, Aetius, and Theoderic, the Visigoth. In this savage battle tradition says the souls of the dead continued the conflict in the upper air, above the field where lay the slain.

How does the composer set to work? He uses violent rhythms, rude melodies and coarse harmonies. The barbarians rule the earth during half the poem, with unspeakable noise and furious orgies. Without doubt it was a terrible fight. Then there is a pause, and the Christian hymn "Crux Fidelis," comes softly and modestly from the organ, only to be promptly drowned by the orchestral din. There are other and more vigorous attempts to get a hearing, and finally Christianity and the organ triumph and convert the wicked orchestra. It is hard work for all concerned, and it is not worth while reaping often.

Mr. Campanari is a joy because of his voice, his art and his reliability. It is not often that he sings off key, even at the beginning of an aria. Mr. Mancinelli's "Pater Noster" enabled him to show his voice, and gave him a wealth of instrumental accompaniment. The Pagliacci prologue, which was his second piece, is a favorite with Mr. Campanari, and the excellent elocutionary and melodic effect with which he delivers it need scarcely be discussed at this late day. He was received by the audience with deserved approbation, and several times recalled.

The programme announced for next Saturday evening is as follows:

Rubinstein's overture, "Dimitri Donskoi"; Howard Brockway's Sylvan suite, first time; Saint-Saens' symphonic poem, "The Youth of Hercules"; Beethoven's Symphony No. 4.

Campanari was a great drawing card at the Symphony on Friday afternoon and last night, when the house was filled with one of the largest audiences of the season. Among those there on Friday were: Mr. and Mrs. Georg Henschel, Miss Henschel, Miss Olsen, Mrs. William Hooper, Mr. and Mrs. Alfred Woodworth, Mr. Francis Sturgis, Mr. and Mrs. Montgomery Sears, Mr. Charles P. Curtis, Mrs. B. J. Lang and Mr. H. W. Daniell.

Boston Sunday Globe.

SUNDAY, MARCH 31, 1901.

SYMPHONY CONCERT.

Three novelties were on last week's symphony program—Schumann's overture to "Julius Cæsar," "Impressions of Italy," an orchestral suite by Gustave Charpentier, and "Battle of the Huns," symphonic poem by Franz Liszt. Giuseppe Campanari was the soloist, his numbers comprising Mancinnelli's "Pater Noster," and the prologue to Leoncavallo's "Pagliacci." Mr Campanari sang with the same ease, artistic grace and finish that has always been associated with his appearances on the concert stage, and that his popularity is undiminished found pleasing attestation in the plaudits that greeted the singer when he first came upon the platform. The "Pater Noster" was given with splendid effect, the religious sentiment of the composition being artistically set forth and without any attempt on the part of the soloist toward theatric extravagance to emphasize the character of the work. In the "Pagliacci" prologue Mr Campanari found an excellent contrast to the previous number, the chorus appeal being received with the approbation usually given this singer for his interpretation of the familiar aria.

The Schumann overture was performed with due energy and precision. Aside from the stateliness of the motif, there were but few difficulties in orchestration to tax the players, and the chief success was derived from a sympathetic performance of the work. Liszt's somber poem, "Battle of the Huns," was adequately illustrated, the weird and sanguinary tonal pictures being shown in all their vivid musical colorings.

Charpentier's "Impressions of Italy" is a charming suite in five movements, the titles are characteristically described in the score and the whole composition shows skill in musical suggestions anent Italian life. In the first, third and fourth movements there are prominent parts for the cellos, which are heard to special advantage in the opening part. The unison playing by these strings was exquisite, and sounded like one great instrument, so perfect in time and harmony was the performance. Mr Schroeder's cello solo was a feature of the third movement. The fourth part glowed with brilliant effects for each contingent of the orchestra, and each one was given in a manner to accentuate the high opinion of concert patrons regarding the almost matchless team work of Mr Gericke's men. The lights and shades of sentiments depicted in the closing part were admirably shown, and the whole performance was of a very high order of merit, even for our great orchestra.

BOSTON POST.
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CAMPANARI THE STAR IN SYMPHONY CONCERT

Some Selections Rarely Heard in Boston Presented by Orchestra.

SIGNOR CAMPANARI,
The soloist at the Symphony last evening.

The orchestra portion of the programme of the nineteenth Symphony concert given last evening in Symphony Hall included two numbers that have not been heard here for many years, the overture to "Julius Cæsar," by Robert Schumann, Liszt's symphonic poem No. 11, "Battle of the Huns," and one number new to this city, the orchestral suite, "Impressions of Italy," by Gustave Charpentier.

This latter work is the product of one of the younger of the living French composers, and is supposed to record in music his impressions of a visit to Italy about 1887 or 1888. The work consists of five movements of varying length, each representing some distinct phase of Italian life. The first, a serenade, is especially interesting, with some clever bits of instrumentation and guitar-like effects.

The second and third movements are less interesting, both as to ideas and orchestral coloring, but the fourth (on the summits) and the fifth (Naples) are fertile in invention and remarkable for bold and effective instrumentation. The first and last movements made the best impression with the audience, and are well worth another hearing, but as a whole the work is less worthy of a repetition.

Schumann's "Julius Cesar" overture was first heard in Boston twenty or more years ago. Why it has been neglected all these years is difficult to say, for it is exceedingly interesting and worthy of at least an occasional hearing.

The Liszt symphonic poem, the "Battle of the Huns," has slumbered since 1872, when Theodore Thomas gave it in the old Music Hall, with Professor J. K. Paine at the organ. As the work requires an organ this is probably the reason why it has been neglected so many years, as until now no decent organ has been available at the Symphony concerts. The composition is characteristic of Liszt, bombastic, at times, with romanticism and quasi-ecclesiastic effects frequently apparent. The organ showed to particularly fine advantage on this occasion, played by Wallace Goodrich. The performance of the orchestra was, as usual, exceedingly fine.

Mr. G. Campanari of the Grau opera company was the soloist. His selections were a "Pater Noster," by Luigi Mancinelli, and the prologue to Leoncavallo's "Pagliacci."

Mr. Campanari is always a favorite with Boston audiences, and his singing last evening was superb at every point. Never has he been heard to better advantage, especially in the "Pagliacci" number. Mancinelli's "Pater Noster" is apparently new to most of the audience, and is a pleasing work by the favorite conductor of the Grau opera company.

Mr. Campanari received an immense ovation, and was recalled many times. It was a most fitting tribute to this sterling artist.

BOSTON DAILY ADVERTISER
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, APRIL 1, 1901.

Musical events have been rather thick in Boston since Saturday noon and amidst the Henschel recital, the "Stabat Mater," the Maud Powell violin recital and the Symphony concert, the critic found that ubiquity is a quality that ought to form part of his trade.

The Symphony concert was much devoted to dissonances, brass instruments and conflicting rhythms. Schumann's "Julius Caesar" overture began its turbulence. This work and the "Cologne" symphony are bright spots in the dark period which witnessed the crumbling of Schumann's mental powers, but the overture shows that, while the subject of the great Roman excited him, the composer was no longer able (as he had been in the case of "Manfred," a few years before) to graphically set forth its salient points.

The work is too subjective and too monotonous; it suggests something majestic, possibly something combative, but in a vague and uncertain way; it might be an overture to "Hamlet," to "Wallenstein," to "L'Aiglon," in short to a dozen different moods of militarism and gloom. It gave the brasses a good chance to display breadth without noise, and we may thank them and Mr. Gericke for the subtle distinction.

The soloist of the concert was the great baritone (ex-violoncello-player of the Boston Symphony Orchestra) Giuseppe Campanari. It would be rather late in the day to speak of the noble voice and method of this artist in detail; suffice it to say that he won his usual triumph, that is he was recalled over and over again with the wildest enthusiasm. He ought to try to achieve a larger concert-repertoire; it will soon be as much a formula to have Campanari and the "Pagliacci Prologue" as it once used to be to hear "Tagliapietra and 'Palm-branches.' "

One of his numbers, however, was new to us,—a "Pater Noster," by Mancinelli. This was a fluent work, well-scored, thoroughly singable, with well-arranged climaxes. If only some of the great German composers of the modern school had Mancinelli's tact in the management of the voice the path of the vocalist would be much smoother.

Gustave Charpentier, socialist, man of the people, idealist, is a new figure in our concert programmes; he falls but little short of being a second Bizet. The French killed their best composer (for Bizet died of a "broken heart,"—if such a disease could be diagnosed), but fortunately Charpentier is past the dangerous age,—30 to 40,—when geniuses allow the world and the critics to crush them. The audience grew very excited over the Charpentier Suite that was played. It was certainly a remarkable work; it had plenty of blemishes, but these did not lean to the side of insincerity or timidity; the very faults were those of genius.

The opening melody would arrest the attention anywhere; a long, long melody, entirely unharmonized, its unison nakedness (the higher strings play it) has a wonderful charm. Responses of harp (imitative of mandoline by playing near the edge of the string) carry on the idea of a tropical serenade, but the climax is reached with a long Cantilena given by the viola (and utterly ignored in the programme-book) which was so well played by Mr. Svecenski that he was called to the front to receive the plaudits of the audience. Not since the "Childe Harold" symphony has the viola had such an effective obligato in an orchestral number.

The unconventional character of the work is continued in the second movement, "At the Fountain," where, instead of the murmurings and ripplings which a lesser composer would have introduced, we have the picture of stately maidens filling their jars,—of dignity and rusticity combined. The oboe had some beautiful passages here and they were splendidly played.

A picture of muleteers driving their caravan came next, and the simplicity of the little love-song of thirds, upon the flutes, was something exquisitely fitting. Less effective was the picture of Sorrento from the summits, although there were flashes of genius here, too, as in the chime of the distant bells and the jubilant bird-songs.

The finale was a picture of Naples in its hurly-burly of festivity. This was overdrawn; such a racket, such a riot of conflicting rhythms and themes, only caused one to think of Bromo-Seltzer that would be exquisite on the morrow; Bizet's "Carillon" says far more, and by much simpler means, to the auditor. But we found enough in this composition to make us cry for more. We want to discover whether Charpentier is the musical genius of modern France.

The last number of the programme fully explained the agony which Shakespeare put into the mouth of the Ghost when he wails forth—"Liszt, Hamlet, Liszt!" It was the "Battle of the Huns" heard at the Symphony Concerts for the first, and probably the last time. It is a battle of ghosts that is here depicted, with the natural result that Christianity wins. Kaulbach is responsible for the idea, and partially for this composition, for his celebrated painting depicts the spirits of the slain carrying on the fight. A ghost of a battle in which the Huns have not the ghost of a chance.

There was more of the sinister spectral quality in the Schumann overture to "Julius Caesar" than in the clashes of this weird combat. Briefly stated, the battle was between savage discords on the side of the Huns, and the melody of "Crux Fidelis" on the part of the Christian hosts. Kettledrums struck with sponge-tipped sticks, cymbals agitated with hard-wood sticks (Berlioz's idea this), mutes used by the whole string orchestra, etc., etc., are the devices which Liszt employs in the score, and he also asks that the instruments at the beginning shall sound in a spectral manner.

After the trombones had done their share with the choral melody the organ (played by Wallace Goodrich) entered into the melee and a mighty combat between 6-4 and 4-4 rhythms ensued. It all seemed to be a great piece of orchestration with very few ideas back of it. Liszt's "Les Preludes" is an infinitely greater work, and even his "Mazeppa" has much more originality.

The employment of organ with orchestral forces is effective, and we again congratulated ourselves that at last we might hear the combination so long forbidden us in the old Music Hall. And it was something to be grateful for, the addition of this work, even if we did not like it, for we ought now to have opportunities of hearing every great orchestral work of modern times, of comparing different schools, of studying the progress,—and the decadence, too,—of orchestral music in all countries. It is humiliating to confess that in these matters Boston with its greatest of orchestras is behind Chicago.

Boston Transcript

MONDAY, APRIL 1, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the nineteenth symphony concert, last Saturday evening, was:
Schumann: Overture to "Julius Cæsar," opus 128.
(First time at these concerts.)
Mancinelli: "Pater Noster."
Charpentier: Orchestral Suite, "Impressions d'Italie."
(First time in Boston.)
Leoncavallo: Prologue to "Pagliacci."
Liszt: Symphonic Poem No. 11, "Hunnen-Schlacht."
(First time at these concerts.)
Mr. Giuseppe Campanari was the singer.

Schumann's overture to "Julius Cæsar" is one of his weakest; like his overture to "Faust," it hardly seems able really to get under way. Now and then, to be sure, it suggests the "Manfred" mood; but such suggestions are too cursory to be of any value. It is hard to imagine why this overture should be played at all.

In Gustave Charpentier's "Impressions d'Italie," Boston had its first taste of the work of the man who seems, after Richard Strauss, to be the most interesting live musical individuality today. Almost as much as Berlioz he drew attention to himself before leaving the Paris Conservatoire; this very suite was an envoi de Rome, and has held its own thrivingly in concert-rooms in France for hard upon ten years. And, like Richard Strauss, he seems to be a good deal of an excentric and no little of an extremist. At this first hearing, the "Impressions d'Italie" struck me as being the outcome of nothing but a distinctly new and original musical personality. Call it tone-painting run mad, if you please, you cannot deny that the man fails in none of the five movements to fix his picture and impart its dominant mood. I, for one, know of nothing more graphic, more vivid than this music since Berlioz. Then, audacious and extreme as Charpentier is, he yet shows a constantly reviving and impelling sense for musical beauty. No doubt he has quite cut his classical moorings; he is not to be judged by any classical standard whatsoever. But that does not mean that there is, or can be, no standard by which to judge him. To be sure, music that makes so very strong a first impression is to be distrusted; but I am willing to take my chances in this case, wait until I have heard the work a dozen times—which probably means twice as many years—and see what I think of it then. Now it seems to me full of genius, and genius of the most inventive sort, too.

Liszt's "Hunnen-Sclacht" does not sound much better now than when Mr. Thomas first gave it here in 1872. Then we had the old Great Organ, to which the orchestra could not tune down, and gave us consequently some charming alternations between high and low pitch, when it did not give us both pitches inharmoniously together. Last Saturday we had Mr. Goodrich playing a manageable organ, that was in tune. If Liszt had only half of Charpentier's graphic power! If he could only make you see his picture as he himself sees it! What a thrilling piece of melodramatic tone-painting the "Hunnen-Schlacht" would have been, with its persistent Hungarian phrase (the same one that leads off in the Hungarian Fantasia for pianoforte), with its "Crux fidelis," and several other imposing elements of effect. But Liszt fails to make you see the picture; at worst, he fails to impart to it any impressiveness, and this eleventh symphonic poem of his is simply dull and tedious.

Of Mancinelli's "Pater Noster" may be said that it gives rise to two wonderings: that anyone, even Luigi Mancinelli, should have thought it worth writing, and that anyone should have thought it worth singing, when written. The "Pagliacci" prologue is another matter; Mr. Campanari has to a certain extent become identified with it here, and sings it as to the manner born. The thing is no heavy weight, but has real musical and dramatic life in it; it can hold its own till the next comes on. Mr. Campanari sang it with immense effect, and was recalled with persistency.

The next programme is: Rubinstein, overture to "Dimitri Donskoi"; Howard Brockway, sylvan suite (first time); Saint-Saëns, symphonic poem No. 4, "La Jeunesse d'Hercule," opus 50; Beethoven, symphony No. 4, in B-flat major, opus 60.

W. F. A.

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Boston Journal.

SUNDAY, MARCH 31, 1901.

The program of the 19th Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture to "Julius Caesar,".....Schumann
(First time at these concerts.)
"Pater Noster".....Mancinelli
Mr. Campanari.
Orchestral Suite, "Impressions of Italy,"
..... Charpentier
(First time in Boston.)
I. Serenade.
II. At the Fountain.
III. On Muleback.
IV. On the Summit.
V. Napoli.
Prologue to "Pagliacci".....Leoncavallo
Symphonic Poem No. II. "Battle of the Huns,".....Liszt
(First time at these concerts.)

Julius Caesar has not been lucky in the matter of overtures. Von Buelow's overture that bears the name of the pronounced Imperialist was a youthful indiscretion and perhaps may be pardoned, especially as it is not played now that the composer conducts no more. But Schumann is a name to conjure with, and why did he do the great Roman this wrong? Even Mr. Bernard Shaw's polished, cynical and elderly Caesar would have resented this music; and yet he is represented as slow to anger. He would have asked, why all this aggravating and impotent brass, and he would have preferred one blast from the bucina, which gave forth a vaguely fearful sound, something like "the bellow of a minotaur softened by a great distance." He would have asked Schumann whether the chief theme was representative of the hero, pale, serious, laurel-crowned, with drooping eyelids, as he was revealed to the man in Turgenieff's "Visions." He would have objected to a few reminiscences from "Manfred" as anachronistic, and he might have forgotten his baffling and dangerous politeness and said, "Schumann, your music came hard; and do you really call that orchestration good? And why are you so joyful at the end over my death?"

There are two Charpentiers. One is the composer of "Impressions d'Italie," a composition full of the sun and bustle and poetry and beauty of Italy. The other is the man of "La Vie du Poete," the anarchistic songs, and the opera, "Louise"—the man that sings continually of Montmartre, that crowns the working girl as Muse. A strange apparition, whose enormous success has fluttered conservatories and the conservative. And he knows his trade, this wild musician—he was even a prix de Rome, and thus he saw Italy. Now many musicians have seen Italy: Richard Strauss went there as a German, with his red guide book. There are many others—and among them, Arthur Weld, for was not his suite played at a Symphony Concert under Nikisch? Charpentier went there as a crack pupil of Massenet, and in the suite performed last night it is easy to find the teacher of this singularly gifted man, who has, however, his own harmonic and orchestral thoughts. This suite made last night an immediate and deep impression, and no wonder; for it abounds in melody, it glows with color, it is alive with pulsing rhythm. Furthermore, moods are created and sustained. The Serenade is of haunting beauty; and the composer escapes ingeniously any charge of vulgarity that you might bring against him. "At the Fountain" is in less popular vein, but "The Mules" is a little masterpiece that charms both musician and general public. "On the Summits" shows the influence of Massenet in the character of the melodic structure, but the last pages are strikingly original and characteristic—as in the treatment of horns to gain a peculiar effect of bells. The finale, "Naples," is a picture in tones of the gayety of the swarming crowd of that city. Mr. Gericke is to be thanked most heartily for producing this fascinating work, a composition interesting in so many respects. The performance was a brilliant one, and the solos were played with marked effect.

Liszt set several pictures to music, and he at one time contemplated an assault on the six mural decorations of Kaulbach in the new museum at Berlin. Fortunately he stopped with "The Battle of the Huns." The music is fresco-music. The Huns have fierce and sinister pages, and then the choral "Crux fidelis" given at first to a trombone and then to the organ represents the light of Christianity which finally puts to confusion the pagan crew and shines over a converted world. Incidentally we are told where Wagner found the hint for his Ride of the Walkyries. The trouble with this hotch-potch is that Liszt took it seriously. He even went so far as to request the conductor in a note at the beginning of the score to make all the instruments "sound spectrally."

Mr. Campanari was heartily welcomed, and after his spirited delivery of the prologue to "Pagliacci" recalled again and again. The rich and noble quality of his voice and the breadth of his style were thus fully appreciated; and yet the text of this Prologue calls for dramatic finesse in certain passages rather than mere sonorous delivery. Mr. Campanari with all his natural and acquired gifts could make little out of Mancinelli's "Pater Noster."

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SUNDAY, APRIL 7, 1901.

THE SYMPHONY CONCERT.

Place of Honor on Programme Given to an American.

Mr. Howard Brockway's "Sylvan Suite" for Orchestra Introduces Him to Boston's Public—Goldmark's "Sakuntala" and Saint-Saens' "Youth of Hercules."

The place of honor in the 20th Symphony concert was appointed to the first Boston performance of an orchestral work composed by a young American of distinguished talent and already able accomplishment, who, even at the age of 24, had received authoritative approval for a symphony, and orchestral ballade, a piano and violin sonata, a cavatino for violin and orchestra, and many minor things for chamber use. Mr. Howard Brockway, the composer, was born in Brooklyn Nov. 22, 1870. He was an assiduous student at home from 1887 to 1889, and then he went to Berlin, where he worked hard to good, resultful purpose under Heinrich Barth and Otis Bardwell Boise, the Ohio musician and composer. He is now a resident of New York, where he follows his profession as a teacher and pianist, finding also the time and the motive to increase his list of estimable compositions.

His introduction to Boston was effected by Mr. Gericke through his "Sylvan Suite," for orchestra, which was favorably placed in the programme, following with delicate, calm and fine wrought fancy the sensuous pageantry and ardently imagined emotion of Goldmark's "Sakuntala" overture, and preceding the great contrasts and vehement demonstrations of Saint-Saens' "Youth of Hercules."

This work has charm, elegance, grace and distinction. While its five movements have each a special title, and may be taken as concretely typical of the abstractions they are set to represent, still the music remains pure, poetic, ideal and idyllic, shaping itself into a symmetrical and harmonious whole—a united reverie unfolding gradually and naturally, presenting the sentiments of the several fundamental theses, with no attempt to delineate details or particularize a programme. If one generic thought be desired, the suite may be considered as suggesting the moods that might pass upon a dreamy idler in the course of summer forest hours, from one mid-day to the sequent morning.

First comes "A Midsummer Idyl," an andante in three-four measure, set to the key of A. This is drowsy, fervid, languorous, with the steady, heavy weight of a sultry noon yet ever and anon shot through with the pungencies of busy life and the stir of woodsy babblings and distant murmurs, which keep the lazy loiterer half-awake until, at last, the blending monotonies lull him to slumber. Next came the thoughts of twilight, early evening, and, gradually, more and more sombre night, in two picturesque movements—an allegro molto, in C, which is called "Will-o'-the-Wisps," and a slow, long-drawn waltz, that lingers and persuades, being a "Dance of Sylphs." Then darkness deepens and "Midnight" is the word.

This movement begins with a few soft, deep, mysterious bars, but no counted hours—"There is no clock in the forest"—and then a march sets in, which, in the temper of its primary theme and the fleeting phrases which accompany and embellish it, suggests, but not in any way imitates, the spirit of Gottschalk's once favorite "Marche de Nuit." Its almost melancholy melody has not the grandiose sentimentality of the pianist's would-be dignified processional, nor is there the cold, fragmentary glitter of his ornamental figures; but still one has a similar sense of something vast moving mystically and rhythmically through the deep nocturnal silences, pierced by wandering influences from multitudinous wavering sources of light. At last the feet of night pass onward and the constellations withdraw their beams and faintly disappear.

The fifth movement, entitled "Daybreak," rouses rather the soul and spirit of the world than its bodily powers, and the growth of the slowly developed climax from the first tentative chords and imperfect figures to the highest clangor, largest harmonies and most ardent enthusiasm which the composer thinks necessary for his purpose, and which are indeed sturdy and strenuous, never reach such force or approach such excess that the physical nerves are more stirred and excited than the pulses of the fancy and the spirit.

Throughout the suite, indeed, the instrumentation is discreet, sensitive and characterized more by reserve than lavishness. The orchestra is frequently divided and small choirs are used with nice discrimination and constant effectiveness; the rhythms and themes are well chosen to portray the several moods, and there are many secondary figures of charming color and beautiful preparation, while there is displayed something of quaint and humorous skill in the little figured passage for strings, wooden wind and horn, which is set into the weaving and waving intricacy of the "Will o the Wisps."

Technically, the handling is that of a man who feels sure of himself and needs not to insist upon his meaning or his form. The strings and wooden wind—especially the 'cellos, oboes and bassoons—are used with notably fine effect and understanding, and suavity, never debilitated into weakness, prevails, although in the last movement, when greater and stronger thoughts are to be presented—a movement, by the way, which, in its progress, recalls Gustave Sutter's "Night in the Woods"—the instrumental scheme is easily and rightly re-enforced and its components increased in number.

As has been intimated, the concert began with Goldmark's "Sakunbala" overture, which Boston has known well for almost 30 years, but whose conventional orientalism still pleases by its long-drawn, luscious melodies and its fantastic orchestration.

Of Saint-Saens' "Youth of Hercules," which was the third number on the programme, the "Menestrel" said, when it was first played in Paris, during the winter of 1877, that it demonstrated "the impotence of musical art to express abstract and philosophical ideas"—as was said then and has often been said since of many another work of this nature. The world takes these things more easily nowadays, and no longer asks for the actual expression of what is abstract, being content if a suggestion is given sufficient to set its own imagination travelling along the proposed lines of thought, letting the music simply serve as a stimulus to its progression, and perhaps also to evoke pictures which are to be seen for itself and in its own mind's eye by each listening individuality.

So now the opposing moods of this ageing, but still vigorous, symphonic poem are taken merely to imply the soft epoch of personal pleasure and indolent self-indulgence, from which the sensualist is roused, like Mercutio's soldier, with "anon, drums in his ear," to enter upon the time of arduous struggle and heavy burden, ending in awful but still splendid catastrophe. One listens now to these pages, half-critically, half-indifferently, and admires the fertile fancy, the facile style, the inexhaustible tone color and the superb orchestral skill of the composer, allows himself to be moderately enthused, and lets all go at that.

But whatever beauty, diversity, wealth, resource and joy one may find in other music, if he sees the name of Beethoven at the end of his programme, he says with Browning that "the best is yet to be," and in the wisely appointed intermission tries to blow all cobwebs out of lung and brain, that he may profitably receive that best when the master of masters approaches him. On this occasion the symphony was Beethoven's fourth, which was indeed a welcome and fitting selection. After the sumptuous rhapsody, the dainty idyl and the moderate melodrama, came most refreshingly the wholesome happiness, the gay good cheer and the buoyant uplift of that hearty, human and helpful music, set all in comfortable and genial keys, and in life-bearing and lifegiving rhythms, even the great adagio having no thought of sadness or reluctance in its rich, sympathetic flow.

The performance of the whole programme was earnest, comprehensive, appropriate and agreeable. How well Mr. Gericke renders Beethoven need not now be repeated, and his skill, taste and judgment in such music as the Goldmark and Saint Saens have been thoroughly established since he put aside his old-time reticence and let the due and expected ring, crash or thunder come in its proper season. He led the suite with clear perception, thoughtful consideration and just delineation of its values, giving the final movement its rightful preponderance, so that the composition, beginning gently and gracefully, thence "grew to a point," as was evidently the composer's intention. We should add that Mr. Brockway's music was attended with interest and applauded at each suspension with generous warmth.

The next programme is thus appointed:

Symphony in G minor (first time).....
Felix Weingartner
Concerto for violin.....Tschaikowsky
Symphonic variations, "Istar".....D'Indy
Overture, "Rienzi".....Wagner
Soloist, Miss Maud Powell.

Boston Journal.

SUNDAY, APRIL 7, 1901.

The program of the 20th Symphony concert given in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to "Sakuntala".....Goldmark
"Sylvan Suite".....Brockway
(First time.)
Symphonic Poem No. 4, "The Youth of Hercules".....Saint-Saëns
Symphony No. 4.....Beethoven

The sketch of Mr. Brockway's Suite that appeared in the program book was taken from Mr. Rupert Hughes's "Contemporary American Composers," an entertaining volume, which assures us that the United States is full of musical geniuses indigenous to the soil who are frowned upon and crushed under the iron heels of imported conductors. Thus Mr. Hughes in his sketch of Mr. Brockway speaks of the neglect of the latter's symphony in this country as "a vivid example of the difficulties in the way of American composers' securing an orchestral hearing." Mr. Brockway and his friends should be thankful to Mr. Gericke for allowing the "Sylvan Suite" to be played at a concert of the Boston Symphony Orchestra; for if this work had been written by a composer of any other nationality I doubt whether it would ever have been put in rehearsal. Mr. Hughes says, "The work is programmatic in psychology only," which, of course, is a help to the hearer. The movements are "Midsummer Idyl," "Will o' the Wisps," "Dance of the Sylphs," "Evening Song," "Midnight," "At Daybreak." Mr. Hughes tells us that "Midnight" is "a parade that reminds one strongly of Gottschalk's 'Marche de Nuit'"; yes, and there are other reminiscences, as of Berlioz in "Will o' the Wisps." But it is not the reminiscences to which one may take the strongest exception. The chief trouble with this suite is that commonplace ideas are treated in an unskillful manner and orchestrated crudely.

The other pieces gave much pleasure. The overture to "Sakuntala" still fascinates even in these days when "local color" is splashed over music until it has almost lost distinction and is without excuse. And it is still the most individual piece of Goldmark in spite of its age. Saint-Saëns's "Youth of Hercules," on the other hand, is the least characteristic of his four symphonic poems. Of course, it is well made, for Saint-Saëns is always the accomplished workman, but the character-drawing, if the term may be used in speaking of instrumental music, is not so marked as in the other three. Hercules, for instance, does not stand out in such bold relief as Phaethon or as himself subject to Omphale; nor is there the forcible presentation of a mead as in the "Danse Macabre." The Bacchanale is not one of irresistible seduction, and the reward of virtue offered to Hercules seems to be proficiency in counterpoint.

Philip Hale.

Boston Sunday Globe.

SUNDAY, APRIL 7, 1901.

THE SYMPHONY CONCERT.

The program of the 20th concert of the Symphony orchestra last evening was especially well-balanced. Director Gericke gave a place to a young American composer, whose ambitious work by contrast with the products of the masters appeared to fine advantage. The grouping even added to the effect of Mr Howard Brockway's "Sylvan suite," which was the only new number on the program. The orchestra played Karl Goldmark's overture to "Sakuntala," Saint-Saens' symphonic poem No. 4, "The Youth of Hercules," Beethoven's fourth symphony, in B-flat major, and the "Sylvan suite" by Howard Brockway of New York. There was no soloist.

Mr Brockway is only 30, and the composition heard last evening shows him to be a composer of marked promise. His knowledge of the orchestra and its makeup is demonstrated by the skill with which he obtains his effects and his coloring by most simple shadings. He employs no complicated method of attaining his object or of expressing his idea; his work is forceful and direct, and his effort most legitimate. He also has a fine poetic instinct, which is illustrated in two numbers of the suite. The second number, "Will o' the Wisps," is a most artistic development of a movement for strings, wood and one horn. It sparkles and capers, and the bit of flitting writing is followed by a slow, rhythmic waltz which he terms "The Dance of the Sylphs," in which the catchy melody introduced by the violins is caught and carried on most deliciously by the bassoons and cello. The strains of the dance are modulated to the brief "Evening Song," broad, dignified, which breaks into a march movement typifying midnight. The strings and flutes are used successfully in a tremulous effect to indicate the dawn, and the full orchestra bursts into a vivacious fortissimo depicting the bustle of the day. It is only in this finale that Mr Brockway uses the strength of the orchestra. He gives opportunity for commendation of his ability in the subdued and charming effects he gains throughout the suite, and in the closing passages he gives evidence of the strength and breadth of his capacity for writing a thoroughly expressive work. The suite made a very good impression.

Saint-Saens' symphonic poem, "The Youth of Hercules," from the soft opening passages by the muted strings to the conflicting outbreaks of the climax by the full orchestra, was played with all of the beautiful coloring, the energy and brilliancy of execution which the composition merits. The development of the theme of the allegro from the wood wind to the full orchestra with the furious recitative and the gradual decline was most admirably done by director Gericke's organization.

Beethoven's fourth symphony is familiar to symphony audiences, and to say that the orchestra played it as usual is to indicate again the able reading of the six movements. The strings, especially, excelled in the adagio in E-flat major. Miss Maud Powell will be the soloist at the next concert.

—A large audience attended the symphony rehearsal Friday afternoon, and the program was an interesting one. The plan adopted this year for the first time of a 10 minutes' intermission, so that one may rest both physically and mentally by a promenade in the broad corridors, was appreciated on Friday, as the concert closed with a Beethoven symphony, which, beautiful as it was, would have been fatiguing, coming after a rather long program, had it not been for the intermission. In the audience were noted Mrs John L. Gardner, Mrs Fiske Warren, Mr James P. Stearns, Mrs Lemuel R. Howe, Mr Harry Stackpole, Mr Dabney, Mrs Edward L. Osgood, Miss Lydia Elliot, Miss Caroline Dabney, Miss Edith Stackpole, Mr Foster White, Mrs Hollander and Mrs William Ames.

—Mr and Mrs Henry L. Higginson, who sailed for Europe on Wednesday a week ago, are expected to remain abroad six months.

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NOVELTIES AT THE SYMPHONY CONCERT

One Was a New Suite by Brockway, a New York Composer.

There was quite an interesting novelty on the programme of the Symphony concert given last evening in Symphony Hall. This was an orchestral suite by Howard Brockway, a talented young composer resident in New York. The work is entitled a "Sylvan Suite," and is in several movements described as "Midsummer Idyl," "Will o' the Wisp," "Dance of the Sylphs," evening song, "Midnight and Daybreak." In these short movements Mr. Brockway has constructed a work which impresses one very favorably on a first hearing. The theme of the first movement is somewhat reminiscent, but it is ingeniously treated, and there is some exceedingly effective instrumentation. The "Will o' the Wisp" is fugal in character, yet very pleasing, and is decidedly original. The waltz is rather conventional, yet graceful. The latter movements are less of interest, though the instrumentation is often strikingly clever. It is understood that the performance last evening was its first, by any orchestra, and one can say that it is a work well constructed on conservative lines, yet with many contrasts in instrumentation, and without any distorted, sensational or trivial devices. It has further the merit of brevity, which is not usually the case with most American compositions for orchestra, and while it may not be profound in its conception, it is exceedingly interesting, and is well worth an occasional hearing. The work was superbly given and liberally applauded. The other numbers were Goldmark's "Sakuntala" overture, a universal favorite, which received an exceptionally fine performance. The applause after this number was nearly an ovation.

Saint-Saens's "Youth of Hercules" symphonic poem is another favorite which has been infrequently heard here at these concerts of late years. It retains much of its old-time vigor, and was given an admirable manner.

The closing number was Beethoven's fourth symphony, which is not the general favorite that several others of the immortal nine have become, like the fifth and eighth for instance. It had a most careful and effective performance.

Miss Maud Powell, violiniste, will be the soloist at the rehearsal and concert this coming week.

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MONDAY MORNING, APR. 8, 1901.

The Symphony Concert—"La Boheme" and "Tannhaeuser."

Two operas, Verdi's Requiem, Gounod's "Redemption," and a Symphony concert, since Saturday at 2 p. m., have made the reviewer long for the happy time soon to come, when he may sit in his sanctum and receive his concerts by telephone. Even in the midst of an excellent opera season (the best performances of which are still to come) the Boston Symphony concert claims its meed of respectful attention. This time it was entirely orchestral, and, as if in defiance of the charms of soloists, it was made up chiefly of old works which are familiar to every musical Bostonian.

The programme began with the "Sakuntala" overture, a work which shows that a contrapuntist can spin more out of five notes than an ordinary musician out of 500.

The work is one in which Goldmark has entirely given himself over to the demon of development, and it would be a task to count how many times and in how many different guises, the five-noted figure appears. This opus 13 ("absit omen") of Goldmark's, is is most ingenious music, but we prefer his two symphonies (of which one is really a suite), and his operatic works, to such "Kuenstleleien."

Mr. Howard Brockway's "Sylvan Suite" came next.

"Not rural sight alone, but rural sounds,
Exhilarate the spirt, and restore.
The tone of languid Nature."

But this suite was not sustainedly exhilarating; it was rather genteel and well-written music such as any good composer would gladly acknowledge, yet no audience would grow excited over: it might be summed up in the one adjective—"agreeable." Yet the reviewer must pay hearty tribute to the unforced style of the composition; better an agreeable suite than a labored symphony.

The best movement seemed to be the second, which was entitled "Will-'o-the-Wisps," and introduced a tricksy fugue, which showed these dainty creatures to be eminently contrapuntal. The waltz movement (No. 3, "Dance of the Sylphs") may be classed as the most popular part of the work. Per contra, "Midnight" (fourth movement) has very little to say for itself.

Night falls in a chromatic manner and there is a march theme that inspires curiosity as to who is parading at such a late hour. The final movement, "At Daybreak," may be credited with an effective climax. We believe that the suite had its first performance on this occasion.

After this sylvan suavity came Olympic pepper in the shape of St. Saens's "Youth of Hercules." The programme says, regarding this often-played work, that Hercules is tempted by Bacchantes but chooses the path of struggles and combats; the details may be about as follows:

Hercules arrives at college, unknown and solitary; his shyness is given "Andante Sostenuto" by the muted violins. A short roll on the kettle drum pictures his growling at the disillusionment of the beginning of college life. His entrance to the gymnasium is given in a syncopated passage and the next few measures are taken by the athletic director with a tape line and a spirometer. A mysterious passage pictures the adding up of the results and an outburst in E major shows that Hercules has won the strength test and holds the record.

The temptations are graphically pictured. A lively Bacchanalian tune in E major (3-8 rhythm) hints at the hero's going over the bridge with companions to pursue an extra chemical course at Young's and Parker's. Tinkle of triangles and clash of cymbals portray his return at 2 A.M. heavily laden with chemicals.

The development of a new theme is made "Scherzando," which may be freely translated—"At Play." Hercules holds two horns, and in the draw he gets two more and a bugle; as a result he is victor—four horns against one little pair of oboes. A sorrowful passage tenderly depicts a subsequent interview with the dean. Gradual crescendoes, a bolder military movement shows us that Hercules has resisted the temptations that beset his youth; the path of struggles and combats is chosen, and a majestic coda pictures our hero made half-back of the football team.

To return to our orchestra, the playing was all that could be desired in the difficult St Saens work and in the intricate Goldmark overture, but the climax of excellence was in the Fourth Beethoven symphony, which ended the concert. This received a perfect performance. The little canon between clarionette and bassoon in the subordinate theme of the first movement was charmingly played, and the kettle-drums in their extended work at the end of the development were not obtrusive, yet entirely effective. The glorious slow movement received a romantic reading and a very clear interpretation.

The horns deserve a word of praise for their work in the Trio of the Scherzo, and Mr. Gericke made the sympathous of the Scherzo itself, which the skulkur on the tenterhooks between 2-4 and 3-4 rhythms, as secure [illegible]. The finale was taken at a [illegible] but was clear enough ex[illegible] with its con[illegible]

[illegible] sitting accusation of Weber as a bucking maltreatment of the ponderous instruments. All the contrabass players know that, for them, the sting of this symphony is in its tail, and on this occasion the extra speed told heavily against them. None the less the concert was a fine exhibition of orchestral technique and conductorial tact, as a whole, even if the numbers had become a trifle worn by frequent hearing.

Boston Transcript

MONDAY, APRIL 8, 1901

Symphony Hall: Boston Symphony Orchestra.

The programme for the nineteenth concert of the Boston Symphony Orchestra, Saturday evening, at Symphony Hall, was:

Overture to "Sakuntala".....Goldmark
"Sylvan Suite".....Brockway
(First time.)
Symphonic Poem No. 4, "The Youth of Hercules".....Saint-Saëns
Symphony No. 4.....Beethoven

Mr. Brockway's suite is one that is seldom heard anywhere, and as far as the representation of ideas by musical sounds is concerned, the Symphony Orchestra ought to be satisfied with its experiment. The movements are not of a programmic character, and there is a lack of continuity between the "Midsummer Idyl" and the "Will o' the Wisps." But it was apparent, in spite of the reminiscence of Berlioz, that the "Will o' the Wisps," by itself, is a musical number of more than ordinary artistic development, the movement for wood, strings and one horn being delightfully sparkling. The slow, rhythmic "Dance of the Sylphs," which follows, brings in a tuneful melody that is introduced by the violins and carried on by the bassoons and 'cello. The "Evening Song" comes in perhaps too broadly, but its brief movement is followed by the "Midnight," where again comes a reminiscence of Gottschalk's "Marche de Nuit." In the final movement, "At daybreak" the strings and flutes are used with excellent effect, the tremulous fluttering movement indicating the dawn, and the fortissimo of the full orchestra ushering in the new day, and the disappearance of the sylphs in the full light of the morn. Mr. Brockway is promising. He never, in this suite, fully realizes the promise, but in the closing number he leaves one satisfied with the impression that more is to be expected of this composer in future.

Goldmark's overture to "Sakuntala" gives pleasure always, and its handling by the orchestra, under the direction of Mr. Gericke, was thoroughly admirable. Saint-Saëns's "Youth of Hercules" is less individual in its characterizations than any other of his four symphonic productions, but it was played with beautiful tone coloring and the execution and brilliancy which the full recitative demands. Beethoven's Fourth Symphony is well known to Symphony patrons, and its six movements were admirably read. The work of the strings was especially good.

The programme for the twentieth concert is as follows: Weingartner's Symphony in G (first time); Tchaikovsky's concerto for violin (Miss Maud Powell, violinist), d'Indy's symphonic variations "Istar," Wagner's overture to "Rienzi."

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THE SYMPHONY CONCERT.

Miss Maud Powell, as Soloist, Wins Great Applause.

Her Violin Playing Shows Mastery of the Instrument—Displays Power Before Suspected—Weingarter's Symphony in G the Novelty of the Programme.

Miss Maud Powell seems to be rightfully occupying at last the position toward which she has been aspiring and tending. Since her debut in girlhood, her violin playing has been highly valued and liberally praised. Yet close criticism has still had its reserves and made its qualifications, implying that allowance and deduction must be made for youth, limited experience of great things, undeveloped powers and emotions, and even for sex. But now the time seems to have come when she should be judged as an artist among artists by the absolute character of the work she does, whether regarded by the spirit which informs it or by its own mould and finish.

Nothing could demonstrate better the breadth of the forward strides which she has taken or the firmness wherewith her foot is now planted, than her performance of Tschaikowsky's violin concerto in G last night, as the solo number of the 21st Symphony concert. This "grand, gloomy and peculiar" work has been in her most cherished repertory since long before she was able to cope with its almost invincible difficulties, still less to sound the depths or scale the heights of its slavonic passion. For national, as all the composer's music is, he is perhaps in none of it more Russian—unless it may be in "1812"—than in this. Here are the exuberance of power; the love of massive sonority, deep, rich and blended, like the bass voices of the Russian church; the profound melancholy that almost transcends expression; the rush, roar, clamor and clangor of an excitement that seems almost too physical for a spiritual ebullition, and the ever-rising tide of feelings whose outburst touches the very limit of bearable rudeness and harshness.

The moulding of all this wild, vehement, strange and often repellent emotion is often forced, although the form per se has respect to the conventional disposition of a concerto. It has sudden changes, abrupt interruptions and digressions, and its difficulties in technical execution are so numerous and so great that even a past master of the violin seems scarcely able to hold his own with some of them.

Miss Powell played the whole concerto with an apparently easy command of both its manner and its matter, seeming at home alike in the daunting intricacies and exactions of the first movement, the tender, plaintive wofulness of the second, and the rugged emphases and furiously mounting climaxes of the last. In those portions which tried most severely her technical resources and strength, she was still able to mark those pulses of passion which beat irregularly and heavily below the rush of the music and to impress the hearer with the sense that she had yet powers in reserve. It was quite triumphant playing, which the audience warmly and liberally acknowledged with plaudits and recalls. Mr. Gericke gave an attentive and sympathetic support.

To be a good rhetorician is not necessarily to be a good writer, and to have command of all the symbols of an art does not of itself make an artist. Authors can rarely read well what they have written, and composers are but poor directors of their own music. Likewise, a great conductor should not be expected to be also a fine writer. Thus Felix Weingarter has risen by actual force of merit, passing from one responsible place to another, to a rank among the greatest directors in Europe, and he has also showed his mastery of orchestration by instrumental arrangements having skill, originality and efficiency. But to be a real composer is "another pair of sleeves."

The novelty in this concert was his symphony in G, which has had a good currency, but obtained comparatively little substantial favor abroad. Some critics have praised it highly—possibly to gain some advantage with a man of his influence, while others have pronounced it weak, even to triviality, as displaying small invention and narrow adaptability of what means happened to be in it, while its march movement has been called bombastic and hollow, and its scherzo pronounced a plagiarism from Liszt.

These strictures are too severe, and would surely have no indorsement from the audience, which approved every movement, played, as they were, for their full value. It is not great music, and probably hundreds of modern symphonies are its equal in intrinsic merit; yet it has not the kapelemeister dulness nor the academic formality. It is generally placid, modest, refined and pleasing, having melodious themes, developed more according to the simpler fashions of a suite than those of a full symphony, for the themes are rather repeated, transferred and accompanied than elaborated and developed.

The opening allegro molto grazioso is suave, pastoral and lightsome; the second is a slow march, which might serve for a stately solemnity or even for a funeral occasion; the scherzo is cast quite in the conventional "will-o'-the-wisp" mode, with a somewhat languorous tiro; the finale allegro is the most ambitious and pretentious, the loudest and largest of all the movements, but does not, even at that, depart from gay, though vigorous, rondo character. There is no excess in the instrumentation a little indulgence in mute horns being the only noticeable eccentricity.

The romantic element of the programme was a second hearing of Vincent d'Indy's symphonic variations, "Istar," first heard in Boston in February, 1898, and then commented upon in these columns. According to the Assyrian legend upon which the young Frenchman has founded his musical scenes, the lady Istar must have been a queer member of a queer family. She was married to one Du-usu, governor of Erech, who died and left her his [illegible] enemies, [illegible] by taking [illegible] she gracefully offered herself in marriage. He, fearing lest he might pass from the altar to the grave, declined, and the lady's father sent a rampant and riotous bull to destroy him. But, with the aid of his friend Eabani, he killed the monster. Thereupon the mother took a hand and made Isdubar a leper, while Eabani was slain. Istar was apparently smitten with tardy but effective repentance, for she hied her away to the Palace of the Dead, passing each of its seven portals by depositing as a fee some portion of her ornament or apparel, until she entered the final gate clothed only in her own loveliness, obtained the water of life, and resuscitated Eabani—for matrimonial purposes, probably—while Ibdubar was recovered of his blight.

This notion forms the subject of Indy's seven variations. As they succeed the primary theme is strengthened and intensified, so that it emerges more and more obviously from the enveloping orchestration, until it stands out at last in full splendor and vitality. Thus, in a certain sense, the progress of the woman from stage to stage of her pursuit, hold a parallelism with the typified movement of Harold in Berlioz's symphony.

Of course there is only imaginative ideality in all this, and the music can mean nothing for an average listener, apart from its quaintness, its sumptuous beauty, its wealth of color and its beguiling, bewildering play of sound and fancy. As was truly and elegantly said of it here by Mr. Woolf, it has "a certain wild grace, logical self- consistence and appealing intensity of emotionality which both attract and interest." The impression made at the first hearing was now revived, and, as before, the listeners felt that there was nothing to be reasoned out from the score, but that they must merely yield to the spell of its sway and be fascinated or not, according to their temperament and moods.

The reading was considerate, earnest and fine, the gradual approach to the revelation of the entire theme and the different values of the ornamental figuser as they are in turn stripped off, being clearly and appreciatively indicated.

The concert ended resoundingly and heatedly with Wagner's "Rienzi" overture, which always makes one think what magnificent and irresistible music he might have written for circus pageant or melodramatically pompous spectacle, if he could ever have let himself go—even in the grotesque spirit of potential burlesque—to such an extreme.

The next programme will be this:

Beethoven.....Overture, "King Stephen"
Saint-Saens..Concerto for pianoforte in G minor
Gustav Strube....Rhapsody for orchestra (new)
Brahms.....Symphony No. 3
Soloist, Mr. Heinrich Gebhardt.

Mme. Melba was the guest of Mrs. John L. Gardner at the Symphony rehearsal on Friday afternoon when Miss Maud Powell was the soloist.

Boston Sunday Globe.

SUNDAY, APRIL 14, 1901.

THE SYMPHONY CONCERT.

Last week's Symphony audiences were, as usual, very large, and as if partaking of added animation from fine weather after a week of rain, the gatherings were more than commonly enthusiastic. The program might be called nationally representative, the four numbers given being by German, French and Russian composers, and each number strong in the musical characteristics of the country of its composer.

Miss Maud Powell was the soloist, and this best equipped and most charming of women violinists was deservedly greeted with great cordiality. Her recent recital here awakened a rather tardy interest among Bostonians, and their endeavor yesterday to make amends was very gratifying. Miss Powell played Tschaikowsky's concerto in D major, a splendid composition for displaying the virtuosity of a performer. Miss Powell read the work with intelligence and appreciation, and she interpreted it in a broad and convincing style that could have been surpassed by very few of the most distinguished violinists of the stronger sex. Her tone is large and pure, and delightful in quality. She phrases exquisitely, and her command of technique is equal to every demand.

In the exacting cadenza of the first movement, Miss Powell exhibited singularly faultless execution, and her performance of the second movement was also thoroughly artistic. The theme of this movement is marked by the pathos of the Slav, simple in its development, but when interpreted by so sympathetic an artist as Miss Powell, it is capable of wonderfully pleasing effects. The finale movement is a brilliant haunting creation with a climax of dramatic melody. There is an extreme weirdness in the entire composition, an exaltation of the wild songs of the steppes, and Miss Powell succeeds admirably in preserving the spirit of the work.

Felix Weingartner's symphony in G major, op 23, was heard here for the first time, and was received with considerable favor. There is flowing, graceful beauty in the treatment of the opening movement, but less brilliant orchestral effects are obtained than in the suceeding movement which is very impressive and last evening was finely interpreted. The third movement is notable for dainty grace, and the final is is rich in showy contrasts of tonal color, the beauties of which were admirably shown by Mr Gericke's orchestra.

Vincent d'Indy's symphonic poem, "Istar," founded on parts of the sixth canto of the old Assyrian epic, "Isdubar," was heard again with pleasure. The work is strictly symphonic in its close interpretation of the text, which describes the entrance of Istar into the "immutable land" to secure the release of her lover. The performance was peculiarly delicate in the tone pictures, leading to the final revelation. In this composition Mr Gericke's skill as a conductor finds one of its happiest expressions, the orchestra's execution, under his wonderful grasp and sympathetic conducting, being flawless.

The last number of the program was Wagner's overture to "Rienzi." This well-known compostion was presented in all its stormy beauty. Especially fine was the brass in the battle hymn. The last movement, with full orchestra, contains some extremely stormy developments in crescendo, and afforded a brilliant ending to a delightful program.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, APR. 8, 1901.

The Symphony Concert—"La Boheme" and "Tannhaeuser."

Two operas, Verdi's Requiem, Gounod's "Redemption," and a Symphony concert, since Saturday at 2 p. m., have made the reviewer long for the happy time soon to come, when he may sit in his sanctum and receive his concerts by telephone. Even in the midst of an excellent opera season (the best performances of which are still to come) the Boston Symphony concert claims its meed of respectful attention. This time it was entirely orchestral, and, as if in defiance of the charms of soloists, it was made up chiefly of old works which are familiar to every musical Bostonian.

The programme began with the "Sakuntala" overture, a work which shows that a contrapuntist can spin more out of five notes than an ordinary musician out of 500.

The work is one in which Goldmark has entirely given himself over to the demon of development, and it would be a task to count how many times and in how many different guises, the five-noted figure appears. This opus 13 ("absit omen") of Goldmark's, is is most ingenious music, but we prefer his two symphonies (of which one is really a suite), and his operatic works, to such "Kuenstelelen."

Mr. Howard Brockway's "Sylvan Suite" came next.

"Not rural sight alone, but rural sounds,
Exhilarate the spirt, and restore.
The tone of languid Nature."

But this suite was not sustainedly exhilarating; it was rather genteel and well-written music such as any good composer would gladly acknowledge, yet no audience would grow excited over; it might be summed up in the one adjective—"agreeable." Yet the reviewer must pay hearty tribute to the unforced style of the composition; better an agreeable suite than a labored symphony.

The best movement seemed to be the second, which was entitled "Will-'o-the-Wisps," and introduced a tricksy fugue, which showed these dainty creatures to be eminently contrapuntal. The waltz movement (No. 3, "Dance of the Sylphs") may be classed as the most popular part of the work. Per contra, "Midnight" (fourth movement) has very little to say for itself.

Night falls in a chromatic manner and there is a march theme that inspires curiosity as to who is parading at such a late hour. The final movement, "At Daybreak," may be credited with an effective climax. We believe that the suite had its first performance on this occasion.

After this sylvan suavity came Olympic pepper in the shape of St. Saens's "Youth of Hercules." The programme says, regarding this often-played work, that Hercules is tempted by Bacchantes but chooses the path of struggles and combats; the details may be about as follows:

Hercules arrives at college, unknown and solitary; his shyness is given "Andante Sostenuto" by the muted violins. A short roll on the kettle drum pictures his growling at the disillusionment of the beginning of college life. His entrance to the gymmnasium is given in a syncopated passage and the next few measures are taken by the athletic director with a tape line and a spirometer. A mysterious passage pictures the adding up of the results and an outburst in E major shows that Hercules has won the strength test and holds the record.

The temptations are graphically pictured. A lively Bacchanalian tune in E major (2-2 rhythm) hints at the hero's going over the bridge with companions to pursue an extra chemical course at Young's and Parker's. Tinkle of triangles and clash of cymbals portray his return at 2 A.M. heavily laden with chemicals.

The development of a new theme is made "Scherzando," which may be freely translated—"At Play." Hercules holds two horns, and in the draw he gets two more and a bugle; as a result he is victor—four horns against one little pair of shoes. A sorrowful passage tenderly depicts a subsequent interview with the dean. Gradual crescendoes, a bolder military movement shows us that Hercules has resisted the temptations that beset his youth; the path of struggles and combats is chosen, and a majestic coda pictures our hero made half-back of the football team.

To return to our orchestra, the playing was all that could be desired in the difficult St Saens work and in the intricate Goldmark overture, but the climax of excellence was in the Fourth Beethoven symphony, which ended the concert. This received a perfect performance. The little canon between clarinette and bassoon in the subordinate theme of the first movement was charmingly played, and the kettle-drums in their extended work at the end of the development were not obtrusive, yet entirely effective. The glorious slow movement received a romantic reading and a very clear interpretation.

The horns deserve a word of praise for their work in the Trio of the Scherzo, and Mr. Gericke made the syncopations of the Scherso itself, which kept the auditor on the tenterhooks between 2-4 and, 3-4 rhythms, as secure as possible. The finale was taken at a glorious pace, but was clear enough except when the coda came, with its con-

[illegible] passages are well-nigh impossible: they aroused the biting sarcasm of Weber as a bungling maltreatment of the ponderous instruments. All the contrabass players know that, for them, the sting of this symphony is in its tail, and on this occasion the extra speed told heavily against them. None the less the concert was a fine exhibition of orchestral technique and conductorial tact, as a whole, even if the numbers had become a trifle worn by frequent hearing.

Boston Transcript

MONDAY, APRIL 8, 1901

Symphony Hall: Boston Symphony Orchestra

The programme for the nineteenth concert of the Boston Symphony Orchestra, Saturday evening, at Symphony Hall, was:

Overture to "Sakuntala".....Goldmark
"Sylvan Suite".....Brockway
(First time.)
Symphonic Poem No. 4, "The Youth of Hercules".....Saint-Saëns
Symphony No. 4.....Beethoven

Mr. Brockway's suite is one that is seldom heard anywhere, and as far as the representation of ideas by musical sounds is concerned, the Symphony Orchestra ought to be satisfied with its experiment. The movements are not of a programmic character, and there is a lack of continuity between the "Midsummer Idyl" and the "Will o' the Wisps." But it was apparent, in spite of the reminiscence of Berlioz, that the "Will o' the Wisps," by itself, is a musical number of more than ordinary artistic development, the movement for wood, strings and one horn being delightfully sparkling. The slow, rhythmic "Dance of the Sylphs," which follows, brings in a tuneful melody that is introduced by the violins and carried on by the bassoons and 'cello. The "Evening Song" comes in perhaps too broadly, but its brief movement is followed by the "Midnight," where again comes a reminiscence of Gottschalk's "Marche de Nnit." In the final movement, "At daybreak" the strings and flutes are used with excellent effect, the tremulous fluttering movement indicating the dawn, and the fortissimo of the full orchestra ushering in the new day, and the disappearance of the sylphs in the full light of the morn. Mr. Brockway is promising. He never, in this suite, fully realizes the promise, but in the closing number he leaves one satisfied with the impression that more is to be expected of this composer in future.

Goldmark's overture to "Sakuntala" gives pleasure always, and its handling by the orchestra, under the direction of Mr. Gericke, was thoroughly admirable. Saint-Saëns's "Youth of Hercules" is less individual in its characterizations than any other of his four symphonic productions, but it was played with beautiful tone coloring and the execution and brilliancy which the full recitative demands. Beethoven's Fourth Symphony is well known to Symphony patrons, and its six movements were admirably read. The work of the strings was especially good.

The programme for the twentieth concert is as follows: Weingartner's Symphony in G (first time); Tchaikovsky's concerto for violin (Miss Maud Powell, violinist), d'Indy's symphonic variations "Istar," Wagner's overture to "Rienzi."

To be a good rhetorician is not necessarily to be a good writer, and to have command of all the symbols of an art does not of itself make an artist. Authors can rarely read well what they have written, and composers are but poor directors of their own music. Likewise, a great conductor should not be expected to be also a fine writer. Thus Felix Weingarter has risen by actual force of merit, passing from one responsible place to another, to a rank among the greatest directors in Europe, and he has also showed his mastery of orchestration by instrumental arrangements having skill, originality and efficiency. But to be a real composer is "another pair of sleeves."

The novelty in this concert was his symphony in G, which has had a good currency, but obtained comparatively little substantial favor abroad. Some critics have praised it highly—possibly to gain some advantage with a man of his influence, while others have pronounced it weak, even to triviality, as displaying small invention and narrow adaptability of what means happened to be in it, while its march movement has been called bombastic and hollow, and its scherzo pronounced a plagiarism from Liszt.

These strictures are too severe, and would surely have no indorsement from the audience, which approved every movement, played, as they were, for their full value. It is not great music, and probably hundreds of modern symphonies are its equal in intrinsic merit; yet it has not the kapelemeister dulness nor the academic formality. It is generally placid, modest, refined and pleasing, having melodious themes, developed more according to the simpler fashions of a suite than those of a full symphony, for the themes are rather repeated, transferred and accompanied than elaborated and developed.

The opening allegro molto grazioso is suave, pastoral and lightsome; the second is a slow march, which might serve for a stately solemnity or even for a funeral occasion; the scherzo is cast quite in the conventional "will-o'-the-wisp" mode, with a somewhat languorous tiro; the finale allegro is the most ambitious and pretentious, the loudest and largest of all the movements, but does not, even at that, depart from gay, though vigorous, rondo character. There is no excess in the instrumentation a little indulgence in mute horns being the only noticeable eccentricity.

The romantic element of the programme was a second hearing of Vincent d'Indy's symphonic variations, "Istar," first heard in Boston in February, 1899, and then commented upon in these columns. According to the Assyrian legend upon which the young Frenchman has founded his musical scenes, the lady Istar must have been a queer member of a queer family. She was married to one Du-uzu, governor of Erech, who died and left her his possessions.

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SUNDAY, APRIL 14, 1901.

THE SYMPHONY CONCERT.

Miss Maud Powell, as Soloist, Wins Great Applause.

Her Violin Playing Shows Mastery of the Instrument—Displays Power Before Suspected—Weingarter's Symphony in G the Novelty of the Programme.

Miss Maud Powell seems to be rightfully occupying at last the position toward which she has been aspiring and tending. Since her debut in girlhood, her violin playing has been highly valued and liberally praised. Yet close criticism has still had its reserves and made its qualifications, implying that allowance and deduction must be made for youth, limited experience of great things, undeveloped powers and emotions, and even for sex. But now the time seems to have come when she should be judged as an artist among artists by the absolute character of the work she does, whether regarded by the spirit which informs it or by its own mould and finish.

Nothing could demonstrate better the breadth of the forward strides which she has taken or the firmness wherewith her foot is now planted, than her performance of Tschaikowsky's violin concerto in G last night, as the solo number of the 21st Symphony concert. This "grand, gloomy and peculiar" work has been in her most cherished repertory since long before she was able to cope with its almost invincible difficulties, still less to sound the depths or scale the heights of its slavonic passion. For national, as all the composer's music is, he is perhaps in none of it more Russian—unless it may be in "1812"—than in this. Here are the exuberance of power; the love of massive sonority, deep, rich and blended, like the bass voices of the Russian church; the profound melancholy that almost transcends expression; the rush, roar, clamor and clangor of an excitement that seems almost too physical for a spiritual ebullition, and the ever-rising tide of feelings whose outburst touches the very limit of bearable rudeness and harshness.

The moulding of all this wild, vehement, strange and often repellent emotion is often forced, although the form per se has respect to the conventional disposition of a concerto. It has sudden changes, abrupt interruptions and digressions, and its difficulties in technical execution are so numerous and so great that even a past master of the violin seems scarcely able to hold his own with some of them.

Miss Powell played the whole concerto with an apparently easy command of both its manner and its matter, seeming at home alike in the daunting intricacies and exactions of the first movement, the tender, plaintive wofulness of the second, and the rugged emphases and furiously mounting climaxes of the last. In those portions which tried most severely her technical resources and strength, she was still able to mark those pulses of passion which beat irregularly and heavily below the rush of the music and to impress the hearer with the sense that she had yet powers in reserve. It was quite triumphant playing, which the audience warmly and liberally acknowledged with plaudits and recalls. Mr. Gericke gave an attentive and sympathetic support.

Her province [illegible] ravished. Her enemies, she was delivered by the chieftain Izdubar, to whom she gratefully offered herself in marriage. He, fearing lest he might pass from the altar to the grave, declined, and the lady's father sent a rampant and riotous bull to destroy him. But, with the aid of his friend Eabani, he killed the monster. Thereupon the mother took a hand and made Izdubar a leper, while Eabani was slain. Istar was apparently smitten with tardy but effective repentance, for she hied her away to the Palace of the Dead, passing each of its seven portals by depositing as a fee some portion of her ornament or apparel, until she entered the final gate clothed only in her own loveliness, obtained the water of life, and resuscitated Eabani—for matrimonial purposes, probably—while Ibdubar was recovered of his blight.

This notion forms the subject of Indy's seven variations. As they succeed the primary theme is strengthened and intensified, so that it emerges more and more obviously from the enveloping orchestration, until it stands out at last in full splendor and vitality. Thus, in a certain sense, the progress of the woman from stage to stage of her pursuit, hold a parallelism with the typified movement of Harold in Berlioz's symphony.

Of course there is only imaginative ideality in all this, and the music can mean nothing for an average listener, apart from its quaintness, its sumptuous beauty, its wealth of color and its beguiling, bewildering play of sound and fancy. As was truly and elegantly said of it here by Mr. Woolf, it has "a certain wild grace, logical self- consistence and appealing intensity of emotionality which both attract and interest." The impression made at the first hearing was now revived, and, as before, the listeners felt that there was nothing to be reasoned out from the score, but that they must merely yield to the spell of its sway and be fascinated or not, according to their temperament and moods.

The reading was considerate, earnest and fine, the gradual approach to the revelation of the entire theme and the different values of the ornamental figuser as they are in turn stripped off, being clearly and appreciatively indicated.

The concert ended resoundingly and heatedly with Wagner's "Rienfi" overture, which always makes one think what magnificent and irresistible music he might have written for circus pageant or melodramatically pompous spectacle, if he could ever have let himself go—even in the grotesque spirit of potential burlesque—to such an extreme.

The next programme will be this:

Beethoven.....Overture, "King Stephen"
Saint-Saens..Concerto for pianoforte in G minor
Gustav Strube....Rhapsody for orchestra (new)
Brahms.....Symphony No. 3
Soloist, Mr. Heinrich Gebhardt.

Mme. Melba was the guest of Mrs. John L. Gardner at the Symphony rehearsal on Friday afternoon when Miss Maud Powell was the soloist.

Boston Sunday Globe.

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MONDAY MORNING, APRIL 15, 1901.

"Ce Symphonie, que me veut-il?" What has Weingartner's Symphony got to say to me? It is to laugh (as the French say) to note that we are allowed to hear such polite musical twaddle as Weingartner's Symphony in C major, that we can have Brockway's Sylvan Suite that we can listen to Bruckner's symphonies, while Richard Strauss's "Helden-leben" receives no performance. If Bostonians could only look over the list of works given by Thomas in Chicago, or even by the orchestra in Cincinnati, they would feel that the mere possession of the best orchestra in the wide world is not the alpha and the omega of the matter.

To come back to our symphony; the first movement is built chiefly upon a little phrase or figure of 10 notes. Mr. Weingartner twists and turns his material with considerable skill, and shows that he can do Musical Algebra with the best of them. But one may search all through the work with a Coddington Lens and not find a scrap of poetry or inspiration.

The second movement is a sort of funeral march in which the programme-book bade us look at the outset for a "lively march theme," which we did—but we have not yet discovered it. Still further mathematics in the shape of some fugal development appears, and the composer proves that he can be as dry in minor as in major. There is really no need to analyze further; the subordinate theme of the last movement has some quaint orginality, but comes too late to revive the flagging interest. It is curious to note what flimsy webs the modern figure-spinners contrive to weave!

Miss Maud Powell was the soloist of the concert, and appeared in Tschaikowsky's Violin Concerto in D major. It is a pleasure to bear witness to the great advance made by this young artist in the last year or two. She played the great work as one having authority, with a true appreciation of its subtleties and an ability to interpret them. More breadth might have been demanded, for an Ysaye could not give too much force to some parts of this concerto, but in all that concerned rapidity, clearness, intonation and attention to ensemble, the soloist was commendable.

The cadenza of the first movement, which Tchaikowsky placed, in the Mendelssohn manner, in the centre of the movement, was remarkable for some fine work in harmonics and very brilliant skips and runs.

The softness of the Canzonetta, played con sordine, was rather overdone for so large a hall, and must have left much to the imagination of those people sitting at the rear.

The finale was decidedly "a la Russe" and gave many touches of that folk-music which Tschaikowsky delights to introduce into his classical works. He is right in doing this, for every composer ought to exploit his national music, and Russia is a vast storehouse of treasures in the direction of popular melodies.

When the Germans of the present have smothered in the mire of dissonance, and the modern Italians have exhausted their supply of consecutive fifths, there will arise some great Russian master who will add the little, almost forgotten, adjunct of melody to music, and will find that the world has been waiting for just such as he. There was much of the iteration of development in the finale of the concerto, but tune was not lacking either. The violinist was applauded with very great enthusiasm.

Now followed some of the ingenious ugliness of Vincent d'Indy, and we had "Istar" for the second time. This was a case of deserved repetition, for d'Indy's works are not readily comprehended upon a single hearing. We found far more of dignity and reason in the composition at this second hearing than we had discovered at the first.

It is a species of inverted variation-form, with a theme gradually working up to a strong simplicity. Istar goes through seven precincts of the lower regions and is despoiled by the captain of each in the most approved New York, Tammany, manner; the first warder takes away her chromatics; the second seizes her diminished seventh chords; another takes the remaining dissonances; finally she is left a broad, dignified, but unclothed melody. It may be, in the case of D'Indy that we shall

"First endure, then pity, then embrace."

Certainly we find more and more in his writing, and a serious Frenchman is to be cherished.

Wagner's "Rienzi" overture ended the concert. If the angelic hosts wish the world to rise quickly they will play this and the "1812" overture on the Day of Judgment. The story is told of a doctor who had a very deaf patient whom he decided to attempt to cure by heroic measures. He took him to hear the "Rienzi" overture. After the first tumult that follows the prayer melody he asked his patient—"Can you hear it?"—"What do you say?" The doctor still had hopes, however, and in the fury of the development, while all the turbulence was at its worst, shouted—"Do you hear that?"—"What do you say?" But in the midst of the pandemonium of the coda the patient suddenly turned upon his physician with a wild shout of glee—"Doctor, I hear, I hear it! !" The doctor turned a puzzled face toward him and murmured—"What do you say?" He had cured his patient, but had gone deaf himself.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 14, 1901.
(Copyright, 1901, Post Publishing Company.)

NEW SYMPHONY BY FELIX WEINGARTNER

Maud Powell, Violinist, Scores a Notable Success.

MAUD POWELL,

The soloist at the Symphony concert.

The programme of the twenty-first Symphony concert, given last evening in Symphony Hall, contained quite an interesting novelty, being Felix Weingartner's symphony in G major, op. 23, played for the first time in Boston. The composer is at present conductor of Kahn's Orchestra in Munich, and is considered one of the best orchestral directors in Europe. He is also a composer, and is the author of several essays on musical subjects. The symphony played last evening is in the customary four movements.

Miss Maud Powell played Tschaikowski's concerto for violin, as few have played it or could have played it. The work, written for Leopold Auer, one of the greatest of living violinists, demands not only the greatest technical attainments on the part of the performer, but also the highest degree of artistic perception, and in all of these respects Miss Powell was equal to the requirements. She has improved greatly since she was heard at a Symphony concert several years ago, and her performance last evening was one long to be remembered. It was even better than at her recent recital in this city.

Miss Powell received an immense ovation and was recalled a number of times. Vincent D'Indy's "Istar" variations, heard here a year or two ago, if memory is correct, is a good example of the modern French school, but is not especially interesting, nothwithstanding many striking instrumental effects. It is, however, a good orchestral virtuoso piece, and was superbly given. A brilliant performance of the noisy "Rienzi" overture closed the concert. Heinrich Gebhard, pianist, will be the soloist at the rehearsal and concert this coming week.

Boston Journal.
SUNDAY, APRIL 14, 1901.

The program of the 21st symphony concert given last night in Symphony Hall was as follows:

Symphony in G.....Weingartner
(First time here.)
Concerto for violin.....Tschaikowsky
Miss Maud Powell.
Symphonic variations, "Istar".....D'Indy
Qverture, "Rienzi".....Wagner

Miss Powell played Tschaikowsky's romantic concerto with amazing authority and with true romantic feeling, and there was a hint at the grand style which would become her performance of works of another nature. The concerto itself is not among the composer's great achievements; it is not to the violin what Tschaikowsky's concerto in B flat minor is to the piano. The first movement has many measures that are dry and of interest only to a violinist enamored with technic. There is little appeal to the musician, and the music does not sound so as to please the ear of the average hearer. But Miss Powell succeeded even in these measures in keeping the attention fastened on her operations, such was her command of technic and authority of performance. The other movements are more characteristic and grateful. Miss Powell played the canzonetta with exquisite taste and feeling and the finale with uncommon rhythmic force; indeed, few violinists have shown here a keener sense—I may say as keen a sense—of the value of rhythm as was shown by Miss Powell last night. The performance proved that the eulogies pronounced on her in foreign capitals were not hysterical, and that she must be ranked among the leading violinists, irrespective of sex or nationality.

Weingartner's symphony was first performed at Cologne, Nov. 22, 1898. The first performance in America was at Cincinnati, Nov. 17, 18, 1899.

Mr. Weingartner is not only a composer and a conductor; he has lectured on symphony-makers since Beethoven and published his lectures in a neat and attractive pamphlet. This smphony of his own make is more of a suite than a symphony, and it might sound better in summer. The Pastorale is conventionally rustic and naive—in its disregard of development. Mr. Gericke took the second movement, a species of funeral march, at a slower pace, I think, than the composer would approve, probably to give it a substance that it inherently lacks. The third movement is a scherzo in which at first a theme is worked almost to death; and this theme has its fingers spread with thumb at nose. The trio has a long cantilena, and melodically and harmonically it is the best part of the work. The finale is commonplace, when it is not vulgar, and the forte passages are scored in a harsh and dry manner. The symphony as a whole is almost trivial. There is little attempt at true thematic development. Cheap themes are repeated endlessly and tossed from one instrument to another. There are a few clever effects of orchestration, but the cleverness is that of other men. The trio of the scherzo recalls Liszt. Berlioz smiles and claims this passage and this. But there is no heroic plagiarism, with a masterly use of the filched material. Yes, this symphony would sound better in summer, out of doors, with the accompaniment of laughter, tobacco smoke, and clinking of glasses.

When "Istar" was first performed here in 1899 Lady Hallé played the violin. Last night at the repetition of d'Indy's Variations, Miss Powell appeared. This set of variations is surely among the very best works of the ultra-modern French school. The experiment was a daring one. There is no other like it that I know of in the history of music. To hint vaguely at a theme, to speak more plainly through a set of orchestral variations, and then to reveal this theme with overpowering effect—this is indeed a task that demands imagination as well as a mastery of technical resources. That d'Indy has been eminently successful no one can deny, however much he may question the possibility of expressing in music the gradual stripping of Istar by the warders of the seven gates. The music is gorgeous in both harmonic and orchestral dress; and the very nudity of the theme is as the nudity of Istar, the splendid nudity of a perfect woman that knows not shame.

It was a pity that Wagner's circus overture should follow d'Indy's "Istar."

Philip Hale.

Boston Transcript

MONDAY, APRIL 15, 1901

Symphony Hall: Boston Symphony Orchestra

The twenty-first concert of the Boston Symphony Orchestra was given at Symphony Hall Saturday evening, before a large audience. The programme was:

Symphony in G major, op. 23.....Weingartner
(First time in Boston.)
Concerto for Violin, in D major, op. 35.....Tchaikovsky
(Miss Maud Powell, soloist.)
Symphonic variations, "Istar," op. 42.....D'Indy
Overture to "Rienzi".....Wagner

With representatives of four nations in the music characteristic of their different countries, the programme of the Symphony concert was of a nature to suit widely varying tastes. But the interest seemed to centre in the appearance of Miss Maud Powell, who achieved a distinct success, and the marked cordiality of the audience which manifested itself in enthusiastic recalls made amends for a long-postponed lack of appreciation. The number chosen for her solo was the Tchaikovsky concerto in D major, which requires the highest of technique. The three movements demand a wide range of artistic excellence, the music varying from an allegro moderato to a tender andante, rising to an allegro vivacissimo D major in 2-4 time, which breathes strongly of the Russian national spirit, and has passages of almost barbaric splendor. Miss Powell showed herself capable of reading the work with intelligence and interpreted it in a broad manner with conscious mastery of its technique. In the cadenza of the first movement her execution was singularly easy, considering the intricacies and exactions of the score. The second movement requires the carrying through of the theme of the canzonetta by the solo violin, and here Miss Powell displayed her ability to infuse into the passages the pathos of the Slavonic element. In the finale, a climax of dramatic melody, with often a wild and vehement expression of emotion, the frequent changes and digressions tax the power of the performer, and here the soloist played with verve and exaltation of the theme. Admirably supported by the orchestra, Miss Powell's performance was little short of a triumph.

Felix Weingartner's symphony in G major, Op. 23, which was the novelty of the programme, is a composition which has met with widely varying criticism elsewhere. Its four movements are generally melodious and pleasing, yet there is too near an approach to the simplicity of a suite rather than a full symphony, and a too conscious demonstration of the fact that one may be a great conductor without being a great composer. Without reaching the heights of greatness the movements are apparently pleasing enough, as the appreciation testified. In the tone shading of the last movement Mr. Gericke's orchestra showed to advantage, playing the music for its full value.

In Vincent d'Indy's symphonic poem, "Istar," the treatment of a symbolic theme from the old Assyrian epic is admirable. It describes the entrance of Istar into the nether world and the penance by which she secures the release of her lover. The freedom of the variations requires a strong imaginative ideality in the listener for its full appreciation, and with the admirable handling of the orchestra the different values of the ornaments as they are stripped from the person of Istar are picturesquely suggested. Here Mr. Gericke's grasp of the music and his sympathetic conducting, were made to realize their full worth.

Wagner's overture to Rienzi, which is somewhat bombastic and melodramatically pompous in parts, was the closing number. The well-known composition contains some stormy passages which require more than usual care in the handling of the brass, but whatever can be developed from this crescendo was brought out to its best possible advantage.

The programme for the next concert is: Beethoven, Overture, "King Stephen"; Saint-Saëns, Concerto for pianoforte in G minor; Gustav Strube, Rhapsody for orchestra (new); Brahms, Symphony No. 3. Soloist, Mr. Heinrich Gebhardt.

BOSTON SUNDAY POST, APRIL 21.

GEBHARD SOLOIST AT THE SYMPHONY

His Playing of Saint-Saens Concerto Pleased Large Audience.

The programme of the 22d Symphony concert given in Symphony Hall last evening contained an interesting symphony, a pleasing sort of piano concerto, and two other numbers that were not of special moment, though one of these was heard in public for the first time.

The first number was Beethoven's "King Stephen" overture, said to have been performed for the first time on the opening of a theatre in Budapesth. It is not one of Beethoven's greatest overtures, like the "Coriolanus" or the "Leonore" No. 3 but in fact one of the least interesting of his overtures, and that may possibly account for its somewhat infrequent performance. The overture was admirably given.

The next number was Saint-Saens's piano-concerto No. 2, in G minor, with Heinrich Gebhard as the soloist.

It is the favorite of the several works of the kind written by Saint-Saens, and since its initial performance in this city by B. J. Lang at one of the old Harvard Musical Association concerts in 1876, it has had frequent performances, and many pianists of world-wide reputation have used it for their appearances at these concerts.

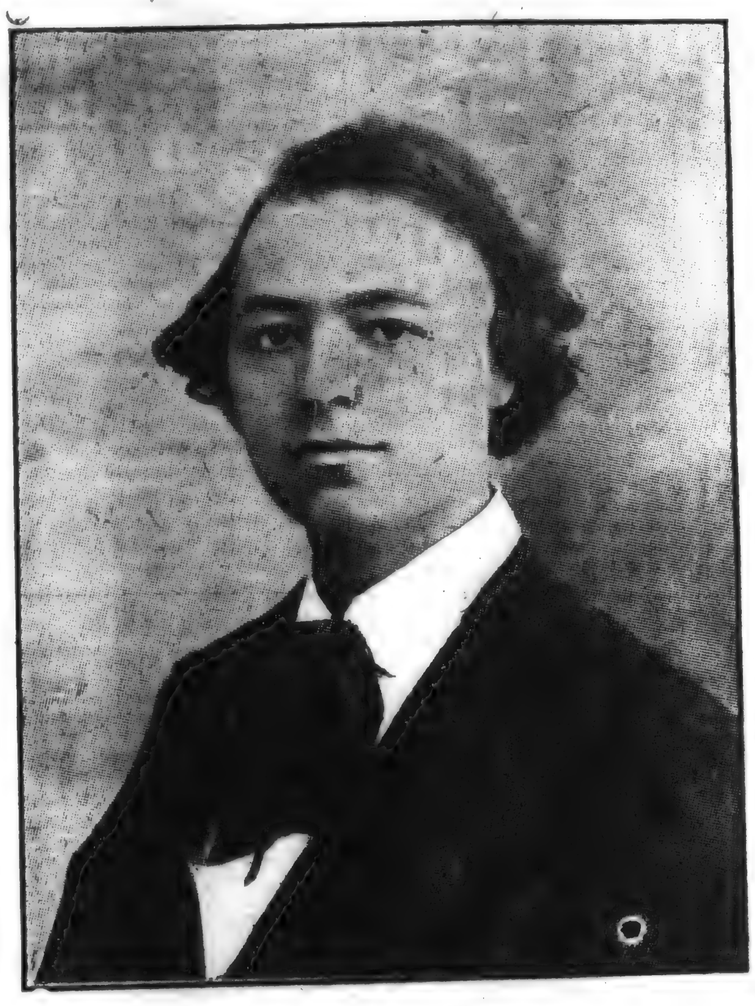
The work is very pleasing, the solo part being especially effective, with opportunities for virtuosic display on the part of the performer. Mr. Gebhard played the work with intelligence and admirable technic. He shows much improvement over his last appearance with orchestra, and his performance last evening in most respects is to be highly commended. He is certainly growing in his art, and will no doubt do away with some little mannerisms that he now exhibits when he becomes older and more experienced.

Mr. Gebhard was very cordially received, and there were numerous recalls at the close of his performance. Of Mr. Gustave Strube's orchestral "Rhapsody," the next number of the programme, and given for the first time, which the reviewer heard at the Friday rehearsal, as well as last evening, the impressions received are not especially pleasing. Mr. Strube is no novice, for he has written other things that have been heard at these concerts in past seasons. The "Rhapsody," his latest work, has the merit of being effectively scored, and is less noisy than most other recent compositions that use about every instrument known to modern art, as the "Rhapsody" does. The tonality is seldom definite or long sustained. What thematic material there is comes to the attention of the listener only at intervals, and, in fact, there is but little to interest one, except as a study of orchestral technic and effects, which is of pleasure only to the musician, not the average music lover.

Mr. Strube conducted and was heartily applauded for his efforts, both as composer and conductor, and the performance was a very fine one.

Brahms's F-major symphony, a work strong at every point and always impressive and interesting, was admirably played and made a fitting close to this concert.

There will be no soloist at the rehearsal and concert this coming week.



HEINRICH GEBARD,
Piano soloist at the Symphony concert last evening.

Boston Journal.

SUNDAY, APRIL 21, 1901.

First Performance of Gustav Straube's Rhapsody Led by the Composer—Mr. Gebhart's Playing of Saint-Saens's G Minor Piano Concerto.

The program of the 22d Symphony Concert, Mr. Gericke, conductor, was as follows:

Overture to "King Stephen".....Beethoven
Concerto in G minor for piano...Saint-Saëns
Rhapsody for orchestra.....Strube
Symphony No. 3.....Brahms

Suppose that a man of sensitive nature and of a certain technical knowledge of music had by some curious train of circumstances never heard one of the statement that Beethoven was though he had long accepted the truth of the statement that Beehoven was a great composer. Suppose that he was in Symphony Hall last night and heard the overture to "King Stephen," which was first performed the year of the seventh symphony. Would this overture shake his belief in what had been dinned into him since he was a boy and took his first piano lessons?

The overture might be called a sketch for a Hungarian rhapsody, for there are continual hints at such music as it might be played by a street band. Let us not forget that it was theatre music, written for Budapest, for a special occasion, and that the audience was hugely delighted. The music is surely more Hungarian than some of Beethoven's Scotch songs are Scotch. Every now and then there are simple effects that are pure and undiluted Beethoven, and toward the end there is the thought of a mighty rejoicing, after the manner of the finale of the "Egmont" overture.

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Mr. Gebhard chose for his appearance the piano concerto in G minor by the accomplished and versatile Saint-Saëns. It might be well to discuss the question whether there is a reasonable excuse for the existence of any piano concerto; whether the piano is not inherently at war with the orchestra; but this discussion would take several days and might lead us from due consideration of Mr. Gebhard. This particular concerto is skilfully made, and the art of the composer has softened the aggressiveness of the inevitable strife. When you stop to think that the work is dated 1868, you wonder at the freshness of the material and the taste and unerring workmanship of the maker. You might ask what a chorale has to do with a presto, but chorales are introduced into everything—even into operetta and extremely modern oratorios, as well as into Bach's organ fugues arranged for orchestra. The orchestration of this concerto is masterly, and our young musicians would do well to abandon the study of scores of Wagner and Richard Strauss and study scores of Saint-Saëns, in which they would find object lessons of effect gained by sobriety, discretion, and a keen sense of color.

This concerto makes several demands on a player, and Mr. Gebhard responded to some, not all of them. He has a smooth, clean technic, and his runs were as pleasant as the purling brook of the poets. The mechanical difficulties did not vex him, and he made no physical exhibition of a pianist trampling on difficulties. His performance was honest and modest, and, in a mechanical way, correct. Thus did it do him credit. But perhaps the supreme demand made by the concerto is elastic, supple—elegance, the elegance of an old-time Parisian salon, raised to the nth power. This is true especially of the scherzo and the finale. In the scherzo this elegance is arm-in-arm with rhythm. And I found that in the scherzo neither the orchestra under Mr. Gericke nor Mr. Gebhard caught the spirit. There was not the lightness, the delicate but well-determined accentuation. Nor did Mr. Gebhard declaim with sufficient pomp the few measures that introduce the theme sung first by the 'cellos. There was not the announcement that should set curiosity agog; the ushering promise of something rich and beautiful. Furthermore, Mr. Gebhard too often suggested a lack of strength when strength was called for; and then he would prove that the suspicion was unjust by expending strength when it was unnecessary and ineffective.

* * *

Mr. Strube did well to write a symphony some years ago. Otherwise they that are enamored of form for the sake of form would point derisive thumbs at him this week, for they are of the many who insist on rigidity of form even in a Rhapsody, and would prefer any piece so-named to end with a fugue with a formidable pedal, or to contain, at least, a canon per augmentationem, or better yet a canon cancricanus. And how many Rhapsodies there are in which the Rhapsodist is seen sitting on ice. Now a Rhapodie in modern use is a fantastic piece of an episodic nature, in which the themes are Hungarian, Swedish, Spanish, etc., etc. Mr. Strube accepted the meaning and gave his fancy free rein. I do not know whether his themes are all his own; I do know that some of them are beautiful without alloy of commonplace or male part song. There are one or two themes, on the other hand, that are barbaric; but they may be home-made, and disguised as for a masquerade. There was a glimpse of the composer of 'Die Meistersinger," but he quickly vanished when he saw the approach of—who of all men in the world but—Johannes Brahms. The [illegible] Strube [illegible]

in this work with harmonic progressions and instrumental combinations. An audacious young man, who insists on the biggest kind of an orchestra, and furthermore is not in terror of it when it is assembled before him. It is enough to say after one hearing that this Rhapsodie is interesting throughout; that many pages are of a fascinating originality; that the composer thinks for himself, writes as he feels without the regard for the conventionalities; nor does his fancy outstrip his technical ability; nor does his individuality lead him into that which is merely bizarre. The days of smug music are over. Music is now something more than a means to awaken general amiability. It is a pleasure to learn that Mr. Strube realizes the tendency of the art to which he has devoted himself.

Philip Hale.

NOTES.

The program of the Symphony Concert, Saturday night, will include: Tschaikowsky's "Manfred" symphony and the overture, scherzo and wedding march from Mendelssohn's "Midsummer-Night's Dream."

[100]

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SUNDAY, APRIL 21, 1901.

THE SYMPHONY CONCERT.

"King Stephen" Overture at the Head of the Programme.

Beethoven's Work an Excellent Introduction — Mr. Strube's Manuscript Rhapsody Shows Skill—Mr. Heinrich Gebhardt Occupies the Soloist's Place.

Looking at the programme for the 22d Symphony concert, and observing that it was headed by the "King Stephen" overture, there must needs float before the eye of memory the figure of Edwin Booth's keen, subtle, persistent, serpentine Iago, while to the mental ear returned the penchant voice that cajolingly intoned—for Booth could not sing—to the mandolin Cassio, the old stave

King Stephen was a worthy peer,
His breeches cost him but a crown.

But Beethoven's King Stephen was no such a fellow. He was warrior, hero, philosopher, Christian apostle and monarch, whom the composer had planned to honor in this prelude to a national drama called "Hungary's First Benefactor." For Stephen gave that country its first compacted shape about the year 1000, made it orderly and prosperous, and established Christianity, so that he was ultimately sainted by the Pope. This overture was contributed in 1812, together with the "Ruins of Athens" music, to the opening of the new opera house in Pesth.

The performance last night, recognizing the cheerful, animated character of the overture—now almost a proud salutatory and again like a breezy celebration—made an excellent introduction to the programme and left the listeners aroused and ready. But the opening chords were not cleanly attacked, some of the horn passages faltered, and the drums were often too loud, so that the general effect was better than the executive detail.

The Symphony orchestra has one unique element—it has its own composer, so to speak. While the Pittsburg band has for its conductor Mr. Victor Herbert, whose pen has set down good things in light opera and higher orders of music, there are among the Boston first violinists two men whose contributions to the music of the time are recognized as having substantial value. One is Mr. Loeffler, who seeks rather the metaphysical, symbolic and mystical for his subjects and their exposition, and the other is Mr. Strube, who has hitherto shown a disposition to confine himself to such themes and developments as belong to what is characterized as pure music.

A manuscript rhapsody written by him for full orchestra held the third place on last night's programme, claiming double interest as being a novelty and as being the work of a favorite musician whose talent has already brought excellence and pleasantness to the Symphony audiences. A rhapsody might fairly be placed among the indescribable things. To reason out a set theme by a set purpose need not be so difficult, and even in the apparent confusion of a fugue there is almost as much of the mathematician's work as of the musician's, while a sonata has its conventional fashioning. But how to rhapsodize in merely musical thoughts, and yet be sensible, correct and orderly, is indeed not easy to comprehend.

Mr. Strube seems to have set out with some notion of conflict on his mind, for he has at first two opposing themes, one rising upward cheerily, only to meet another which pulls heavily and gloomily downward. Through all the early part of the work this struggle continues in a strong allegro; then there comes a short andante of far gentler nature, suggestive of rest, peace and soft emotions; immediately upon this succeeds an allegro giocoso, proceeding from fragments of the first theme, and leading at last through a brief episode of grave chords to a full and animated 6-4 movement, showing a kind of ballabile disposition, in the course of which the original themes are worked out nearly according to sonata principles, but with hosts of little incidental comments and variations which are meant to have a distinctly humorous cast; from this emerges the coda, which soon melts away in soaring, dying reminiscences of the first theme.

Mr. Strube's fondness for modern instrumentation and his ready command of it are shown all through the rhapsody, and in the scoring are many odd, unexpected and queer touches that heighten his elaborated effects. There is some extravagance in this, even though the use of mated horns, glockenspiel and other uncommon means seems fit and necessary for the untrammeled freedom of fancy and of hand which should be permitted to a rhapsodist.

Of the work as a whole it may be said that it sounds most like an impromptu—if one could improvise with an orchestra. It must be said frankly that the scheme is no easier to follow than Bernhardt's tirades in "L'Aiglon." Beginning at high pressure and great speed, the primary themes and their values are not readily seized, and, as the scoring is so full and variegated, a kind of confusion results, which suggests rather a general strife than a contest of two elements. But as the work proceeds and the pace relaxes a little, the air clears and the main subjects begin to stand out definitely, although the second, with its positive downward inflections, makes the more impression.

The writing is always skilful, bold, ingenious and even brilliant, but its extreme modernity, its constant flight of phrases among the instruments, and its eager spirit make it a puzzle for the average listener, who will find it more provocative of perplexed amazement than comfortable pleasure.

Mr. Strube, who can not only write for an orchestra but direct one, conducted the work, of course with less stringency than if the players had been strangers instead of his colleagues, but with adequate control, and the men played, as they are wont to do in their brethren's music, with attention, interest and something like enthusiasm. Possibly, if each had been less desirous to do his level best to bring up his own part, the result and effect would have been less trying to the auditor and more favorable to the composer, because then not every phrase would have seemed as if it were specially italicised.

The current season has been one for young artists, few of the mature and established having appeared in the concert room. Certainly the array of young pianists has been rather remarkable—so much so that one's satisfaction in listening to them has sometimes been qualified by astonishment that they should have accomplished so much already, and wonder as to what they will be and do a dozen years hence. Last night it was Mr. Heinrich Gebhardt who occupied the soloist's place and presented himself with the G-minor concerto of Saint-Saens.

This young player has already won respect by serious disposition, distinctly high desire and intention, hard study, solid acquirement and worthy performance. The concerto is one which may well put a player to his mettle and test his technical proficiency, his understanding and his sentiment. It is a work which seems as if the composer might have written in such a mood as that of the "dreaming organist" in the poem to "Sir Launfal," who

Beginning doubtfully and far away,
First lets his fingers wander where they list,
And builds a bridge from dreamland for his lay."

For it begins abnormally—not with the usual allegro, but with a pensive and almost melancholy movement, as if doubt and sadness possessed the spirit which would fain find relief and cheer in its own outpourings. From this a swift and largo development proceeds to a bold and brilliant climax. The second movement, which is the best sustained and the best liked, is a gay and nervous allegro scherzando, while the third is a rushing, almost uncontrollable presto, having the fashion and the pulse of a fierce, wild tarantella, constantly rising in speed and force.

Mr. Gebhardt manifested a high order of merit, and proved himself a much finer artist than he was on his return from abroad, inasmuch as he has settled down from the somewhat disturbing influence of foreign teaching, and has taken sound counsel unto himself. His former excitability has concentrated itself into real nervous force, and his experience has developed a firm command of himself and his resources. There were genuine, deep sensibility in the andante, virile lightness in the scherzo, and airy grace in the fanciful environment by the piano of the melody in what stands for the trio; unfaltering ease, delicious clearness and sparkling facility in the finale, with especial beauty in those whirls and whirrs—real hall marks of Saint-Saens—as well as in the elegant arabesques which occur so frequently. It was all manly, musicianly and artistic, and the warm, full applause and urgent recalls of the audience proved their appreciation and their content that a Bostonian should thus come forward as more than the peer of any other young pianist of the season.

The symphony was the third of Brahms, which has grown in a dozen years to be as a familiar and pleasant friend, although when it was first heard one of the wisest Boston critics pronounced it to be worthy of all respect, but nevertheless "painfully dry, elaboarted and ungenial." It has improved on acquaintance, and although its learned and deliberate style must still weary some listeners, the musical public now heartily enjoys the alternate turbulent and reposeful tempers and the independent system of the first movement; the tranquil character of the second, with its hymn-like suggestion of the prayer in "Zampa"; the melodious romanticism of the third, and the sweet themes, the choral interluding and the vigorous polyphony—which stirs even those who cannot follow its interweaving—of the finale. The reading was conservative, judicious and effective.

For the next concert only two works are announced—the "Manfred" symphony of Tschaikowsky, to be heard for the first time, and the overture, scherzo and wedding march from Mendelssohn's "Midsummer Night's Dream" music.

BOSTON DAILY ADVERTISER

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The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, APRIL 22, 1901

The "King Stephen" Overture—Heinrich Gebhardt Wins a Triumph at the Symphony Concert.

The symphony concert of Saturday vibrated between sweets and sours, with a preponderance of the latter. "King Stephen was a worthy peer" and has been set to worthy music by Beethoven, yet the "King Stephen" overture which began the concert is not one of Beethoven's best productions. It presents something of the pomp of the monarch of the 11th century and the trumpet-calls and the sounds of festivity give a good picture of that assembly which Vaik, afterwards called "St. Stephen of Hungary," presided over from his throne of shields. But Lizst has added a good deal of Paprika to modern Hungarian musical pictures, and the tints of this overture seem somewhat faded by comparison. It was, however, excellently played.

The concert next gave a pleasant surprise; we had known Mr. Heinrich Gebhardt as a good musician, an intelligent and well-equipped pianist; we scarcely thought him of Boston Symphony calibre; to our delight he proved himself entirely adequate to the task of playing St. Saens' G minor concerto, and, instead of being merely tolerated, he won a decisive triumph.

He made no effort to astonish, he did not swell the work to undue proportions, but he gave it with sufficient abandon and with a surety which bred a feeling of confidence and ease in every auditor. The excellence of the ensemble and the elasticity of the first movement made a decidedly favorable impression, which was heightened by the delicacy of the "Allegretto scherzando." We found a lack of breadth in the finale, but the success had already been won by the first two movements. Mr Gebhardt was recalled over and over with the most spontaneous enthusiasm on the part of the public.

Our orchestra holds within its ranks three composers who have won success in different fields of musical creation. There is the conductor, Mr. Gericke, who has written some charming choruses, excellent chamber music, and—under the name of "Wulf Ecker,"—a good deal of very singable male-chorus music; there is Mr. Loeffler, who has proved himself a master of modern scoring and who has a tendency toward a gentle musical pessimism. But his style is fluent and refined; and there is Mr. Strube who has already shown himself master both of classical form and of modern orchestration. It was the last-named who appeared upon the [illegible] at this concert.

[illegible] already achieved a success by [illegible] occasion the composer [illegible] Rhapsody and they form to be [illegible]. He was evidently determined to [illegible] even Richard Strauss and [illegible] to condense an amount of [illegible] into his measures which it will [illegible] other moderns a great deal of trouble to exceed. Themes there were, in this Rhapsody for orchestra, but they were overlaid [illegible] harsh progressions and a percussive accompaniment that the most expert miner could not dig them out. Of course the score used all of the unusual instruments and viewed as a study in modern orchestration was of great interest.

But why, because some of the rebels choose a path of thorns, should we be forced to travel through the brambles? Why must we be forced into dissonant eclecticism when we are musical epicures and gourmets? We frankly confess that we could not sympathize with, or even understand the work; there were several cataclysms which we would have been deaf not to have noticed; there was an oboe melody which was strangled at its birth; but we are as anxious as Young Peterkin to find out "what it was all about."

We are glad to know that we have in Boston a man who can build such a Tower of Babel, and who can conduct an orchestra through a tonal labyrinth as Mr. Strube did on this occasion; but at the end of it all we felt like echoing the exclamation of Mme. Roland (addressing it to those composers who seek the freedom of a "Sea of Tone,")—"Oh, Liberty! What crimes are committed in thy name!"

And then came Brahms' third symphony, and it sounded oh, so beautiful, so melodious and coherent! The Rhapsody at least accented and sanity of the last of the great symphonists, and one floated upon the steady current of that river, secure and safe, glad to escape the inundation and havoc of the modern torrents. The symphony was nobly played, and Mr. Gericke always reads Brahms with authority. Yet it was odd to find this particular work at the end of a concert programme, for its whispered coda scarcely forms a good postlude to play the people out of the hall. But on this occasion there was no rustle of departing auditors; every note was carefully listened to and the finale of this well-constructed work came—

"Like the sound of a great Amen."

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, APRIL 21, 1901.

Heinrich Gebhart Soloist at the Symphony Concert.

First Performance of Gustav Straube's Rhapsody Conducted by the Composer.

The program for last week's Symphony rehearsal and concert comprised Gustav Strube's "Rhapsody" for orchestra, which was conducted by the composer; Saint-Saens' second pianoforte concerto, with Heinrich Gebhart as soloist; overture to Beethoven's "King Stephen" and Brahms' third symphony. Mr Strube's compositions are quite well known in this city, where for the past 10 years he has been one of the first violin players in the Boston orchestra. The "Rhapsody" is his most ambitious attempt yet heard in public and its performance last week was the first on any stage. As an example of skill in orchestration the "Rhapsody" should take high rank, for Mr Strube's work is free in form, the modulations and cross harmonies are very daring and the instrumental combinations and contrasts are at times ultra-modern in their scoring. There is a suggestion of a vigorous march motif in the body of the movement and the waltz measures near the close of the work are delightfully melodic; but these portions of the piece are but fleeting glimpses of themes undeveloped and the balance of the composition is strictly in the line of clever instrumentation by an artist who knows how to utilize the resources of the modern orchestra in effective ways. It should prove interesting to musicians, but it is too complex for the concert patron in general to enjoy. Mr Strube was received with great favor and he conducted with an air of authority that evidently produced the results desired.

Mr Gebhart played the Saint-Saens concerto admirably throughout and his greeting at the close of the performance was unusually spontaneous and hearty, the gentleman being called back at least a half dozen times. Although Mr Gebhart was lacking in power in the forte passages, the orchestra making the piano indistinct, he was highly satisfactory in nearly every other way, his charming interpretation of the second movement, with its guitar-like accompaniment, calling for special commendation. The cadenza in the first movement was very brilliantly performed and the arpeggios and octave runs which immediately preceded the cadenza were as skilfully set forth as one could reasonably wish, excepting so far as to power, which at times was lacking. The more delicate passages of the last movement, notably the trill figures, were very gracefully and daintily executed. The orchestra, which was a bit too powerful at times for the soloist, played in splendid form, the parts in the first movement given to the different contingents, a sort of running musical conversation, being in the happiest vein of interpretation. The choral in the third part was also an effective bit.

The Beethoven overture was given with the pomp and state it is required, the flute showing to particular advantage in the quiet little [illegible] measures. Of the performance of the Brahms symphony naught but praise should be given to the orchestra, for the ensemble playing was seeming[illegible] perfect and every phase of the great work was ably presented. The finale was given with exquisite expression and artistic finish and the whole interpretation was a notable one by a notable body of musicians.

This week's program will include Tschaikowsky's symphony "Manfred" and the overture, scherzo and "Wedding March" from "Midsummer-Night's Dream," Mendelssohn.

Boston Transcript

MONDAY, APRIL 22, 1901

Symphony Hall: Boston Symphony Orchestra

The twenty-second symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Beethoven: Overture to "König Stephan," opus 117.
Saint-Saëns: Concerto for Pianoforte, No. 2, in G minor, opus 22.
Gustav Strube: Rhapsody for Orchestra, opus 17. (New; first time.)
Brahms: Symphony No. 3, in F major, opus 90.
Mr. Heinrich Gebhardt was the pianist.

Beethoven's overture to "König Stephan"—written to a play on an Hungarian subject, and given at the opening of the Theatre in Pesth on Feb. 9, 1812 (Kotzebue's "Ruinen von Athen," with overture and incidental music by Beethoven, was given on the same evening)—is by no means one of the composer's strongest works. If anyone else had written it, it would have been pretty hum-drum; by which I do not mean that the overture really is hum-drum music, but that it took Beethoven's genius to infuse life into a composition conceived and carried out on so banal a scheme. But—Beethoven's genius, although not showing itself at its best, did not fail him; the thing has genuine life, go and snap to it. One does not wish to hear it often; and, as a fact, on one does hear it often. But, for once in a while, it is good to listen to. It was played with great spirit.

Of Mr. Strube's new Rhapsody what shall I say? It is a work which would have left no doubts whatever in the mind of the old-time, academic critic; but to the modern critic, imbued with the spirit of the "new criticism," it comes almost as an unkind stroke of Fate. The critic who has, for the last several years, done his best to open his receptivity to the latest musical developments of the age, who is still struggling lustily to keep his grasp on Richard Strauss's coat-tails, feels at times like crying out to the contemporary young composer: "Go ahead, follow the bent of your own genius like a man, and I will do my best to follow you. But, for heaven's sake, don't rub it in!" And, in this latest composition of his, Mr. Strube seems to me to be rubbing it in considerably. If this talented young composer wrote it for anyone but himself, he must have written it for posterity, not for listeners of 1901. I have neither heard nor seen the score of Richard Strauss's "Heldenlehen;" so I have no means of comparing this Rhapsody of Mr. Strube's with Strauss's last effort. But I can honestly say that the Rhapsody is fifteen or twenty years in advance of "Also sprach Zarathustra;" and this makes it, not modern, but anticipative of the future. And I, not being fifteen or twenty years older than I am, can make nothing of it. All I know is that it sounds, to my 1901 ears, deceptively like what you sometimes hear when watching a military procession, when you are just half-way between two bands playing different tunes in different keys. The polyphonic carrying-through of the themes is evidently astonishingly clever; but seems, to the unused ear, to be done without any regard to the intervals between the several voices. Well, that is the impression "Tristan und Isolde" made upon most people at first; now it sounds all natural, clear, and musical enough! "Tristan" was brought out in 1865; and it was not until the 'eighties that any save Wagnerian illuminati could see daylight through it! Mr. Strube's Rhapsody is brought out in 1901; by 1916 the "age" may have caught up with it. Remember, I am not criticising the thing; I have no standard by which to estimate it. It is in an as yet unknown tongue. Mr. Strube conducted his work with evident skill and authority; but much in the separate parts seemed to be as far in advance of modern instrumental technique as the work itself is of my present understanding; for it would be stretching a point to say that everything in the score was well played.

After this wild, problematical score, Brahms's F major symphony came as a beautiful crystal. I can not feel with Mr. Gericke (nor with some of his predecessors here) about the tempo of the first movement. I know that some (probably most) composers' tempo-markings are more or less fallacious; but they do nevertheless give one a general impression. And I can not conceive that any composer—with perhaps the exception of the inordinately erratic Rubinstein—would have marked a movement "Allegro con brio" when he meant it to go at a pace that most people would call "Allegretto quasi Andantino." I have heard it reported by a competent ear-witness, who heard Brahms himself conduct this symphony, that he took the first movement decidedly fast and very passionately, "all in one impetuous gush," with little nuance. To me all that has to do with the first theme, and its subsidiary, is at white heat of temperamental vehemence; there is a phrase near the end of the first part—and it returns later—which is a very spasm of passion. Of all this Mr. Gericke gives no suggestion. I know well enough that there is much in the second theme and its subsidiaries to justify Mr. Gericke's slow tempo; but why do justice to one part of a movement at the expense of another? Can there be no compromise, at least enough to allow a certain elasticity of tempo to do justice to both parts, without too crass a contrast between two utterly different tempi?

But the rest of the symphony was ideally read and played. Especially fine was the balancing of the different instruments in that sudden burst into F major, toward the close of the last movement—a very ticklish place apparently, for it has seldom been made to sound well here. Mr. Gericke made it sound ideally well!

Mr. Gebhardt did much admirable work in the Saint-Saëns concerto; he bids fair to be in the path of ouring that natural nervousness of his which has hitherto so tempted him to forge ahead and not take his time with an expressive phrase. His playing of the first movement was particularly fine; authoritative, well balanced, full of expressiveness without a touch of mere sentimentality. Apropos of this movement, let me here make one remark. I once heard Saint-Saëns himself play this concerto at the London Philharmonic (or New Philharmonic?); I forget whether Mr. Henry Leslie or Mr. Cusins conducted, but, as the composer was at the pianoforte in person, he probably had the chief say at rehearsals. At one point in the first movement—where the G minor principal theme returns in the strings, against "double-shuffle" passage-work in the pianoforte—an effect was made that I have never heard reproduced since. The passage was taken at a very broad tempo, indeed, and the strings played the theme with commanding power; the effect was overwhelmingly grandiose. Now, this is just one of those effects that are liable to be overlooked by anyone but the composer himself; it is a purely orchestral effect, and the pianist is no good judge of it—he will hear the strings strong enough in any case. And the conductor is naturally timid about overwhelming the pianoforte part. But in just this case there is no real danger of the orchestra's overcrowing the solo instrument; in the first place, the pianoforte has nothing of importance to say, its function is purely ornamental. Moreover, the passage is so written as to enable the pianist to exert all his strength; on a modern concert grand he is practically invincible. The gist of the passage is the theme in the strings, and this should be so played as to dominate all else. And, as I have said, I have never heard it so played, except on the occasion referred to; it was a revelation! Although Mr. Gebhardt's playing of the second and third movements was not quite on a level with his performance of the first, there was still much that was excellent in it. Something more of tricksy charm (even à la "Rouet d'Omphale") in the second movement, and greater strength of finger in the third, would have done no harm; but the playing was throughout musicianly, full of life, and technically praiseworthy. Taken as a whole, it was the best piece of work I have yet heard Mr. Gebhardt do. He was loudly and repeatedly recalled after it.

The next programme is: Tchaikovsky, symphony on Byron's "Manfred," opus 58 (first time in Boston); Mendelssohn, overture, scherzo; and wedding march from "A Midsummer Night's Dream," opus 61.

W. F. A.

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THURSDAY, APRIL 25, 1901.

SYMPHONY CONCERT.

Brilliant Playing by Fritz Kreisler, Violinist.

The Boston Symphony Orchestra gave the sixth and last concert of its series at Infantry Hall last evening. One of the most interesting programmes of the season was offered, the numbers being as follows:

Overture to "King Stephen," Op. 117, Ludwig van Beethoven. Concerto for Violin, in E-minor, Op. 64, Felix Mendelssohn-Bartholdy; I., Allegro molto appassionato (E-minor); II., Andante (C-major); III., Allegretto non troppo (E-minor); Allegro molto vivace (E-major). Symphonic Poem, No. 4, "The Youth of Hercules," Op. 50, Camille Saint-Saens. Orchestral suite, "Impressions of Italy," Gustave Charpentier (first time in Providence), I., Serenade: Assez vite (A-major); II., At the Fountain: Tranquille (B-flat major); III., On Muleback: Allegretto (G-minor); Andantino (G-major); IV., On the Summits: Moderato (A-major); V., Napoli: Allegro non troppo (D-major).

This programme, equally divided between the classic and the modern schools, was in effect a programme of novelties, its chief number, the Charpentier suite, being absolutely new, while both the other orchestral numbers have seldom been heard at these concerts. The prevailing tone was that of extreme brilliancy, an impression to which material aid was lent by the remarkable virtuosoship displayed by Fritz Kreisler, the young Austrian violinist, who appeared as the soloist of the evening.

The opening number, Beethoven's "King Stephen" overture, seems worthy of more frequent performance. For, though rather brief, it is full of color and contrast, and as unmistakably Beethovenish in the compactness of its themes and the ingenuity of their treatment as many of his larger compositions. It is of a brilliant and martial character.

The symphonic poem is a style of composition in which Saint-Saens is very much at home, and "The Youth of Hercules" is an excellent specimen of his fanciful genius. The fable relates that Hercules, on his entrance upon life, saw two roads open before him; that of pleasure and that of virtue. Insensible to the seductions of Nymphs and Bacchantes, the hero chooses the path of struggles and combats, at the end of which he catches a glimpse of the reward of immortality, through the flames of the funeral pyre. The story is typified in the music through the conflict between two characteristic themes, and in the glowing climax the martial theme absorbs and overwhelms the Bacchanalian melody. The development of this idea is carried out with much elaboration and ingenuity, as well as the picturesque and forceful instrumentation for which the greatest living French composer is justly renowned.

The orchestral suite, "Impressions of Italy," by Gustave Charpentier, is also "programme music" pure and simple. Its title is a sufficient indication of its general character. There is no attempt at any musical form or development, in the ordinary meaning of the terms, the composition being merely a series of pictures in which the composer has endeavored to translate into tone his impressions of Italian life, character and scenery. The result is a composition full of color and contrast, kaleidoscopic in its sudden changes of key, of movement and style. It is orchestrated with much ingenuity and, at times, with startling power.

Mendelssohn's concerto for violin and orchestra, which Mr. Fritz Kreisler chose for his solo number, is one of the most agreeable compositions of its kind ever written, and particularly well adapted to display a facile and finished technic. For this reason the concerto is a favorite with violinists no less than with audiences. Mr. Kreisler is in every sense a master of his instrument. His playing is marked by beauty of tone rather than power, the crystal clearness of his tone and the absolute accuracy of his intonation being the prominent features of his playing. The charming cantabile melody of the second movement of the concerto was played by Mr. Kreisler with most musicianly and sympathetic feeling. Altogether, he is one of the finest players we have heard in recent years. Prolonged applause, extending to half a dozen recalls, greeted him at the concerto's close.

The series of symphony concerts just closed has been marked by extremely interesting programmes and an almost uniformly high standard of performance. The attendance has been somewhat larger than that of the previous season.

Boston Sunday Globe.

SUNDAY, APRIL 28, 1901.

Only One More Concert by the Symphony Orchestra.

Another Season of "Pops" Soon to Begin—Preludes and Echoes.

Two selections made up the Boston Symphony program last week, the "Manfred" symphony by Tschaikowsky, given for the first time in this city, and the overture, scherzo and wedding march from Mendelssohn's "Midsummer Night's Dream" music. The dramatic symphony is in four parts, three of which are "free in form," the second movement being the only one in which the composer appears to approach any continuity of melodic ideas, and even here when contrasted with the beautiful and fairy-like themes of the Mendelssohn number the so-called form is but infrequently in evidence. The Manfred subject is as gloomy as the pessimistic writer could wish for somber treatment, and Tschaikowsky has painted his tonal pictures with a mass of coloring equal in effect to those of his "1812" symphony, harsh, discordant and with but few touches of lightness, even in the scherzo and trio of the second movement or in the "Pastorale" part which follows. Gloom, remorse and despair permeate the long work and these are skilfully shown in the breadth of the scoring, which certainly places a great responsibility for effects upon the brasses, percussion instruments and contingents other than the violins. Tschaikowsky was not in a gentle mood when he wrote this symphony, although the second and third movements close with fading diminuendos on the violins, but with these slight digressions the tone of the whole work suggests to the fullest the anguish and despair of Byron's Manfred.

Of course the symphony is full of masterly instrumentation, of its kind, and the passions and emotions are set forth in vivid colors and typify the subject; but Schumann's union of music and declamation, when illustrating the same subject, is much more interesting to the general public, the great tragedy in his hands having many beautiful moments, although not lacking in effectiveness in its most intense descriptive passages. The orchestral performance was excellent withal. The difficult work for the brasses in the opening part was smooth and not too blatant; the shadow of a melody on the G strings, for violins, was sung sonorously and the many staccato parts of the movement were given with precision and clarity of tone.

The third movement, titled "Pastorale," has some odd musical combinations, but the term as generally applied to "Pastoral" music seems a misnomer in this case, the scoring being too rugged and vigorous and lacking simplicity and grace. The closing movement, in which occurs a bacchanal and death of Manfred, is a potent exposition of the composer's ability and evident taste in color effects, and those were satisfactorily shown by the orchestra. The composition is impressive and barbaric in treatment, but when outside of Russia it will be accepted as a welcome number on a concert program only the future can decide.

The music of "Midsummer Night's Dream," after what to many was a "musical nightmare," was admirably interpreted, possibly the great contrast between Tschaikowsky and Mendelssohn making the latter's work specially enjoyable. All the humor of the overture was carefully preserved, the grotesque characteristics of the scherzo were delightfully shown, and the "Wedding March" was taken with great dignity and pomp of expression, the fanfares ringing out with splendid power and clarity. That the audience was pleased with this selection was clearly demonstrated by the applause at the close of each movement.

The season will close this week with a Wagner program, in which Mme Ternina and Herr Dippel will appear as soloists. The selections will be from "Tannhauser," "Die Meistersinger" and "Die Gotterdammerung."

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SUNDAY, APRIL 28, 1901.

THE SYMPHONY CONCERT.

Byron's Manfred the Theme of Tschaikowsky's Music.

His Exposition of the Drama and Its Hero by the Orchestra—Mendelssohn's "Midsummer Night's Dream" a Delightful Contrast—The Wagner Programme.

Byron's drama, "Manfred," has been the inspiration and stimulus to several large musical compositions. Schumann, naturally impressed from the metaphysical side of the hero, searching the abstruse and the abstract, the nature of evil, pain and sin, and analytic of his own acts and sufferings, prepared for the acted tragedy a profoundly reasoned overture and incidental music passingly illustrative of the gravity, the solemnity and the mysterious beauty of single scenes. The Frenchman, Lacombe, also preserving the text, but through the voice of a reader, wrote an "ode-symphony," accompanying the verbal presentment with orchestral, choral and solo music.

But the Russian Tschaikowsky proposed to himself a different exposition of the drama and its hero, paralleling the development of Byron's theme in a symphony wherein the pathos, the passion, the erratic wildness, the despair and the defeat would naturally be the chief elements.

It scarcely needs to be said that such a subject, treated by such a man, could hardly appear as a classic composition, however much respectful attention might have been given to the production of movements technically correct in their thematic development and their order of sequence. Indeed, one feels disposed to agree with Dr. Hugo Riemann and consider this work rather as a group of four tableaux. Indeed, the appellation of symphony is almost a misnomer; for, although the four parts follow in their tempos the usual symphonic order, each is free and informal within itself and ignores general principles, except perhaps the scherzo, which is divided by a trio and returns upon itself in the common way.

Tschaikowsky has chosen his separate scenes and episodes well, and depicted them according to his own nature, and therefore at times has departed from and transcended the conceptions which the English or American student of Byron would be apt to derive from the characters and the situations.

The first section proposes to set forth Manfred himself in his restlessness, his suffering, his yearning for relief and repose, and his failure to grasp anything profitable and consolatory from his tenderer memories and better aspirations. It is changeable, being by turns and almost fitfully despondent, dubitant, anxious, petitionary, minatory, pathetic, and yet altogether resultless in mood. It begins with a lugubrious lento, whose slow theme falls into an atmosphere of heavy, oppressive gloom.

As the time quickens a little, the takes place, and a sweet, gentle entrance of the upper strings and harp sentiment becomes more poignant and impetuously eager, but with no added brightness. A decided subsidence now takes place, and there come successively a simple andante and a dolorous one, which, in spite of their sincerity and warmth, expressed in the more tender instrumental voices, are not allowed to prevail, but are overborne by the bitterer and severer passions, which reenter grimly and retain their sway to the end. The general effect of the movement intimates a grave and forceful nature lost in striving against persistent and irresistible enmities and potent malignity of circumstances and environment—not at all the languid Prince Henry of "The Golden Legend," but one who would take the kingdom of peace by storm and desperate stress or perish fighting.

The second part takes up the fascinating episode in which Manfred, pausing near the charmed waterfall, lures by his spell the elusive Witch of the Alps, who brings him no encouragement and owns how ineffectual are her wish and willingness to serve him. It is brilliant, shimmering and airy, with much swift play of strings and whirling flute figures, shot across with sharp phrases, like the approach of quick, light, decided steps.

The trio, entering with its clarinet solo and all colored delicately by the wooden wind, is pensive and later on of an almost impassioned melancholy. The return of the first manner brushes this away with its sparkling levity, but it soon dies sadly away upon a short, lamentful melody of the oboe.

The third part depicts the hour when alone in the desolate mountains, stilled and soothed somewhat by the distant "pipes on the liberal air," Manfred is nevertheless tempted to try for the death and oblivion which ever flees before him with such peace as seems to brood in the valley hamlets profoundly far below, and is only restrained by the intervention of the old shepherd who seizes and leads him away from the perilous brink and the rash plunge. The music at first is dreamy and almost hymn-like, the chief tone-color being that of wooden wind and horns. The oboe sings idyllically over a faint murmuring, as of a distant stream. But a fierce, hasty mood intrudes roughly and continues until the quaint song of the pipes and the slow beat of a remote church bell calm it into a pleasant placidity.

In the last part Tschaikowsky, interpreting by his own fervid and strenuous imagination, strangely metamorphoses the scene in the subterranean hall of the great Master of Evil, Arimones, to whom all the hosts of nether spirits bond in fearful, solemn and imposing reverence, but whom Manfred can yet defy and compel. Instead of the awful convocation of powerful menacing and base spirits, among whom appears the cold, deliberate, controlling figure of Nemesis, there is a display of avowedly bacchanalian revelry and tumult, as much more tempestuous and vehement than the scene of the furies in "Orpheus," as Slavonic nature is fiercer, hotter and more emphatic than the quieter character of Gluck. Yet one does not miss altogether the grim command, the hard, harsh opposition and the reluctant but most potent concessions of the Lord of Evil. For a mighty, March-like figure underlies the excitement and turbulences of the scene, and there comes a moment when the brief, stern orders of Arimanes are intimated in the bold, imperious phrases of the bassoon.

Again a sudden change of movement implies the apparition of Astarte, immediately followed by a recurrence of the andante con duols, associated with her in the first part. And this is followed in its turn by an instant transfer to the moment of Manfred's death. The andante is interrupted by violence and fierceness, hinting at the last effort of the demoniac powers to overwhelm the fainting soul; but the consolation and courage of religion, borne in on the grave, broad strains of the organ, are victorious over them and over death, and gentle peace prevails until the end comes softly and elusively.

This symphony, poem, fantasy, or whatever one chooses to call it, is long, and requires unremitting attention. But we found it intensely interesting; perhaps more so than some other listeners, because of close association and participation in presentations of the poem, which helped us to feel meaning and sympathy in the music, when it might have seemed only as an abstraction or a study in fancy and in tone to others. Perhaps, because enough of the great Russian's work is not known here, many pages were not what we should have expected from Tschaikowsky, and did not sound like him, but rather assimilated themselves (in temper only, not in thought or form) to Saint-Saens, Weber, and even Mendelssohn. The score is exacting, and calls for unusual instrumental combinations, but its use of them is legitimate, and its extreme effects do not seem unreasonable, forced or sensational. It is a work, in brief, to consider well when heard and afterward.

The performance was thoroughly fine in perception, earnestness and varied emotional power. The organ part was discreetly and effectively added, but the wisdom of omitting the second harp may be questioned.

More than one generation of Bostonians was brought up, so to speak, on Mendelssohn's "Midsummer Night's Dream" music. An amusing page in Mr. Thomas Ryan's reminiscences recounts the blank amazement and unbelief that came with the first attempts to read the overture, which was incontinently laid aside until further information should come from abroad about it, since assuredly no man in his senses could mean to set out with those bald, lonely little chords of the wooden wind and horn. Since then, what changes in understanding and taste! Nothing was more popular soon after than that same overture; even with the youth at the Germania rehearsals and the full score, voices and all, has since accompanied and embellished the magnificent production of the play at the Boston Theatre and countless readings of it by distinguished artists, among them Fanny Kemble, the wonderful expositor, must needs stand first of all unto this day.

After the requirements of the "Manfred," and the general thoughtlessness and gravity which it must needs induce, this familiar, kindly, gay, fresh and lightsome Mendelssohn music came on delightfully. All hearers knew it and already owed it many a merry, cheerful hour, and so could give themselves up to full enjoyment of it, sure that all must needs go well and that even a Rufus Choate could not "dilate with the wrong emotion."

The orchestra played with easy sweep and lively feeling—but, after all, one should hear an Italian orchestra laugh out the scherzo—and pealed out the march in a spirit well becoming the season of marriages.

The final programme follows many precedents, and will be taken entirely from Wagner, the selections and their order being printed below. Special notice is called to the fact that the first selection will be played without break, so that it behooves all who wish to hear any of it, to arrive before it begins.

"Tannhauser," overture, bacchanale and duet (Venus and Tannhauser) from the first act, Paris version.
"Die Meistersinger".....Walther's Preislied
"Die Gotterdammerung"—
I. Duet (Siegfried and Brunnhilde).
Intermission.
II. Siegfried's death.
III. Funeral march.
IV. Closing scene.
Soloists—Frl. Milka Ternina and Herr Andreas Dippel.

The Wagner programme announced for the final Symphony rehearsal and concert on Friday and Saturday of this week will be a most enjoyable ending to the 20th season of the Symphony orchestra. Mme. Ternina and Mr. Dippel are to be the soloists.

Boston Journal.

SUNDAY, APRIL 28, 1901.

SYMPHONY NIGHT.

First Performance in Boston of Tschaikowsky's "Manfred" Symphony, in Four Scenes, After the Dramatic Poem by Byron.

The program of the 23d Symphony concert given last night in Symphony Hall, was as follows:

"Manfred" Symphony.....Tschaikowsky
Overture, scherzo, and Wedding March from "A Midsummer Night's Dream"
.....Mendelssohn

Tschaikowsky began to write his "Manfred" symphony toward the latter half of 1884. The subject was suggested to him by Balakireff, and the story is that Tschaikowsky did not care for it, that the labor was by no means that of love. He himself declared that the work cost him a year of his life. The first record that I can find of a performance was that at Moscow in March, 1886. The first performance in America was at a Philharmonic concert in New York, Dec. 4, 1886, when Mr. Thomas was the conductor. He has led it four times in Chicago, twice in 1900.

Tschaikowsky himself did not catalogue this work among his symphonies, and "Manfred" is, indeed, program rather than absolute music. The first movement represents the remorseful and despairing Manfred wandering about in the Alps. The memory of Astarte haunts him. In the second movement the Witch of the Alps appears to him beneath the arch of the sunbow of the torrent. The third movement is a pastorale that tells of the simple, free and peaceful life of the mountaineers. The finale describes Manfred appearing in the midst of a bacchanal in the underground palace of Arimanes. The shade of Astarte is invoked. She foretells the end of his earthly misery. Manfred dies.

These explanatory notes are in the score, but Dr. Riemann prepared an elaborate analysis which might well have been published in the programbook of last week; for, however fantastic some of his explanations may be the article would have been a help to many by at least putting them in a sensitive and receptive mood.

The music, however, needs no long explanation to them that are familiar with the spirit of Byron's poem. The music is a translation of the despair and anguish of the Byronic hero who is to some no other than Byron himself; and some declare that Tschaikowsky in this music thought of himself rather than of Manfred. These are idle speculations. We know well that the physical or mental condition of a creator is often not reflected in the creation itself; that men in most cheerful mood have written poems or dramas or novels or music that are as steeped in indigo.

It seems strange that the subject should not be congenial to Tschaikowsky, who had known intense suffering, who regarded himself as a failure, who had a mystery in his life that caused him extreme anguish and which has never been explained. The story does not seem probable; at any rate, the music itself is a confutation of the charge. No doubt the symphony cost him an immense amount of labor; a glance at the score shows this; but there is little or no evidence of straining after ideas, of wild pursuit of effects. The symphony is crowded with suggestions of moods, with passages of unearthly beauty, with overwhelming effects—which are mainly sinister. The very opening presents a theme which is the key to the intent of the composer, the Manfred theme, if you please. Tschaikowsky does not use the whole orchestra to thunder out Manfred's woe; he uses lugubrious instruments of the wood wind, bassoons and bass clarinet, as I remember—I have not the score with me—and when they are accompanied he employs abrupt, grating chords of the lower strings. Other themes that follow are of infinite yearning, questions without the hope of answer. There is page after page that provokes a shudder, as those measures in which the trombones snarl over the dismal roll of the big drum. The piteous appeal to "Astarte" is answered by one of the most beautiful pages in all the music of Tschaikowsky, the passage given to muted strings. And then there is a return to the agony of despair. The finale is irresistible in its expression of horror.

The second movement is a beautiful tone picture and at the same time an exhibition of marvelous orchestral technic and imagination. The song of the Witch is simple, most melodious and is a strong contrast to the spectacular music that precedes and follows. The Pastorale is the most conventional of the four movements and might easily be spared, were it not for the sudden entrance of stormy passion, the return of the "despair theme" and the threat of death and annihilation.

Nor is the music of the orgy with which the finale begins as strongly original and exciting as we might wish. There is noise, there is mad rhythm, but the hearer is not excited. Nor is he moved when Manfred and the rest of the crew start a fugue with the apparent permission of Arimanes. But this fugato passage ends in a supreme dramatic stroke. The appearance of Astarte with her announcement of Manfred's approaching death is of incredible effect. I know of few things in opera with the advantages of action and song that are worthy to be named with it. And then the music to the close is worthy of the genius of him that wrote the fifth and the sixth symphonies and certain chamber music.

In this last scene a harmonium (or organ) is introduced. German commentators say that this is to indicate the abbot's vain appeal to Manfred to reconcile himself with the Church. But others say that Tschaikowsky intended that Manfred should be saved at the end. This is immaterial. The m[illegible] [illegible] [illegible] [

BOSTON DAILY ADVERTISER
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The Official Paper of the State.

The Official Paper of the City

MONDAY MORNING, APRIL 29, 1901.

Tschaikowsky's "Manfred' Symphony Produced at the Symphony Concert.

The Symphony Concert of Saturday introduced a new composer named Tschaikowsky. We all know the Tschaikowsky of the "Pathetic Symphony" and of the "Romeo and Juliet Overture," but this Tschaikowsky with his "Manfred Symphony" seemed to be an absolute stranger, and a close relative of Richard Strauss. Byron's "Manfred" lends itself well to music; the deep brooding of Manfred, the witchery of the spirits, the gloomy majesty of Ahrimanes and the sad tenderness of Astarte give abundant scope for the composer, and without going beyond that subjective style that marks the limits of pure instrumental music. But whoever sets "Manfred" must come into competition with one of the most glorious works of the modern repertoire.—Schumann's cantata.

Tschaikowsky's score is a tremendous one; everything from bells and gongs to an organ is employed. The first movement is disjointed and spasmodic, and we scarcely conceive of a Manfred who is forever so violently and frantically agitated; it is not the majestic nature which says that

"Grief should be the instructor of the wise;
Sorrow is knowledge,"

that is pictured, but a highly nervous and irritable Manfred, the Manfred of whom the chamois-hunter said "this is convulsion, and no healthful life!" When Schumann first read Manfred, in Dusseldorf, he was moved to tears by the play, and the setting of the poetry evoked the greatest power that he displayed in the later years of his life.

The overture to the work is probably Schumann's greatest psychological study, and it dwarfs the first movement of this Tschaikowsky symphony, powerful as the latter is. We do not feel that Manfred should be a resigned and submissive sufferer by any means, but Schumann's syncopated violin theme gives the picture of combat more effectively than the constant clash of cymbals, and Schumann's famous chord of three trumpets outweighs Tschaikowsky's rumbles and roars on the deep wood-lined instruments.

The Berlioz scheme of mingling cornet with trumpet tone is found in this movement; it is a combination which few composers have found it necessary to follow, but some maintain that a new tone-color is the result; we were unable to perceive it on this occasion. Manfred's pangs of remorse became a full-sized earthquake at the end of this movement, and the cymbal player certainly earned his salary both in this and the last movement.

The second movement (in the nature of a Scherzo) pictured the Fairy of the Alps appearing to Manfred beneath the rainbow of a waterfall. Comparisons here are unavoidable; for who that has a soul for beauty will ever forget the celestial melody that Schumann gives upon the violins (muted) at the incantation—

"Beautiful spirit! with thy hair of light,
And dazzling eyes of glory."

Much skill has Tschaikowsky displayed in the pretty skips, the shimmering flute-figures, the brilliant irridescence of the waterall playing all through the woodwind and the strings.

It is interesting, too, to study the new combinations evolved, for, to portray such sylphlike effects without imitating Berlioz would have seemed impossible. But the highly-developed movement pales before Schumann's dainty sketch. The ending on the violins in extremely high positions was very difficult yet perfectly performed, for the technical obstacles put our first violins upon their mettle. But the delicate passage might have pictured mosquitoes as well as fairies.

The third movement represented the peaceful life of the mountaineers, taken, of course, from the episode of the Chamois Hunter in the Bernese Alps. Naturally it is far more extended than Schumann's characteristic English horn solo (and by the way Tschaikowsky also uses this large oboe) but the movement did not suggest the simple happiness of the byways of Switzerland. Certain discords suggested Kirschwasser and subsequent unhappiness, while a bell proved the chronological fact that they did not close their Chalet at 11 p.m. The horn had some prominent work in this movement and was well played.

The finale dealt with the scene in the Hall of Ahrimanes. Here we might object to a Bacchanal scene; (which is introduced,) for Ahrimanes, the opponent of Ormusd, the hostile and destroying spirit, is credited by Zoroaster and the Magians with something of the dignity that Milton gives to Lucifer. The revelry of imps in infernal regions is something which mediaeval Christianity evolved.

Here once more Schumann is unapproachable, although we believe that Richard Strauss, Musical Metaphysician and Composer, would seize the proper mood for this. Of course there were many impressive points, for Tschaikowsky is either a genius or very near to it, but the proper conception of the theme was sometimes absent.

What superb touches this composer always manages to give to his wind instruments, particularly deep clarinets and bassoons! We expected to meet the imp of the orchestra at the infernal winter resort, and were not disappointed, for the piccolo had plenty of brilliant work to do. But to find good contrapuntists in Hades was indeed a surprise, the fugato of the finale, however, proved their presence.

Astarte come upon the muted violins and harp, but was not very impressive, and the burial of Manfred to organ music (it is folly to imagine that it was necessary to bring in an organ merely to suggest the Abbot) was as out of place as the double canon Requiem with which Schumann winds up his setting of the same subject.

We know that Schumann's "Manfred" has unpleasant memories in Boston, because of an eccentric reader, but it must for long remain the greatest outcome of the Byronic tragedy.

Nothing that Tschaikowsky has written is flat or weak, but we regret to state that this work is love's labor lost, for it misses the subtleties of the subject, and it is by no means as spontaneous and sincere as the other works of the great master. Yet is was well to hear it, and might be well even to repeat it, for it is a good example of modern orchestration and of the best style of "programme-music."

After tragedy comes comedy, with a walk in the corridor between the two. Mendelssohn's Overture to "Midsummer-night's Dream" is one of the daintiest bits of musical humor in the repertoire. It is full of animal spirits; the closing theme which pictures the awkward band of humble actors, the bassoon which shows Bottom, by his braying, to be turned into an ass, the Ophicleide (its raucous tone is scarcely substituted by the bass tuba) which shows the same weaver drunk, asleep and snoring among the fairies, and the violin figures of the chief theme which are more fairy-like than anything "Manfred," these make up a work which prove that even in music "Youth will be served," for Mendelssohn wrote this in his 18th year, and the same composer, commissioned by royalty to extend his work, found that at 34 he was unable to rise to the same height.

The Wedding March, however, that conjugal "Partant pour la Syrie," was still unfaded, and the trumpets blew right royally, in introduction and Coda. It reminds up that a good subject still remains for the modern dissonance-venders. Why not write a "Divorce March"? One might begin with a figure of the Wedding March and then smash it to pieces quite in the "Zarathustra" manner; cross relations might be used to portray the changed feelings of the wedded pair; empty fifths might picture the emptiness of the dream of bliss; diminished sevenths might illustrate the diminishing affection, and the coda could be a cyclone of fury as the happy pair went to consult their respective lawyers.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 28, 1901.
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"MANFRED" SYMPHONY

Tschaikowski's Production Presented for the First Time in Boston.

There was no soloist at the Symphony concert last evening, the twenty-third in the series, the programme being entirely orchestral.

There were two numbers—Tschaiknowski's "Manfred" symphony, and Mendelssohn's overture, scherzo and wedding march from "A Midsummer Night's Dream," op. 61. The "Manfred" symphony was given last evening for the first time in Boston. It has been heard once or more in New York, possibly in Chicago, but it is doubtful if it has been heard elsewhere in this country. The work was written during the later '80's, and Tschaikowski is said to have remarked that it took one of the best years of his life to write it. It is not a "symphony" in the strict, technical meaning of the word, rather a symphonic poem, in which the music follows with more or less exactness the poem of Byron's, and is in four sections.

The first describes Manfred's wanderings and despair; the second, a scherzo movement, "The Fairy of the Alps"; the third section, a pastorale, and the last is more or less descriptive of Manfred's death, according to the poem.

The various sections are mostly free in form. The scoring has many of the effects peculiar to the "pathetic" symphony, and other of the later works of the Russian master, being in general of a sombre, melancholy character. About all the instruments known to the modern orchestra are employed, the organ being used to a limited extent in the fourth movement, which makes an especially fine effect.

Perhaps the most pleasing of the various sections is the second or "scherzo," which is one of the best things that one has heard recently from any composer. The pastorale is not without beautiful effects, and there is much in the final movement that is impressive.

On the whole it may be said on a first hearing that the "Manfred" symphony, while not apparently the greatest of Tschaikowski's works, is nevertheless one of exceeding interest, notwithstanding its melancholy character, which will prevent its becoming in any sense popular.

The performance was an exceedingly fine one in most respects, though it must be said that Mr. Gericke is not quite as successful in the interpretation of Tschaikowski as in the works of some other composers, Brahms, for example.

Mendelssohn's "Midsummer Night's Dream" music seemed rather "light weight" after hearing the Manfred symphony. The first two numbers, however, wear well, but the "Wedding March" sounds thin and threadbare. The final rehearsal and concert this coming week will present a Wagner programme, with selections from "Tannhauser," "Die Meistersinger" and "Die Gotterdamerung." The soloists are Mme. Ternina and Mr. Andreas Dippel of the Grau opera company.

THE SUNDAY HERALD
BOSTON, APRIL 21, 1901

FADS OF FAMOUS FOLKS

Special Fancies of Actors and Actresses.

Variety Runs from Horses to Ostriches.

Then It Takes a Turn from Dogs to Furniture.

Whist, Golf and Sleeping Are Admitted.

Some Whose Sole Penchant Is Good Acting.

FROM the standpoint of fairness and sound common sense, if one attends a performance of any kind and is satisfied with the entertainment offered, the entire obligation of the performer or the company is thereby cancelled.

Notwithstanding this indisputable fact, the great majority of amusement seekers the world over perversely refuse to leave the professional at the stage door, so to speak. They persist in following them even to the questionable limit of intruding upon their private life. What cannot be cured must, alas, be endured, and, making the best of the obtrusiveness, a mass of interesting information has been secured, thanks to the courtesy of nearly every professional approached. What follows is absolutely authentic, as it is in every instance the reply of the person addressed to the following letter:

"My dear Sir: As you are doubtless aware, nearly every actor or actress of note has a penchant, in many cases so pronounced as to be a fad, and in sharp contrast to their professional life.

"Having been commissioned to prepare an article on the 'Fads of Famous Folks,' I beg to ask in all sincerity your courteous co-operation. Will you kindly advise me, by return mail if convenient, if you have any special fancy in any direction which would come within the scope of the article suggested above. Of course, I could resort to hearsay and, as a last and unworthy resort, could 'fake' the article; but I much prefer to do the work honestly. If the idea does not appeal to you, I assure you your wishes will be absolutely respected in the matter."

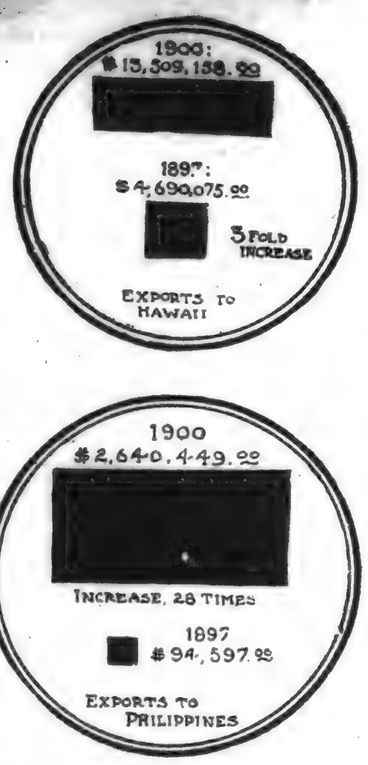
Place aux dames, always, so let us begin with charming Annie Russell, as true a specimen of the gentlewoman as ever trod the boards. Miss Russell writes:

"I am glad to be able to reply to your courteous letter. My principal penchant, aside from my vocation, is for collecting beautiful pieces of old furniture, old Spanish and Italian damask and velvets, also carved mirror and picture frames. These hand-wrought things are so full of individuality and charm. The little inequalities in following a set design; the richness of the shadows and high lights in a beautiful piece of hand-carving; the mellowness and harmony of tone which time has given; the originality of shape—such things I delight in seeing and possessing. In my home I treasure some stately things of the Louis XV. period; some charming examples of colonial and Chippendale furniture, simple and fine and quaint; a few pieces of tapestry and Spanish embroideries; some precious hand-carved frames, on which the gold has become so dull and rich that some unappreciative visitor wonders if they don't need regilding! My pictures are modern, and most of my books."

That typical frou-frou from France, Anna Held, confesses to the fad of collecting "all kinds of dogs. I have constantly with me while travelling seven different species of dogs—from a great Dane to the smallest dog in the world, a 16-ounce blue and tan terrier. My collection also contains a Boston bull, and in my kennels in Paris I have as many as 80 dogs, on which, during my summer vacation when not devoting my time to study, I spend much of my time in personally taking care of them. I also have a great fad for the collection of hats, and always have for personal wear at least 150 different styles of hats to wear each season."

Mrs. Leslie Carter says: "My one idea, outside of acting, is horses," indeed a most human hobby.

Olga Nethersole finds "engrossment in the collection of antique furniture, prints and silver, and I never visit a city without becoming well acquainted with all dealers in antiques located there. It often happens that I am able to acquire some very precious finds in that way. In my home in London my collection of furniture is very unique. Prof. Ruskin was once calling on me, and on bidding me adieu declared that my house was a 'veritable museum of antiquities.' No matter what may be the prevailing fashion, I always make a point of inventing my own headwear, which, as a rule, is the result of some impetuous thought, and it has often happened that my hurried designs have ultimately become a season's fashion in the world."



her possession she values at $300 each. Miss Lipman has agents constantly on the watch for something new in the handkerchief line, and already has a mouchoir museum which it would be difficult to duplicate.

Annie Yeamans confesses that her penchant is for pillows and centrepieces, which she makes during the waits between the scenes of plays in which she appears. These specimens of her handiwork she gives away to her friends.

Jennie Yeamans, her daughter, has a fancy for picking up stray dogs and sending them to her country place, not to try a new play on them, but to give them a good home. It makes no difference what degree of dog it be, if it is being abused she buys it and sees that it is given proper care, which, she says, costs her but little.

And now comes a coterie of actresses who disavow all fads, beginning with Ida Conquest, who claims: "Perhaps I am the one actress without a fad."

Hilda Spong sends a brief note: "I write to thank you for your letter, and especially for the courteous manner in which the request is made, but I regret to say I have no fads or other private predilection in any direction that would interest the public. But I beg to thank you."

Jolly May Irwin cordially confesses: "Unfortunately, I have no fad, so I will be minus the advertising I would otherwise get through your article."

The sterner sex were quite as ready to reply as their sister professionals, and in rather more generous numbers.

E. H. Sothern writes: "I have no fad, or I should be glad to tell you about it. Really, I am so busy attending to my work that I have not had much time to devote to fads. In a general way I am fond of curios and books, of course, and you are at liberty to write anything to that effect."

James A. Herne says: "I have no fad that I am aware of. I am called a crank, as is every one who is not satisfied with social conditions and works to help change them—better them, he calls it. I have a purpose in life. I am a firm believer in the social science and political economy of Henry George, and am doing my utmost to hasten the day when, as Prof. J. Rhodes Buchanan puts it, 'Not another acre of this, our Mother Earth, will ever again be bought or sold.'"

J. E. Dodson allows that he is a fiend at "whist in all forms, but especially bridge whist," devoting about all of the little spare time he has to this diversion.

Coquelin naively admits that "outside of my acting, my only penchant is sleeping."

Frederic de Belleville makes a most commendable claim to "extreme tidiness in my home and theatre life."

Perennial Tony Pastor says: "I like to give the best show and produce the most novelties for the entertainment of my audiences, to encourage performers and generally advance the interest of my profession. To that I have devoted my life, and from that I have received more pleasure than from any other one source."

James K. Hackett shares with his wife in her fondness for hunting, already described, and Otis Skinner writes in a wholesome way: "When the work of the season is over, outdoor life appeals to me—travel, pedestrianism, fishing, hunting, mountain climbing. But these are glittering generalities. I am not enough of a degenerate to focus my energies in any one direction."

James O'Neill is very droll in his confession: "My fad consists in having no fad. I have never been a 'fad' on the stage, and off the boards I prefer to be natural, both in my likes and dislikes. I have observed that people who either are fads or who cultivate fads, lose sight of the really great and solid values in life in pursuit of the irrelevant side issues. If I could entertain a fad, it would be never to play Monte Cristo!"

William H. Thompson is golf mad, and au contraire, William Gillette says, "I do not care particularly about anything." Joe Weber confesses to a collection of coins, while Will MacDonald owns up that it "would be a lie to say I am a numismatic, for I don't collect, I distribute. I do, however, claim to be a consistent, patient, and"—here's where the lie creeps in again—"fairly successful angler."

Harry Dixey avows, "My fad is trying to be a good actor."

Louis Mann delights in electricity, his home in New York fairly blazing with all sorts of lights, notably in the drawing room, where a huge lion's head emitting all the colors of the rainbow fills the centre of the apartment.

Perhaps the most unique fad of all is the team of tame ostriches which Henry Jewett drives for pleasure in his Australian home. This last story may seem taller than the ostriches, and is the only one herein not vouched for, and even at that, it was submitted by Mr. Jewett's manager.

E. S. Willard, Nat Goodwin, Denman Thompson, the Rogers brothers, and W. H. Crane, all deny having any fad.

There is apparently no limit to the list of professional people who not only have fads, but are willing to admit it. And within the scope of a single article there is such an embarrassment of riches that, with only the dramatic profession accounted for, the curtain must be rung down on an unfinished story.

FRED R. COMEE.

Isabel Irving is a book fiend, and petite Edna Wallace Hopper writes: "Yes, I have a fad, a soul-absorbing desire to play good parts. That's all."

Henrietta Crosman has a most commendable fancy in the welfare of the youth of America. Most every little urchin in the street knows her, and has benefited by her generosity. Newsboys in particular are her pets, and should she make sufficient money she would establish dining halls where newsboys could obtain a hearty meal for the asking. Whenever her autograph is requested, she asks a fee of 25 cents, which is devoted to a children's charitable institution. Merely as a suggestion, Miss Crosman might include space writers in her dining hall scheme.

Dainty Cissy Loftus writes: "I would help you with pleasure if I could, but I really don't believe I have a single fad! I love cats—is that a fad? And I collect autographs. I generally occupy my spare time writing music and short stories (and verses), a good many of which have been published."

Jessie Bartlett Davis very sensibly says: "I love my home, my friends and everything that interests those two. And there what little 'faddishness' I have ends."

Mary Mannering is very fond of hunting big game, and is also a devotee of duck shooting.

Clara Lipman's feminine fancy is for lace handkerchiefs, a few of which in

Boston Transcript

MONDAY, APRIL 29, 1901

Symphony Hall: Boston Symphony Orchestra

The programme of the twenty-third symphony concert, given in Symphony Hall last Saturday evening, was as follows:

Tchaikovsky: "Manfred," Symphony after Byron's Dramatic Poem, opus 58. (First time in Boston.)

Mendelssohn: Overture, Scherzo, and Wedding March from the Music to "A Midsummer Night's Dream," opus 61.

In the year 1884 Mily Babakireff suggested to Tchaikovsky to write a composition on Byron's "Manfred." As Tchaikovsky did not take very readily to the suggestion, Balakireff pressed the scheme more and more strongly upon him, telling him that it was the subject of all others for him to treat musically. Tchaikovsky read and reread his "Manfred," but still the plan did not strike him favorably; at last, out of pure friendship for Balakireff, he consented. He soon laid out the plan of a symphony in four movements—when the composition was finished he called it "in four scenes (en quatre tableaux)"—and set to work. He was a whole year in writing it, and afterwards said that a year of his life had been lost!

It is not quite easy to understand why Tchaikovsky took so unwillingly to Balakireff's scheme; one would have thought the subject of "Manfred," if only through the dominant element of gloom, would have appealed strongly to his Slavic-Asiatic nature. But the peculiar selections he made from Byron's poem show plainly enough that what might be called the core of the subject struck no very sympathetic chord in him: for he seems instinctively to have tried to get away from the gist of the poem as much as he in decency could. At least one of the movements in his symphony treats of extraneous matter, which he tries to connect externally with Manfred's doings by a rather transparent subterfuge. Another movement, too, though it connects itself with the poem by taking the Fairy of the Alps for its subject matter, is developed out of all proportion to any part the Fairy plays in the poem. It was plainly the Fairy herself, or rather the mere fact of her fairyhood, that attracted him, not her relations to the hero.

The four "tableaux" of the symphony stand as follows: The first movement is headed: "Manfred's wanderings and despair"; it is a tone-picture of mental anguish and remorse, of the hero's pangs of remembrance of Astarte, of his hopeless struggle after oblivion. It has none of the distinctive characteristics of symphonic form, a good half of it is in a slow tempo, its development is perfectly free. For which no one need be thankless! The second movement, which approaches the general form of the Scherzo with Trio, treats of the Fairy of the Alps; it may be called a Tchaikovskian pendant to Berlioz's "Fée Mab." The third movement, a long, freely developed Andante, is called "Pastorale" in the score; it seeks to picture the "simple, free and peaceful life of the mountaineers"—the scene of "Manfred" being laid in Switzerland, and that country being rich in mountaineers, is the only connection between the general scheme of this movement and the poem. In both the second and third movements, however, the theme which is associated with Manfred makes an occasional appearance. The fourth movement brings us into the subterranean halls of Arimanes; the shade of Astarte is evoked, and Manfred dies with obbligato organ. The first and larger part of this movement is a wild bacchanale of more and more infernal, black-art character.

Such is the general plan of the symphony, which is developed to unusual dimensions, often with enormous elaboration, and (even with some cuts) took just an hour in performance last Saturday evening. Of its musical character what shall I say, after this single hearing? One thing was glad to note: it is, for the most part, by no means so terrific as it looks in the score. It stops well at Tchaikovsky, and does not enter upon the Richard Strauss domain. Some strong, pregnant, fiercely dramatic phrases meet the ear; now and then, if not very often, you find passages of unmistakable beauty. The development is evidently carried through with a firm hand; the thing has self-consistency. But I must own that I did not receive any impression of heartily frank inspiration; much, if not most of the music sounded tired. One point struck me with especial force: How entirely Tchaikovsky's instrumentation, with all its mastery over material means, all its brilliance, force and infinite variety, lacks sensuous beauty. Its dramatic purpose is so indomitable, so never-forgotten, it is so bent upon being characteristic, that it seems to have no thought left for being ear-wooing. It is always powerful—as much so in the more delicate nuances as in flaunting primary colors—but too constantly strident, harsh, stern; never charming, never sensuous. No doubt, this can be in a measure justified by the subject; but we listeners have ears, and those ears crave delight. Amid all that peaceful, simple mountaineer life, could we not have been given one glimpse of the "Alpine glow," need it all have been so frugal of sensuous color? The coloring almost throughout the work is as that of the Steppes on a dour day.

But it was well worth while to give the symphony; it forges one more link in the chain that binds us to Tchaikovsky, opens one more window through which we can peer into his soul. When a man of his genius spends a year on a work, the world owes it a hearing. The performance seemed to me excellent: well-balanced, fervid, full of vigor.

Mendelssohn's "Midsummer Night's Dream" overture came like—well, what shall I say? I do not seem to be in a poetic mood just now, for the only simile that presents itself to my mind is that of a glass of cold soda water after a carouse of the most potent and not entirely wholesome arrack punch! I seem to be like Dingwell, in "More Happy Thoughts," who, when he saw a companion looking ecstatically up to the fleecy clouds sailing across the blue sky, could only exclaim: "Nothing makes you feel so all mops and brooms as that!" The Mendelssohn selections were admirably played, and evidently much enjoyed.

The next programme, the last of the season, is wholly made up of selections from the works of Richard Wagner. Is is: Overture, Bacchanale, and scene between Tannhäuser and Venus, from the first act of "Tannhäuser" (Paris version); Walther's Preislied, from "Die Meistersinger von Nürnberg;" Siegfried's parting from Brünnhilde, Intermezzo ('Siegfried's "Rheinfahrt"), Siegfried's Death, Funeral March, and Closing Scene, from "Götterdämerung." Miss Milka Ternina and Mr. Andreas Dippel will be the singers.

W. F. A.

[105]

SUNDAY HERALD.

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SUNDAY, MAY 5, 1901.

THE SYMPHONY CONCERT.

Closing Programme Contains Only Works of Wagner.

Selections Chosen Represent Three Operas—"Tannhauser," "Meistersinger" and "Walkure" Gems—Review of the Season's Work—Mr. Gericke Again.

There is nothing to be said by way of critical comment on such a programme as ended last night the 20th symphony season. It was all taken from Wagner, and every excerpt that can be made for concert use from his voluminous scores has long been familiar to Boston audiences and recorded with approval and affection or discontent and censure on the tables of judgment.

The selections made represented three operas and were so disposed as to divide the programme into three parts. First came "Tannhauser," in the natural and unbroken sequence of the overture, the bacchanals, and the duet between Venus and Tannhauser, which always appears to us more like a scene between Xanthippe and Socrates, or at least between Katherine and Petruchio, than an eager, longing, seductive attempt of the goddess of all sensuous charms to fascinate and retain the elusive affections of a quondam devotee. The prize song from the "Meistersinger," which is quite as hackneyed, but not so intrinsically prosaic and tedious as Pogner's address, was to follow here, but for it was pleasantly substituted Siegmund's song of love and spring which always brings such joy and relief to the first act of the "Walkure." The duet of parting between Brunnhilde and Siegfried began the last group, drawn from the "Gotterdammerung," and was followed by Siegfried's death, the funeral procession and the final scene of the tragedy.

The orchestra was adapted for the occasion by the augmentation of the brass choir, for Wagner seems unable to give due expression to his stronger feelings, whether of solemnity, gravity, woe, aspiration or triumph, without the help of a great force of brass, as is plainly exemplified in this funeral music, more than half of whose specially cited illustrative motives depend for their introduction and maintenance upon such instruments. For the vocal portions of the programme there came Miss Ternina and Mr. Dippel.

Mr. Gericke's understanding, skill, command and wise reserve were well shown in his direction of this programme, and the greater freedom and fulness which he has grown to encourage were felt respectively in the bacchanale and the more serious portions of the "Gotterdammerung" music. The overture was, as usual, a favorable display of the powers of the orchestra, which evidently realized how well the audience knew the music and apprehended its values.

Artists who are wont to have the incitement of action and stage surroundings must feel themselves at a disadvantage when they have to content themselves with merely singing from cold sheets of music such passionate scenes as the above; the "Walkure" air is different, as it is only an outpouring of song, pure and simple. But the singers of last evening commanded themselves and their resources well and gave apposite dramatic power, intensity and vividness to the scenes assigned them. For the first time in our experience, the Tannhauser duet conveyed what the composer must have meant it to carry. The orchestra was restrained with admirable reserve, and the singers could express untrammelled and uncompelled what they wished. Therefore, there were to be found and felt in Venus the soft persuasion, the great incredulity, the sudden burst of scare and, finally, the desolation and the woe which the scene includes, and Tannhauser could rise from his clinging infatuation and inudation for the goddess to his determination to escape and be free, and that desperate hope in heavenly aid which makes the climax of the situation. In the later selections the singing was no less fine, earnest, warm and true, and received the heartiest plaudits. We can recall no better Wagner concert, if, indeed, any quite so good.

The resume of the season's work stands on about the usual plane, so far as figures go. The works performed numbered 94, an average total, with an average percentage of novelties, 16 works having had their first Boston performance and other two having been publicly played here for the first time anywhere. The concerts with soloists have been, as is customary, three out of every four, and vocalists, pianists and performers on other instruments have constituted the usual three equal groups, only three members of the orchestra, Messrs. Kneisel, Schroeder and Adamowski, having been chosen to share the special honors, and only one stranger whom it appeared right to consider eminent having been presented—Mr. Hugo Becker, the other artists of high rank being approved acquaintances, not all of whom attained the altitude of some of their own previous performances.

A reasonable number of other than German composers were granted hearings—the proportions being German 23, French 7, American, including residents of foreign descent, 6, Russian 3, Italian 3, English 1. Of the new works brought forward not all deserved the honor paid them, as has been considerately said of them in these columns when they appeared in turn.

It may be well to note that the first concert of the 21st season is appointed for the 19th of next October, and that Mr. Gericke is again named as the conductor.

Something may perhaps be said here not improperly upon a topic which has been talked about lightly and curiously, and in regard to which many questions have been asked and many opinions compared, namely, the general effects reciprocally produced by orchestra and hall and their resultants for the listeners. There is no need of saying that nobody expected to receive in the new hall exactly such impressions as had come upon him in the old one, and some differences have been noticed, which various people have attributed to diverse causes.

It should be noted, at the outset, that the new hall duplicates the old one in what would naturally be considered its principal elements. The cubic contents of the two rooms are almost the same, and the three dimensions vary only by an inconsequential percentage of a foot or two. The new ceiling is ribbed with heavy beams like the old one, and the walls are similarly recessed and buttressed, except that they are allowed to be smooth around the lower floor. The balconies are nearly of the old proportion and shape, save that in front they are deeper and that the second rises there with a sharpish pitch. The construction of the stage alone is markedly different, the platform being inclosed in an almost rectangular and ceiled niche.

Now in every building, however harmonic it may be as a whole, there are particularly favorable and unfavorable places for the volume, clearness and purity of musical sound, and for the distinctness of instrumental or vocal articulation. Every frequenter of theatres and concert halls knows this, picks out his preferential seats accordingly, and objects to sitting in any unusual part of an auditorium, saying frankly that he cannot hear so well as when in his accustomed place, which is beyond a doubt measurably true.

Judging now by the experience of a single season, it appears that there are minute but still appreciable differences between what one gets in this new building and what he expected to get, arguing from his long acquaintance with the old room. Curiously enough, the most pronounced of these differences are noticeable chiefly in the very parts of the auditorium which were expected to be, as of old, perhaps the most satisfactory to the connoisseur and the critical amateur—that is to say, in the front of the upper balcony and in its corners overhanging the stage. "How it came, let doctors tell," but there is no other way of accounting for this than by charging it to some inexplicable mystery of acoustics.

Over the stage the orchestra now sounds a little too near, positive and forceful; at the opposite end it sounds ever clear, but a little too remote, unassertive and possibly faint. In both cases the relative proportions to be regarded between the constituents of the orchestra, as also between the tone colors and the degrees of force called for by composers, seem able to maintain themselves fairly; but in the one case there is an apparent magnifying, and in the other a minimizing of the extremes of the dynamic scale. To meet this double discrepancy by mental adaptiveness is not difficult; to resolve it by any alteration in the manner of performance would be impossible. Greater forcefulness, for the sake of a few distant auditors, would become excess for the nearby listeners, while any further subordination for the latter would become absolute faintness for the former. It is a difficulty which the reader (in a melodrama especially) has often to contend against. If he reads loudly enough to satisfy the far away people whose faces he watches for his guide in utterance, those just below the platform will think he bellows, while, if he modifies his manner to their taste and comfort, the others will wonder what he is trying to say. The only thing is to regulate performance by an average and tried standard, make it good and well graduated in itself, and let acoustics and listeners settle any little passing discrepancies between them.

It is also well to remember that weakness, insufficiency and the suppression of tone are among the worst of faults—far worse, indeed, than something too much of power, emphasis and fullness. There is no greater stickler for delicacy in song than Tosti, yet he once turned sharply to a pupil who was working conscientiously upon something gentle and soft, with: "Madame, when I say pianissimo, I don't mean inaudible!"

If this be done, and a normal correspondence maintained between the hall and the band, any little dissatisfactions and their expression will soon pass away. All the world knows that a slight change of residence will generally cure the asthma, and so a removal of a few rows one way or another will undoubtedly put a not quite content listener into just about as comfortable conditions as he enjoyed at the old Music Hall. And yet how many people used to growl about that, complaining that they were deafened or unable to hear much of anything, that the place was unfit for fine music, or that the conductor misunderstood, misread and misapplied his means, because theory and practice of some did not seem to correspond perfectly in all details.

However, such as it is, in its simple but costly beauty and its long and carefully studied form and proportions, it is a building for which to be grateful and to make much of, for Boston will wait long ere a companion or successor shall be erected. Instead of hastily finding petty faults with it or with the conductors who lead orchestra, chorus or military band upon its platform, it will be better for whoever may not be perfectly satisfied with his one season's acquaintance to study the room and its properties a little further, until he shall find by absolute test the point where everything sounds right to him, as undoubtedly he will be able to do.

Boston Sunday Globe.

SUNDAY, MAY 5, 1901.

—Mlle Ternina received a warm welcome on Friday afternoon from the immense audience at Symphony hall, for the last rehearsal of the season of the Boston Symphony orchestra. A large proportion of the audience had heard this artist in opera during the recent season, where she was a favorite, and therefore she needed no introduction. She was tastefully gowned in pearl taffeta, the skirt veiled with renaissance lace, and the bodice also with the same lace over silk, with transparent yoke and sleeves. Her hat was of straw with jewels and marabout feathers. In the audience were noted Mrs Ames, Miss Minnie Ames, Mr and Mrs Franz Zerrahn, Dr Sturgis Bigelow, Mrs John L. Gardner, Mrs Lemuel R. Howe, Mrs Thomas Aspinwall, Mrs James P. Beal, Mrs Seth Sprague, Miss Stackpole, Miss Anne Blake, Miss Sargent, Mrs Guy Lowell, Mr James P. Stearns, Mrs Albert Nickerson, Mrs Thomas Thatcher, Mrs G. W. Hammond, Mrs Amory Lawrence, Mr and Mrs T. P. Curtis, Mrs George Stoddard, Mrs Stephen H. Williams, Mrs William Whitman, Mrs F. J. Bradlee, Miss Edith Tyler and Mr E. Royall Tyler.

Boston Sunday Globe.

SUNDAY, MAY 5, 1901.

LAST SYMPHONY CONCERT.

The last Symphony program for the season of 1900-01 was devoted entirely to Wagner's compositions. Mme Melka Ternina and Mr Andreas Dippel were the soloists and the selections were the overture, Bacchanale and scene from the first act of "Tannhauser"; Siegmund's love song from "Die Walkure" and four excerpts from "Die Gotterdammerung." The orchestra was augmented in the brass contingent and a double quartet of local singers assisted in the "Tannhauser" music. The long and classic program closed the 20th Symphony season with a dignity befitting the high standard of Boston's grand musical organization, and the magnificent orchestral work of Mr Gericke's players was adequately supplemented by the performance of the soloists, both of them being among the foremost interpreters of Wagner's compositions.

Mme Ternina was in excellent voice and sang her music with splendid effect. Mr Dippel was nearly as satisfactory and he certainly appeared to better advantage, vocally, than he did in opera a month ago when he sang the roles of Tannhauser and Siegmund. The duet between Venus and the minstrel knight was particularly enjoyable. Ternina's interpretation of Venus' music being characterized with a beauty of tone and warmth of expression that typified perfectly the passion and womanliness of Wagner's voluptuous heroine. Mr Dippel's best work was in the Siegmund love song, which he sang tunefully and with artistic expression. General commendation is due each artist for their share in the vocal parts of the "Gotterdamerung" music. The singers were rapturously applauded and Mme Ternina received some elegant floral tributes.

The work of the orchestra should have satisfied the most ultra-Wagnerite, for throughout the concert naught but praise was due the players. Charming, yet grotesque, was the Bacchanale of "Tannhauser"; the mournful "Siegfried" music was performed with impressive dgnity and volume of tone and in the funeral march, so-called, every motif was presented most vividly. The splendid ensemble playing of the orchestra never found better illustration than in the closing program of the first season in new Symphony hall.

During the season 94 compositions have been given, Wagner leading the list with 10. Beethoven is represented with 8, Brahms 6, Schumann 5, Dvorak, Liszt, Mozart and Schubert 5 each. Of symphonies there were 22; suites and serenades 7; overtures, preludes and symphonic poems 30; concertos and instrumental solos 13, the scenas, arias and miscellaneous numbers making up the remaining 22. Mme Ternina had the unusual distinction of appearing twice as a soloist and compositions by F. S. Converse and Gustav Strube were given at the concerts for the first time anywhere. Aside from these two works 17 were played for the first time in this city. Eighteen soloists were heard, pianists representing one-third of the number.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

SUNDAY MORNING, MAY 5, 1901.

SYMPHONY SEASON ENDS GLORIOUSLY.

Magnificent Wagnerian Programme Given, With Ternina and Dippel as Soloists.

Last evening in Symphony Hall the twentieth season of concerts by this famous orchestra was brought to a close with a programme of Wagnerian selections, forming one of the most delightful entertainments of the year. Not only was the choice of numbers by Mr. Gericke of great merit, but the soloists were Milka Ternina and Andreas Dippel, of the Metropolitan opera company, which recently appeared at the Boston Theatre.

During Mr. Gericke's former regime in charge of the orchestra, he gave a similar concert, but with this exception, it was the only instance where so much of an opera or rather of a series of operas has ever been presented.

The programme opened with the overture, Bacchanale and scene between Venus and Tannhauser from the first act of "Tannhauser," the Paris version being employed, wherein the overture merges into the Bacchanale. It was quite a treat to hear this familiar music rendered by such an accomplished body of musicians, something which is not often enjoyed and the intricate effects were brought out as they have rarely been before in this city.

Mr. Gericke's reading of the overture was somewhat unique and differed widely from the rendering of Seidl or of Damrosch and in many respects was not equal to their ideas, but later the Bacchanale, with its beautiful and erotic instrumentation, was heard with admirable effect. The scene between the tenor and soprano was also delightful, both singers being in excellent voice, notably Mr. Dippel, who has never given better work.

In the Siegmund's Love Song from "Walkure" Mr. Dippel again distinguished himself. A short while ago he played the role at the Boston Theatre, but at that time he was suffering from an indisposition which somewhat affected his voice. Last night, however, he seemed at his best, and the beautiful number has seldom if ever been better rendered.

After the intermission came four scenes from "Gotterdammerung," namely, Siegfried's parting with Brunnhilde, Siegfried's death, the Funeral March and the closing scene. In these trying selections both singers displayed admirable talent. The burden of the work fell to Fraulein Ternina in the last number, but the orchestral work in the Funeral March was one of the great treats of the evening.

Altogether it was a brilliant closing of a brilliant season, and the attention with which the large audience listened to the entire programme proved that the works of the great German composer were not falling off in public favor. Mr. Gericke was warmly applauded at the close of the concert, and was obliged to repeatedly bow his acknowledgments. The different programmes during the season have displayed wide variety in the matter of composers, and quite a number of the selections have been heard for the first time here. The twenty-first season will open next October.

Boston [illegible]

SUNDAY, MAY 5, 1901.

THE musical season of 1900-'01 was distinguished first of all by the dedication and use of Symphony Hall. This hall is convenient in many ways; it is, no doubt, safe; it serves to display handsomely an audience, and it is a fact that the audience at Symphony concerts has paid more than ordinary attention to dress; but either the system of ventilation is not yet in working order, or the system is not thoroughly understood by those who run it; and the acoustical properties, in spite of Mr. Sabine's brave pamphlet illustrated with diagrams and figures, are by no means satisfactory to either musicians or hearers.

The dedication of Symphony Hall was attended with pomp and ceremony—original poem—and who remembers one line of it?—address—presence of foreign music critics—and a remarkably good performance of Beethoven's great mass under Mr. Gericke, who had drilled the chorus until it made the nicest dynamic distinctions. Nor will the exquisite singing of Clementine de Vere-Sapio soon be forgotten.

Now that the 24 concerts are over, it may be seen that Mr. Gericke was reasonably liberal in the selection of novelties. The chief of the works new to us were Taneieff's "Oresteia" overture, Converse's "Festival of Pan," Van der Stucken's "William Ratcliff," Loeffler's revised "Death of Tintagiles," d'Albert's 'cello concerto, Charpentier's "Impressions of Italy," Strube's Rhapsody, Tschaikowsky's "Manfred." Handel's concerto in D minor for organ concerto might have given way to a work for organ and orchestra by Boëllmann, Guilmant, or even Rheinberger. Unfamiliar pieces by Dvorák, Goldmark, Brüll, Bruckner, did not enlarge the good opinion previously entertained.

The performance of Mr. Brockway's suite was a sop to those who wish something by an American at each concert—or at least once a fortnight. Röntgen's gloomy Ballad has been played in other cities, although it is not new. Mr. Dohnanyi's piano concerto took a prize at Vienna. What could the others have been like? Cowen's "Idyllic" symphony tested the sincerity of the Anglomaniacs in the audience, and at the same time made converts to the Boer cause. Brüll's "Macbeth" turned the hero into an advertisement for Scotch snuff introduced pleasantly into operetta. Weingartner's symphony was a disappointment to those who had read the eulogies pronounced on it in foreign cities. Is his second symphony any better? And surely the third symphony of Saint-Saëns was worth doing if only for the sake of the workmanship, although the musical thought itself is not distinguished. But any season that knew the production of the pieces by Taneieff, Loeffler, d'Albert (cello concerto), Charpentier, Strube and Tschaikowsky cannot justly be called uneventful. And remember that there were many excellent performances of familiar pieces.

[illegible] Ternina, [illegible], Schroeder, Kneisel, Dippel, Campanari, violinists, Maud Powell, Kreisler, Kneisel, T. Adamowski—Mr. Loeffler proved his generosity as man and artist by giving his place to Mr. Kreisler; 'cellists, Schroeder, Becker; pianists, Bauer, Dohnanyi, Aus Der Ohe, Godowsky, Gebhard, Whiting; organist, J. W. Goodrich. This list is one of high average. Gabrilowitsch might have been added to the pianists, especially as his only performance with orchestra in this city was handicapped by an incompetent conductor. Ternina at her first appearance unwisely chose a moth-eaten aria by Lachner, and Melba's star shone with diminished brilliance, as also later in opera; nor was Aus Der Ohe at her best.

The orchestra itself, on the whole, maintained its reputation, although in certain respects, as in the bassoons and tuba, the personnel might be improved.

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Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, MAY 2, AT 7.45, P. M.

Programme.

GOLDMARK, OVERTURE to "Sakuntala," op. 13.

MENDELSSOHN, CONCERTO for PIANOFORTE, in G minor, op. 25.
Molto Allegro con fuoco.
Andante.
Presto.

SCHUBERT, SYMPHONY No. 9, in C major.
I. Andante. — Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. — Trio.
IV. Finale: Allegro vivace.

Soloist:

Miss FRIEDA SIEMENS.

The Pianoforte is a Knabe.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE

Wednesday Evening, March 27, at 7.45 sharp.

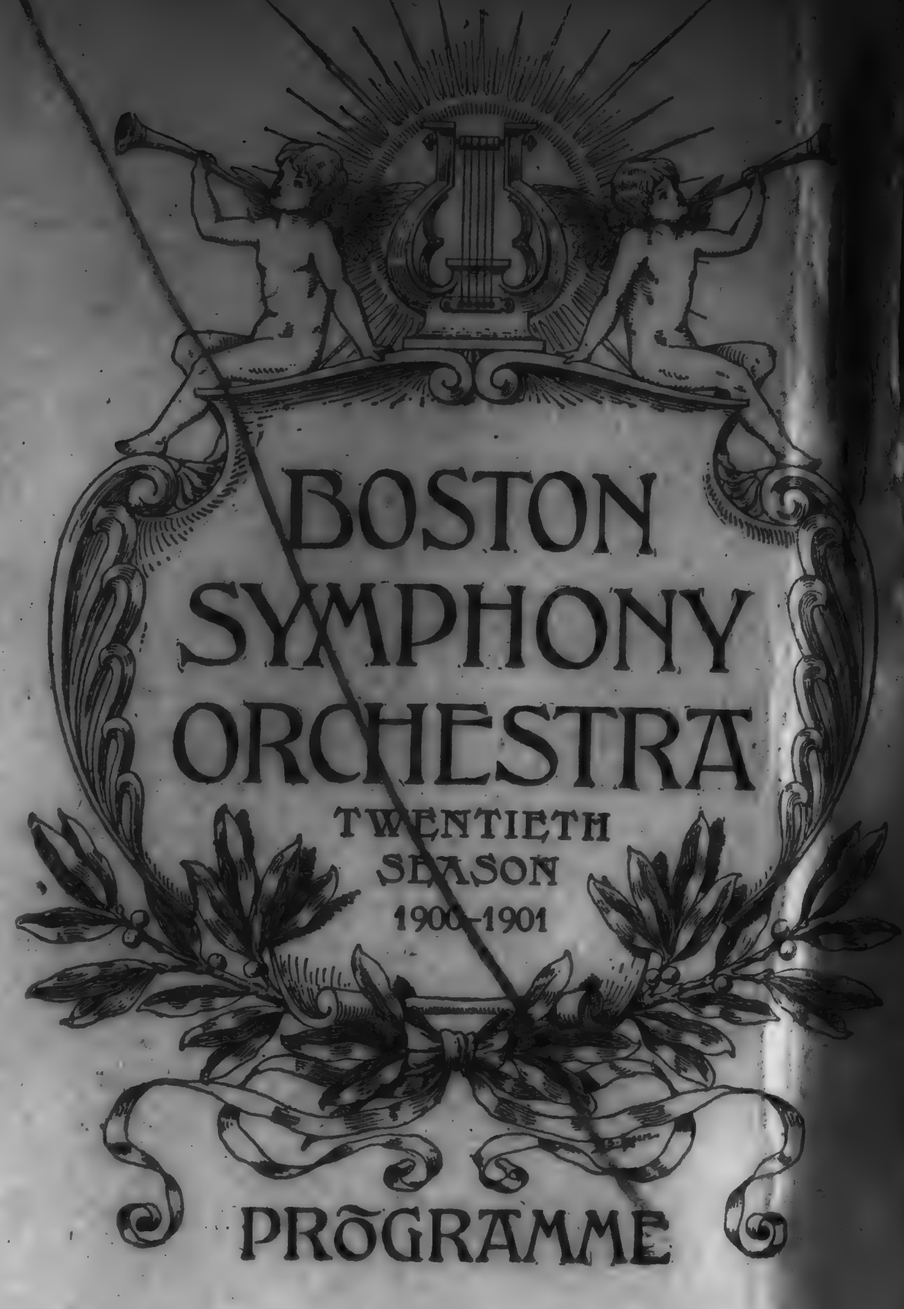
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Single tickets, at $1.25 each, on sale at Infantry Hall.

CARNEGIE HALL, ... NEW YORK

Thursday Evening, March 21, at 8.15 precisely.
Saturday Afternoon, March 23, at 2.30 precisely.



C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

INFANTRY HALL, - - - - PROVIDENCE.

Wednesday Evening, April 24, at 7.45 sharp.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Single tickets, at $1.25 each, on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IX. CONCERT.

THURSDAY, APRIL 11, AT 7.45, P. M.

Programme.

DVOŘÁK. — OVERTURE to "Othello," op. 93, No. 2.

D'ALBERT. — CONCERTO for VIOLONCELLO, in C major, op. 20.
I. Allegro moderato. — Più moderato. — Allegro.
II. Andante con moto.
III. Allegro vivace. — Allegro. — Più tranquillo.

BRAHMS. — VARIATIONS on a THEME by HAYDN, in B flat major, op. 52a.

CHARPENTIER. — SUITE for ORCHESTRA, "Impressions of Italy."
I. SERENADE: Assez vite.
II. A LA FONTAINE: Tranquille.
III. A MULES: Allegretto. — Andantino.
IV. SUR LES CIMES: Moderato.
V. NAPOLI: Allegro non troppo.

Soloist:

Mr. ALWIN SCHROEDER.

Tenth and last Concert of the season, Thursday Evening, May 2.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE
Wednesday Evening, March 27, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

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CARNEGIE HALL, ... NEW YORK.
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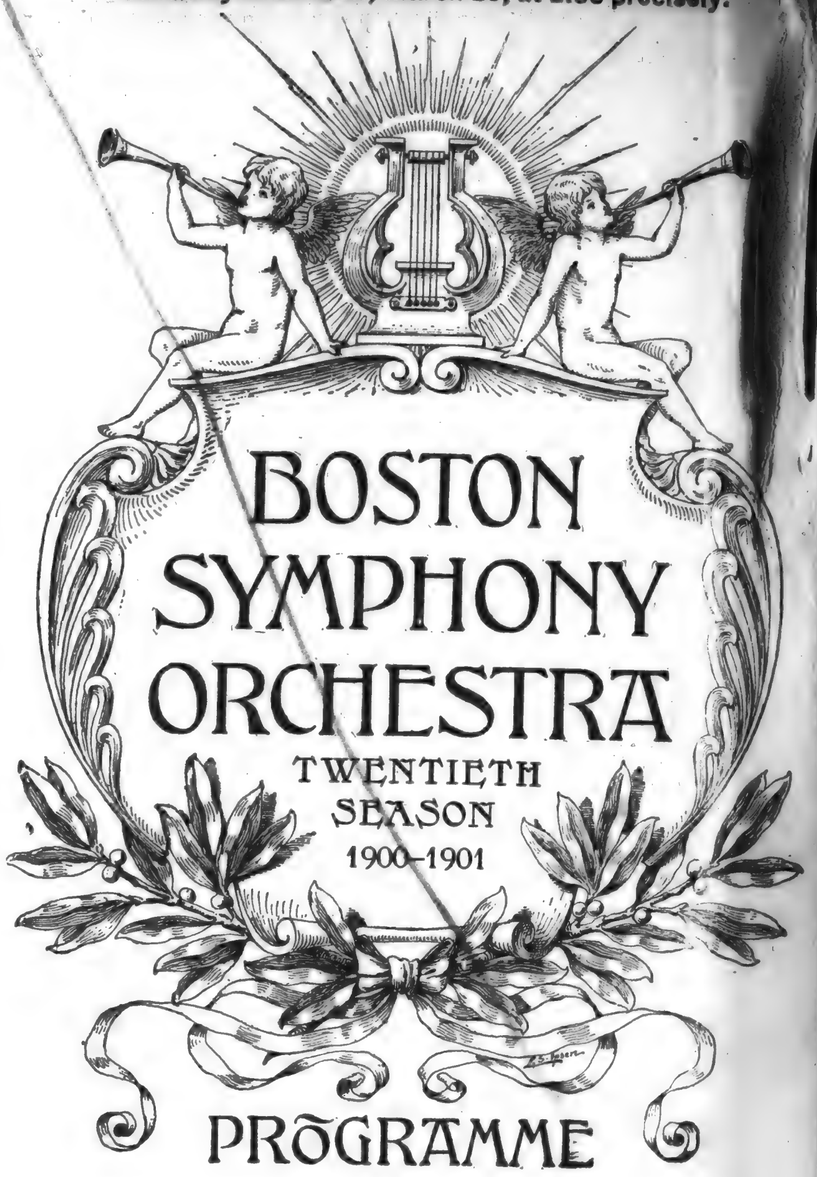
Saturday Afternoon, March 23, at 2.30 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, April 24, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

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F. R. COMEE, Ass't Manager.

6

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Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHE

Mr. WILHELM GERICKE, Conductor

IX. CONCERT.

THURSDAY, APRIL 11, AT 7.45, P. M.

Programme

DVORÁK. — OVERTURE to "Othello," op. 93, No. 2

D'ALBERT. — CONCERTO for VIOLONCELLO, in C major.
I. Allegro moderato. — Più moderato. — Allegro.
II. Andante con moto.
III. Allegro vivace. — Allegro. — Più tranquillo.

BRAHMS. — VARIATIONS on a THEME by HAYDN, in major, op. 52a.

CHARPENTIER — SUITE for ORCHESTRA, "Impressions of I
I. SERENADE: Assez vite.
II. A LA FONTAINE: Tranquille.
III. A MULES: Allegretto. — Andantino.
IV. SUR LES CIMES: Moderato.
V. NAPOLI: Allegro non troppo

Soloist:

Mr. ALWIN SCHROEDER.

Tenth and last Concert of the season, Thursday Evening, May 2.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.

Tuesday Evening, March 19, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Albaugh's, 15 No. Charles St.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, March 18, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

ACADEMY OF MUSIC, - - - BROOKLYN

Friday Evening, March 22, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, March 20, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

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Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 14, AT 7.45, P. M.

Programme.

BEETHOVEN. OVERTURE to "Fidelio," in E major, op. 72.

MENDELSSOHN. CONCERTO for VIOLIN, in E minor, op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo.—Allegro molto vivace.

BERLIOZ. FANTASTIC SYMPHONY, No. 1, in C major, op. 14A.
I. REVERIES—PASSIONS: Largo.—Allegro agitato e appassionato assai.
II. UN BAL: Valse: Allegro non troppo.
III. SCENE AUX CHAMPS: Adagio.
IV. MARCHE AU SUPPLICE: Allegretto non troppo.
V. SONGE D'UNE NUIT DU SABBAT: Larghetto.—Allegro.

Soloist:

Mr. FRITZ KREISLER.

Ninth Concert Thursday Evening, April 11.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - - PROVID
Wednesday Evening, February 27, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA
TWENTIETH SEASON
1900–1901
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Single tickets at $1.25 each, on sale at Infantry Hall.

MUSIC HALL, TROY.
Monday Evening, March 4, 1901, at 8.

BOSTON SYMPHONY ORCHESTRA
TWENTIETH SEASON
1900–1901
PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

MUSIC HALL, TROY.
Monday Evening, March 4, 1901, at 8.

BOSTON SYMPHONY ORCHESTRA
TWENTIETH SEASON
1900–1901
PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

[11]

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 14, AT 7.45, P. M.

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II. UN BAL. Valse. Allegro non troppo.
III. SCENE AUX CHAMPS. Adagio.
IV. MARCHE AU SUPPLICE. Allegretto non troppo.
V. SONGE D'UNE NUIT DU SABBAT. Larghetto.—Allegro.

Soloist:

Mr. FRITZ KREISLER.

Ninth Concert Thursday Evening, April 11.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, February 27, at 7.45 sharp.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Single tickets at $1.25 each, on sale at Infantry Hall.

MUSIC HALL, ... TROY.
Monday Evening, March 4, 1901, at 8.

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

MUSIC HALL, ... TROY.
Monday Evening, March 4, 1901, at 8.

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

[111]

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, February 20, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - - BROOKLYN.

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BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Friday Evening, February 22, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at
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1115 Chestnut Street.

CARNEGIE HALL, ... NEW YORK.

Thursday Evening, February 21, at 8.15 precisely.
Saturday Afternoon, February 23, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

[112]

C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 6, 1901, at 8.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Ass't Manager.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 31, AT 7.45, P. M.

Programme.

BEETHOVEN. OVERTURE to "Coriolanus," op. 62.

MAX BRUCH. CONCERTO for VIOLIN, No. 1, in G minor, op. 26.
I. Allegro moderato.
II. Adagio.
III. Finale: Allegro energico.

WAGNER. "WALDWEBEN," from "Siegfried." Act II., Scene 2.

TCHAIKOVSKY. SYMPHONY No. 5, in E minor, op. 64.
I. Andante. — Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso. — Allegro vivace.

Soloist:

Mr. OTTO ROTH.

Seventh Concert, Thursday, February 14.

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, February 19, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Albert's, 15 No. Charles St.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 14, AT 7.45, P. M.

Programme.

BRAHMS. ACADEMIC OVERTURE.

SAINT-SAËNS. AIR. "Mon cœur s'ouvre à ta voix," from "Samson et Dalila."

SCHUMANN. OVERTURE, SCHERZO, and FINALE, op. 52.
I. Overture: Andante con moto — Allegro.
II. Scherzo: Vivo. — Trio: l'istesso tempo.
III. Finale: Allegro molto vivace.

SONGS with PIANOFORTE.

BRAHMS, *a*) ALTE LIEBE.
TCHAIKOVSKY, *b*) THE SLEEP OF SORROW.
SCHUBERT, *c*) THE YOUNG NUN.

LISZT. SYMPHONIC POEM, No. 3, "Les Préludes."

Soloist:

Miss JULIA HEINRICH.

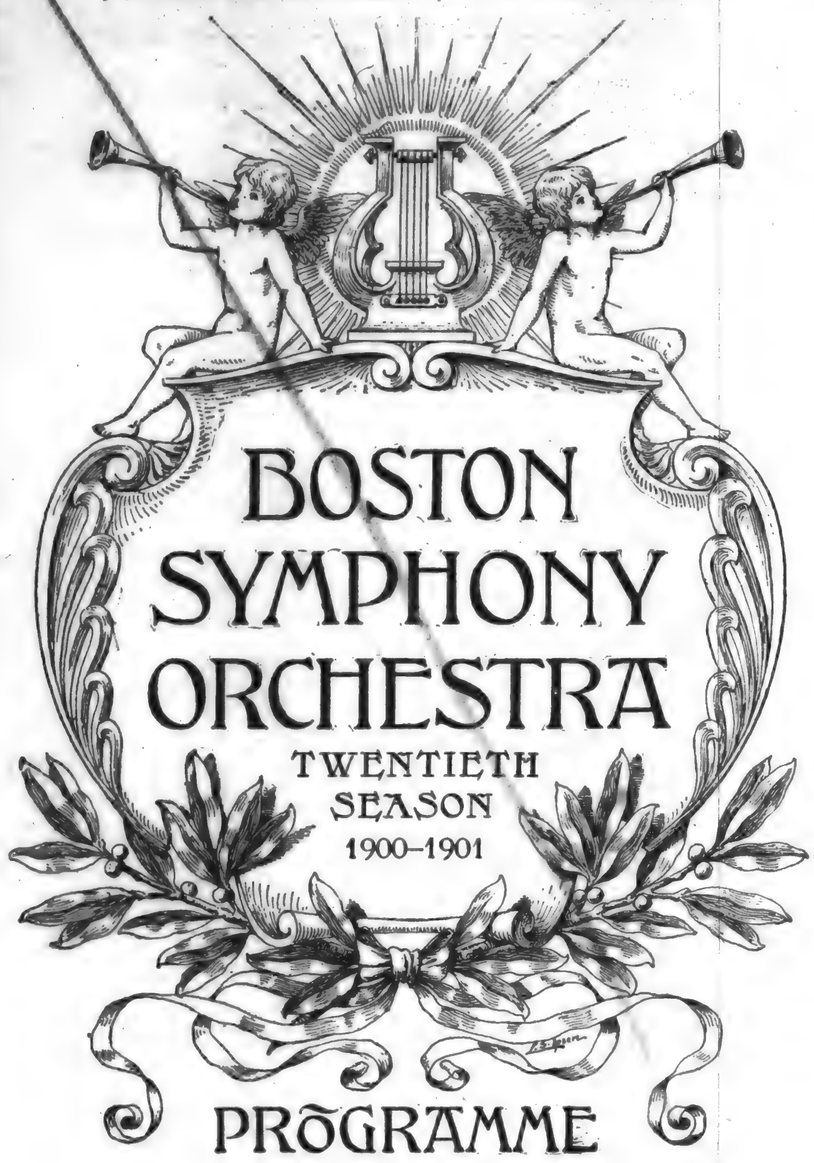
The Pianoforte is a Steinway.

[113]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 6, 1901, at 8.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager. 1 **F. R. COMEE, Ass't Manager.**

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 31, AT 7.45, P. M.

Programme.

BEETHOVEN. OVERTURE to "Coriolanus," op. 62.

MAX BRUCH. CONCERTO for VIOLIN, No. 1, in G minor, op. 26.
I. Allegro moderato.
II. Adagio.
III. Finale: Allegro energico.

WAGNER. "WALDWEBEN," from "Siegfried," Act II., Scene 2.

TCHAIKOVSKY. SYMPHONY No. 5, in E minor, op. 64.
I. Andante — Allegro con anima.
II. Andante cantabile con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso — Allegro vivace.

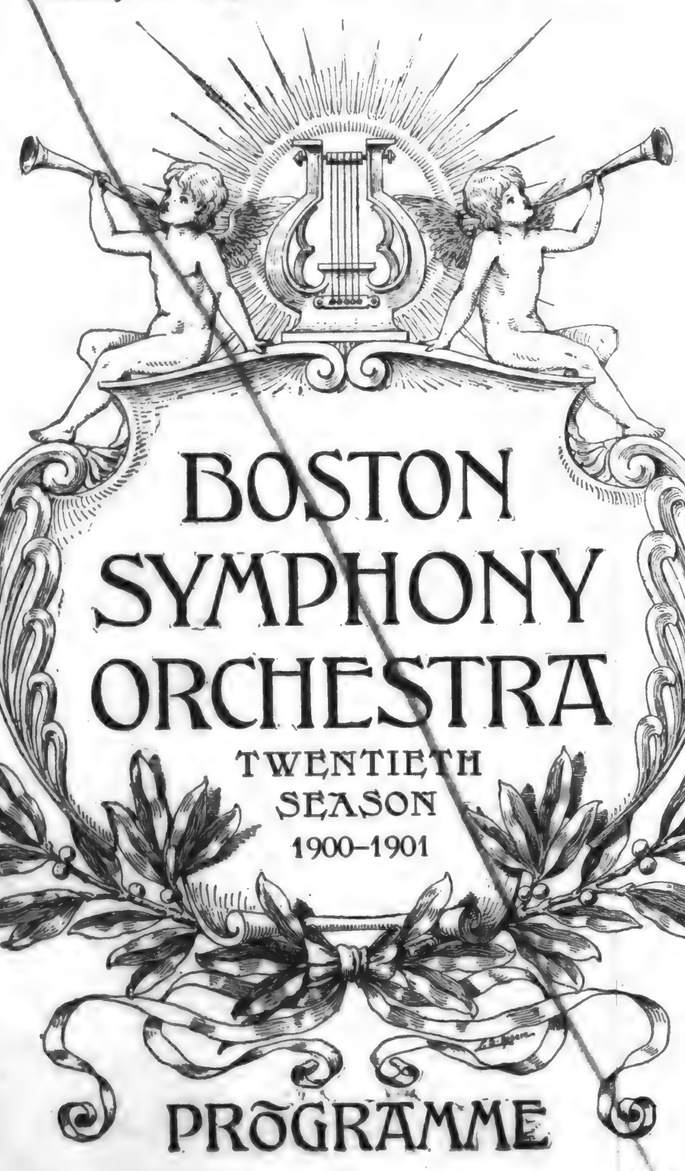
Soloist:

Mr. OTTO ROTH.

Seventh Concert, Thursday, February 14

MUSIC HALL, - - - - - BALTIMORE.

Tuesday Evening, February 19, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4 **Tickets, with reserved seats, on sale at Albert's, 15 No. Charles St.**

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 14, AT 7.45, P. M.

Programme.

BRAHMS. ACADEMIC OVERTURE.

SAINT-SAENS. AIR. "Mon cœur s'ouvre à ta voix," from "Samson et Dalila."

SCHUMANN. OVERTURE, SCHERZO, and FINALE, op. 52.
I. Overture: Andante con moto — Allegro.
II. Scherzo: Vivo. — Trio: Tempo primo.
III. Finale: Allegro molto vivace.

SONGS with PIANOFORTE.

BRAHMS, *a*) ALTE LIEBE.
TCHAIKOVSKY, *b*) THE SLEEP OF SORROW.
SCHUBERT, *c*) THE YOUNG NUN.

LISZT. SYMPHONIC POEM, No. 3, "Les Preludes."

Soloist:

Miss JULIA HEINRICH.

The Pianoforte is a Steinway.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, ... NEW YORK.
Thursday Evening, January 17, at 8.15 precisely.
Saturday Afternoon, January 19, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager. **F. R. COMEE, Ass't Manager.**

3

Tickets at Carnegie Hall.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Wednesday Evening, January 16, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, January 23, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

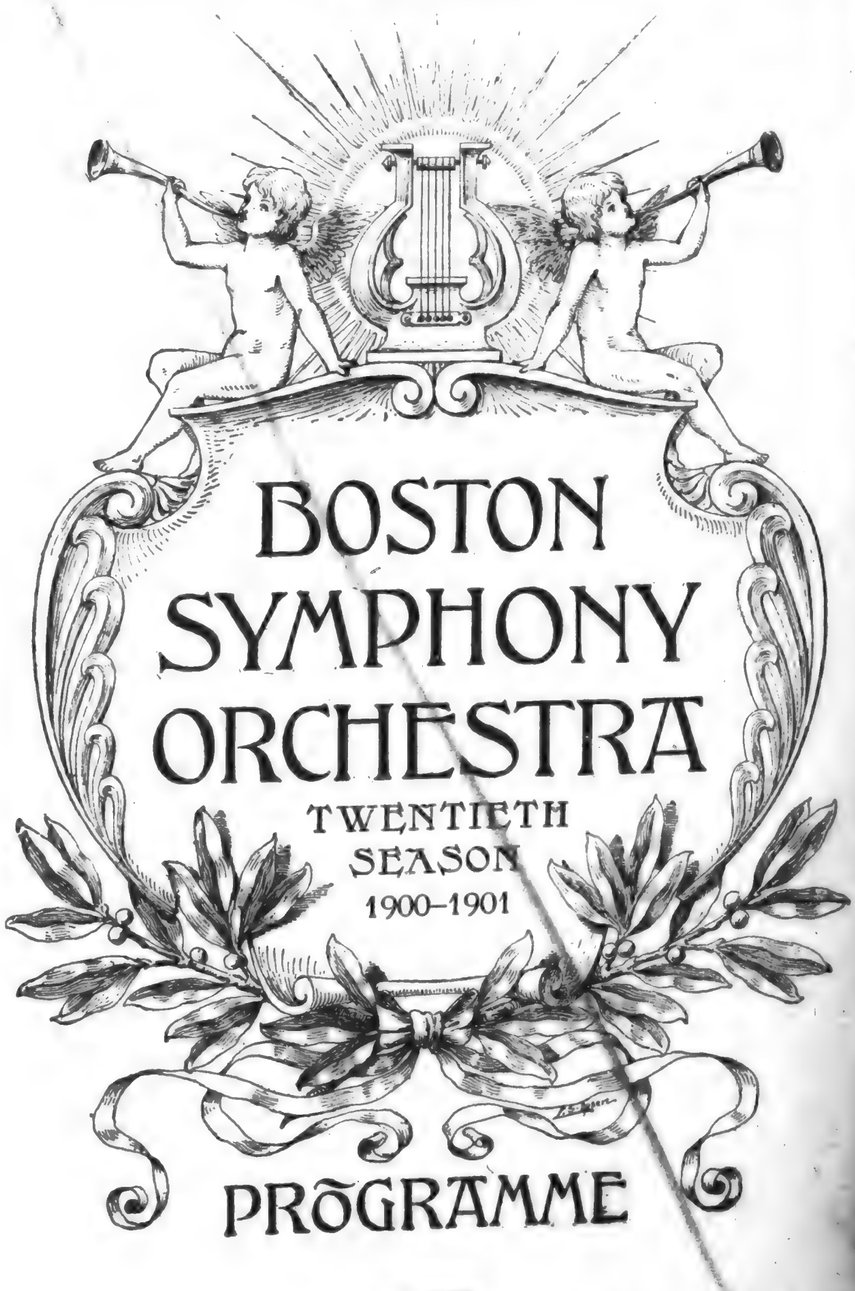
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, - - - BROOKLYN.
Friday Evening, January 18, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Ass't Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

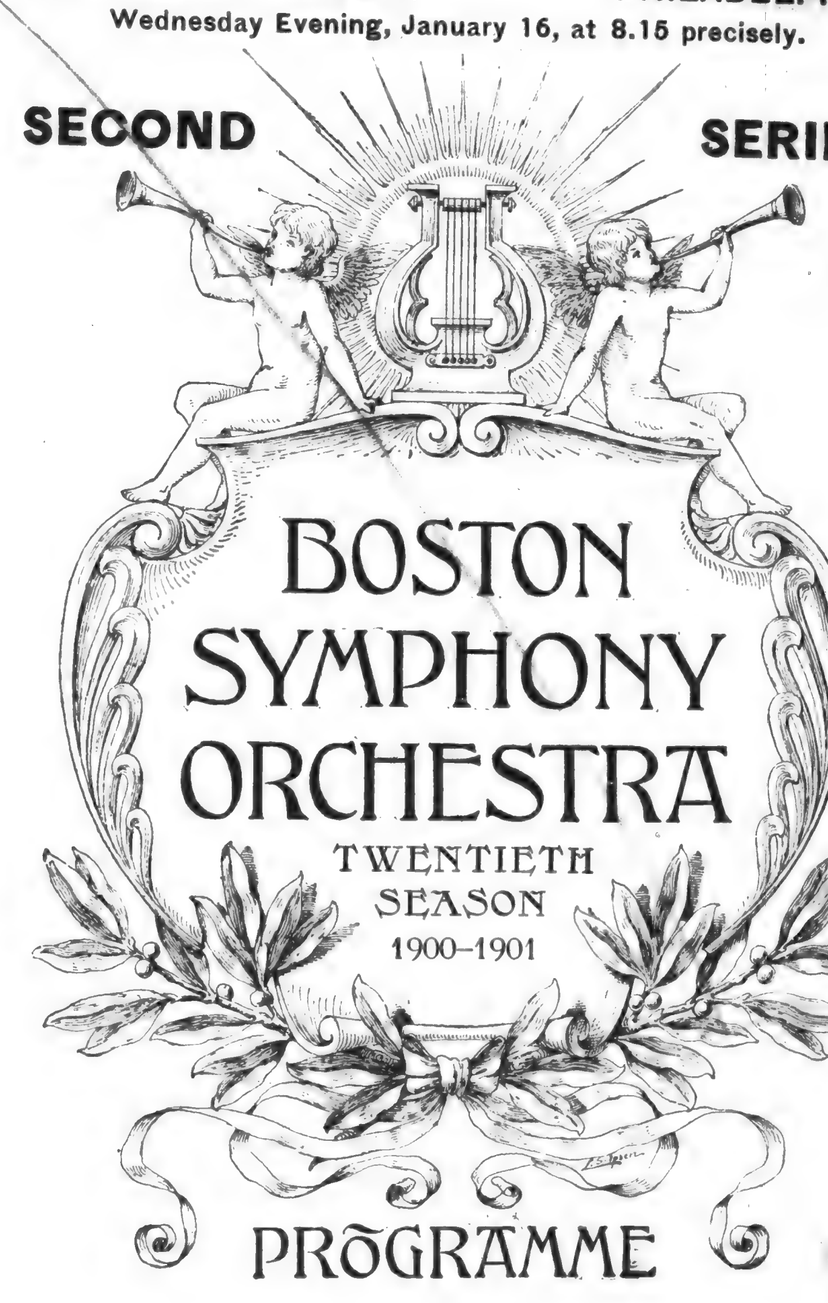
CARNEGIE HALL, ... NEW YORK.
Thursday Evening, January 17, at 8.15 precisely.
Saturday Afternoon, January 19, at 2.30 precisely.

C. A. ELLIS, Manager. 3 F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

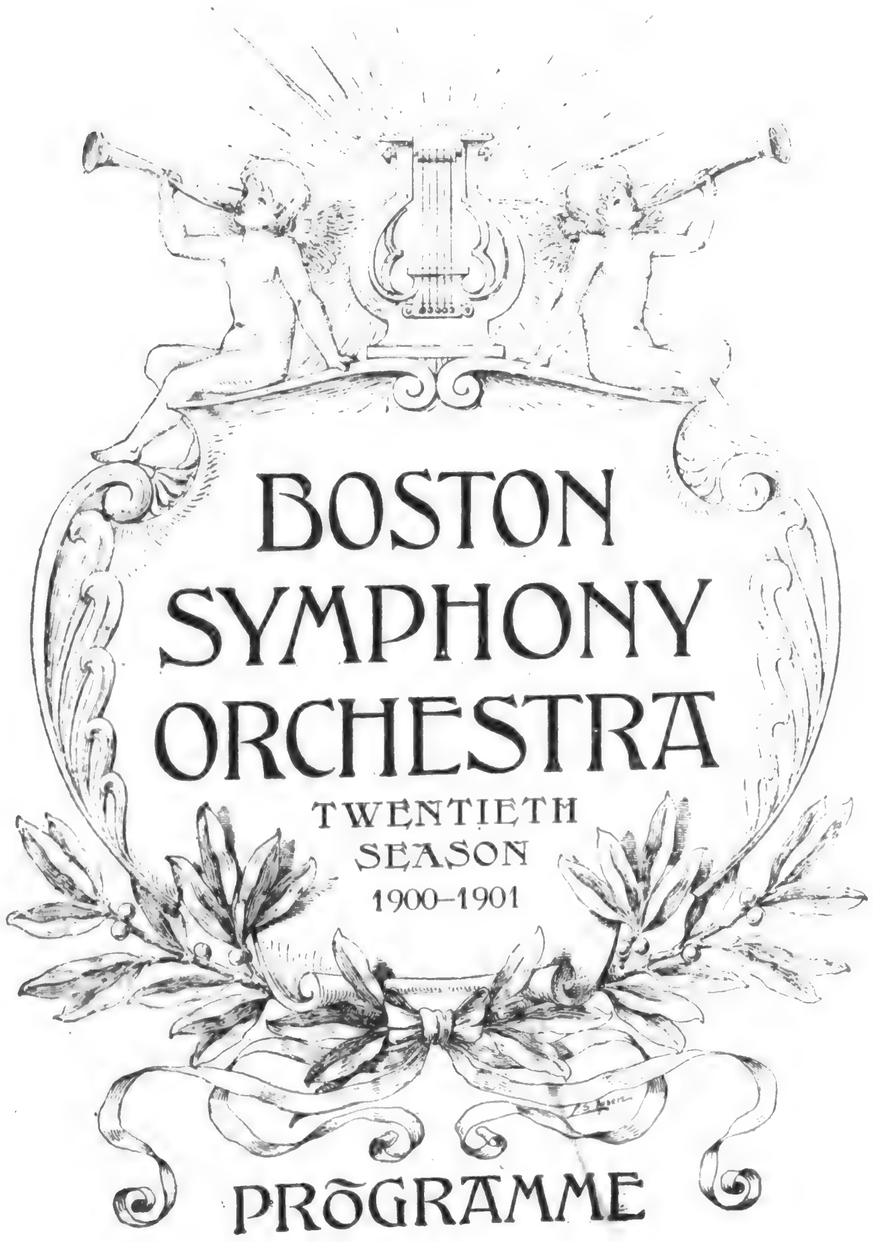
ACADEMY OF MUSIC, - - PHILADELPHIA.
Wednesday Evening, January 16, at 8.15 precisely.

SECOND SERIES



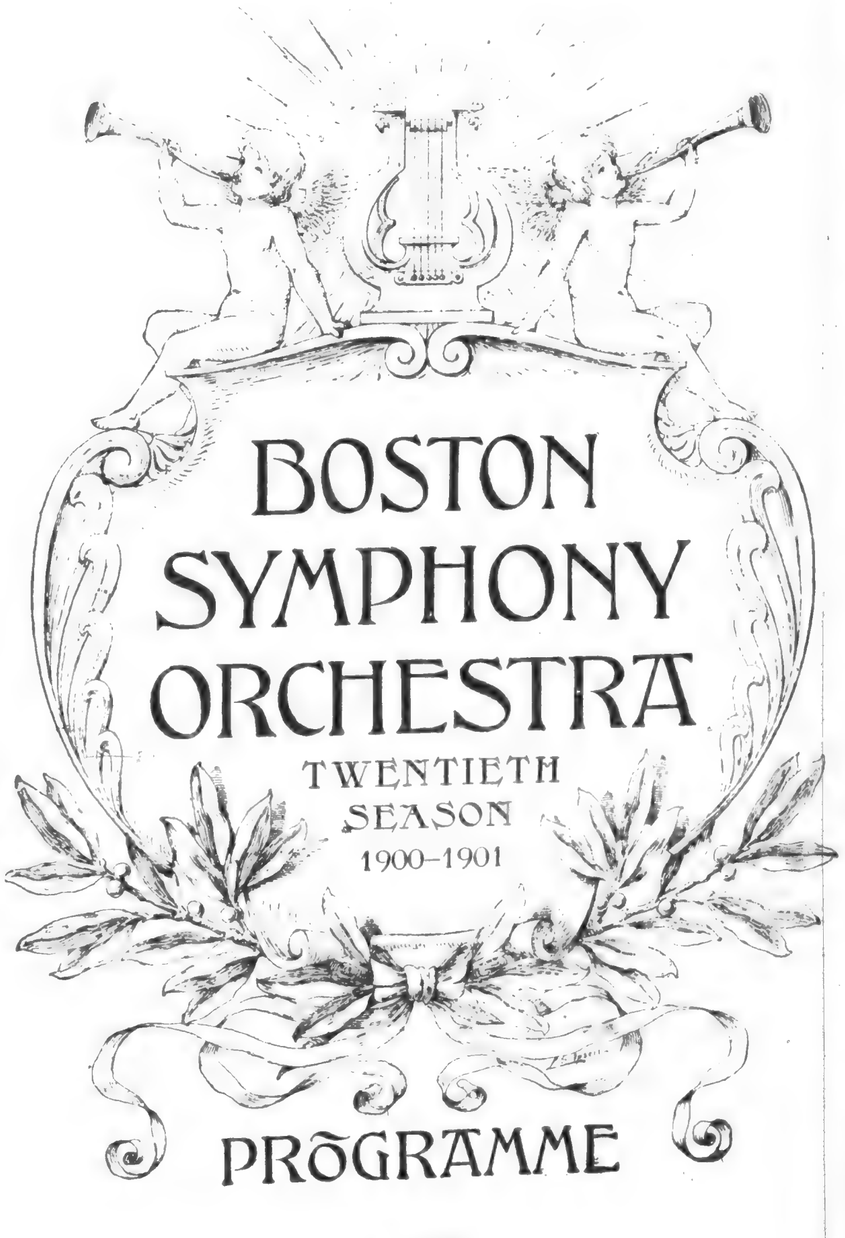
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager. 3 Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, January 23, at 7.45 sharp.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager. 3 Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, - - - BROOKLYN.
Friday Evening, January 18, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



C. A. ELLIS, Manager. 3 F. R. COMEE, Ass't Manager.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 10, AT 7.45, P. M.

Programme.

MOZART	SYMPHONY in G minor, No. 40,(Koechel, No. 550.) I. Allegro molto. II. Andante. III. Menuetto: Allegro, Trio. IV. Finale: Allegro assai.
MASSENET.	ARIA, "Il est doux, il est bon," from "Herodiade."
CONVERSE.	"The Festival of Pan." ROMANCE for ORCHESTRA. suggested by scenes from Keats' "Endymion," op. 9. (New.)
WAGNER.	PRAYER from "Tannhauser."
WAGNER.	VORSPIEL and "Isoldens Liebestod," from "Tristan und Isolde."

Soloist:

Mme. JULIETTE CORDEN.

Sixth Concert, Thursday, January 31.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 27, AT 7.45, P. M.

Programme.

MENDELSSOHN,	OVERTURE, "Calm Sea and Prosperous Voyage." op. 27.
HELEN HOPEKIRK,	CONCERTO for PIANOFORTE and ORCHESTRA, in D major. "IN THE MOUNTAINS." *a*) Allegro. *b*) Idyll. Andantino. *c*) Allegro vivace. (MS. First time.)
BIZET.	PETITE SUITE, "Jeux d'Enfants." op. 22. I. MARCHE (Trompettes et tambours): Allegretto moderato. II. BERCEUSE (La Poupée): Andantino quasi andante. III. IMPROMPTU (La Toupie): Allegro vivo. IV. DUO (Petit mari, petit femme): Andantino. V. GALOP (Le Bal): Presto.
BRAHMS.	SYMPHONY No. 1, in C minor, op. 68. I. Un poco sostenuto. — Allegro. II. Andante sostenuto. III. Un poco Allegretto e grazioso. — D'istesso tempo. IV. Adagio. — Allegro non troppo, ma con brio.

Soloist:

Mme. HELEN HOPEKIRK.

The Pianoforte is a Steinway.

Fifth Concert, Thursday, January 10.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, January 15, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Ailson's, 15 No. Charles St.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, January 14, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street

15

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 31 AT 7.45 P.M.

Programme

MOZART — SYMPHONY [illegible] No. [illegible] Köchel No. [illegible]
I. Allegro molto
II. Andante
III. Menuetto. Allegro. Trio
IV. Finale. Allegro [illegible]

MASSENET — ARIA "[illegible]" from [illegible] H[illegible]

CONVERSE — The [illegible] of [illegible] ROMANCE for ORCHESTRA
suggested by a scene in [illegible] Ko[illegible] Restoration [illegible]
(New)

WAGNER — PRAYER from "[illegible]"

WAGNER — VERSPIEL [illegible] from "[illegible]" from Tristan and Isolde

Soloist:

Mme. JULIETTE CORDEN.

Sixth Concert, Thursday, [illegible] 31.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 27, AT 7.45, P. M.

Programme.

MENDELSSOHN. — OVERTURE, "Calm Sea and Prosperous Voyage." op. 27.

HELEN HOPEKIRK. — CONCERTO for PIANOFORTE and ORCHESTRA, in D major.
"IN THE MOUNTAINS." *a*) Allegro. *b*) Idyll. Andantino. *c*) Allegro vivace.
(MS. First time.)

BIZET. — PETITE SUITE, "Jeux d'Enfants." op. 22.
I. MARCHE (Trompettes et tambours): Allegretto moderato.
II. BERCEUSE (La Poupée): Andantino quasi andante.
III. IMPROMPTU (La Toupie): Allegro vivo.
IV. DUO (Petit mari, petit femme): Andantino.
V. GALOP (Le Bal): Presto.

BRAHMS. — SYMPHONY No. 1, in C minor, op. 68.
I. Un poco sostenuto. — Allegro.
II. Andante sostenuto.
III. Un poco Allegretto e grazioso. — D'istesso tempo.
IV. Adagio. — Allegro non troppo, ma con brio.

Soloist:

Mme. HELEN HOPEKIRK.

The Pianoforte is a Steinway.

Fifth Concert, Thursday, January 10.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - - BALTIMORE.
Tuesday Evening, January 15, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Albert's, 15 No. Charles St.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Monday Evening, January 14, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

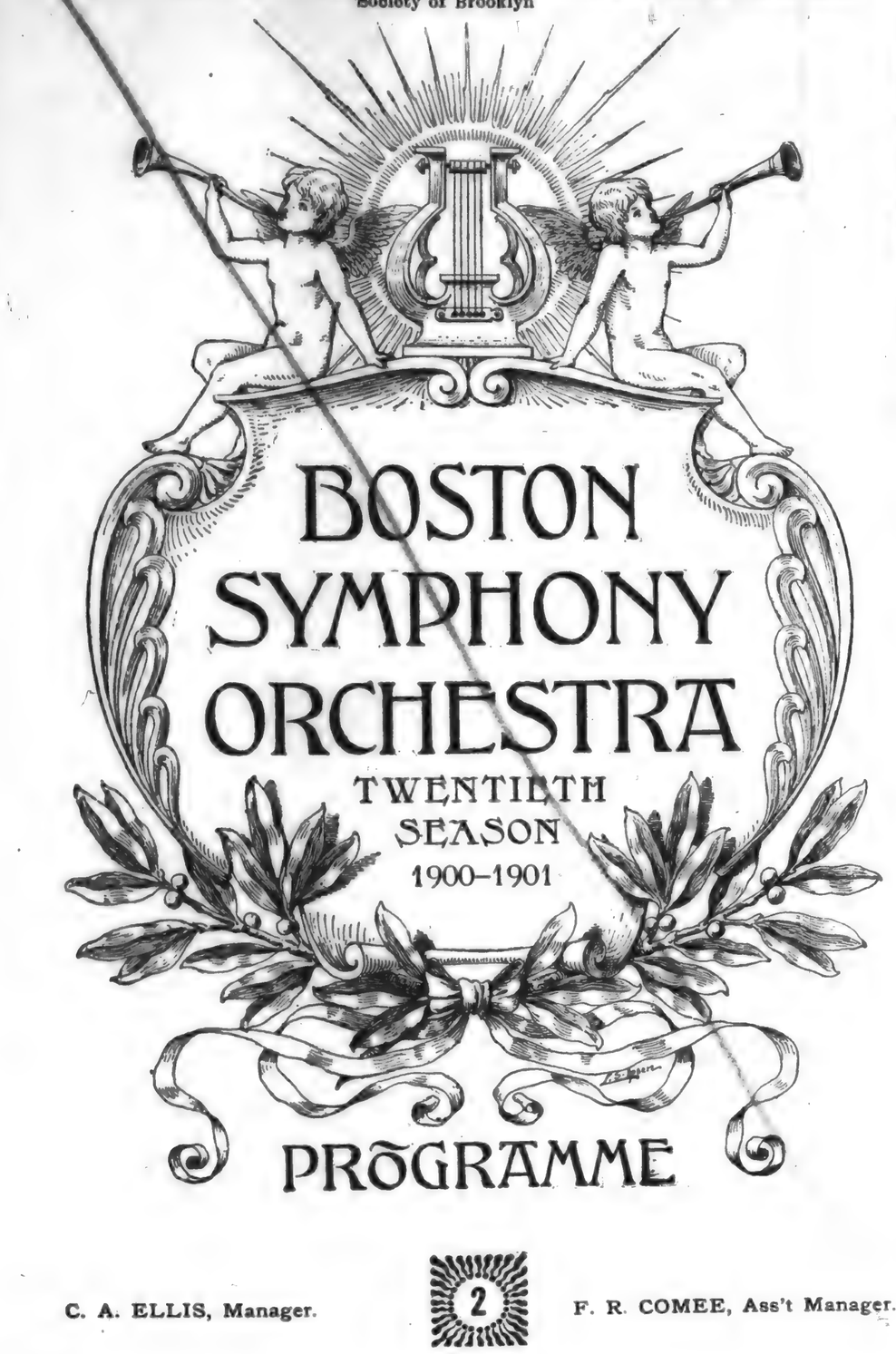
Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, December 14, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, December 12, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

INFANTRY HALL, - - - - PROVIDENCE.

Wednesday Evening, December 19, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

CARNEGIE HALL, ... NEW YORK.

Thursday Evening, December 13, at 8.15 precisely.
Saturday Afternoon, December 15, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, December 14, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn

C. A. ELLIS, Manager. 2 F. R. COMEE, Ass't Manager.

INFANTRY HALL, - - - - PROVIDENCE.

Wednesday Evening, December 19, at 7.45 sharp.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

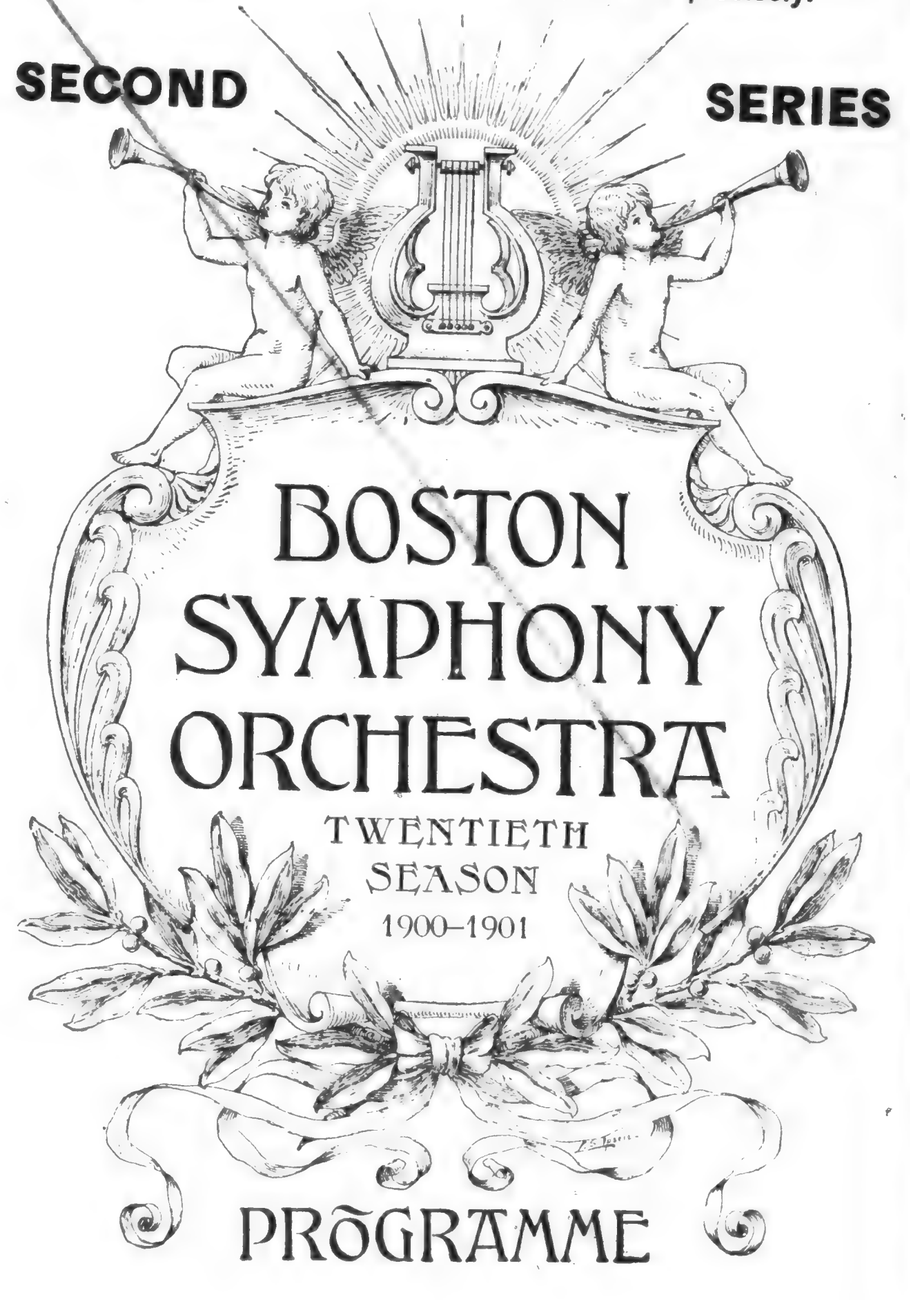
2

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, December 12, at 8.15 precisely.

SECOND SERIES



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

CARNEGIE HALL, ... NEW YORK.

Thursday Evening, December 13, at 8.15 precisely.
Saturday Afternoon, December 15, at 2.30 precisely.

C. A. ELLIS, Manager. 2 F. R. COMEE, Ass't Manager.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 6, AT 7.45, P. M.

Programme.

HAYDN. — SYMPHONY No. 5, in D major.
I. Adagio. — Allegro assai.
II. Largo cantabile.
III. Menuetto: Allegretto. — Trio,
IV. Finale: Presto ma non troppo.
(First time at these concerts.)

DVOŘÁK. — CONCERTO for VIOLIN, in A minor, op. 53.
I. Allegro ma non troppo.
II. Adagio ma non troppo.
III. Finale: Allegro giocoso, ma non troppo.
(First time at these concerts.)

SCHUMANN, — SYMPHONY No. 2, in C major, op. 61.
I. Sostenuto assai.—Allegro ma non troppo,
II. Scherzo.—Allegro vivace.—Trio I.—Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

Soloist:

Mr. T. ADAMOWSKI.

Fourth Concert, Thursday, December 27.

Academy of Music, Fall River.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

(70 PERFORMERS.)

CONCERT.

TUESDAY, NOVEMBER 27, AT 8, P. M.

Programme.

BERLIOZ. — OVERTURE, "The Roman Carnival," op. 9.

RAFF. — ARIA, "The Dream King."

SAINT-SAËNS. — RONDO CAPRICCIOSO for VIOLIN.

WAGNER. — ADRIANE'S ARIA, from "Rienzi."

DVOŘÁK. — SYMPHONY No. 5, in E minor, "From the New World." op. 95.
I. Adagio. — Allegro molto.
II. Largo.
III. Scherzo: Molto vivace.
IV. Allegro con fuoco.

Soloists:

Miss GERTRUDE MAY STEIN.

Mr. T. ADAMOWSKI.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, December 11, at 8.15 precisely.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 15 No. Charles St.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Monday Evening, December 10, at 8.15 precisely.

FIRST **SERIES**

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 6, AT 7.45, P. M.

Programme.

HAYDN. SYMPHONY No. 5, in D major.
I. Adagio. — Allegro assai.
II. Largo cantabile.
III. Menuetto: Allegretto. — Trio.
IV. Finale: Presto ma non troppo.
(First time at these concerts.)

DVOŘÁK. CONCERTO for VIOLIN, in A minor, op. 53.
I. Allegro ma non troppo.
II. Adagio ma non troppo.
III. Finale: Allegro giocoso, ma non troppo.
(First time at these concerts.)

SCHUMANN, SYMPHONY No. 2, in C major, op. 61.
I. Sostenuto assai.—Allegro ma non troppo.
II. Scherzo.—Allegro vivace.—Trio I.—Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

Soloist:

Mr. T. ADAMOWSKI.

Fourth Concert, Thursday, December 27.

Academy of Music, Fall River.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

(70 PERFORMERS.)

CONCERT.

TUESDAY, NOVEMBER 27, AT 8, P. M.

Programme.

BERLIOZ. OVERTURE, "The Roman Carnival," op. 9.

RAFF. ARIA, "The Dream King."

SAINT-SAENS. RONDO CAPRICCIOSO for VIOLIN.

WAGNER ADRIANE'S ARIA, from "Rienzi."

DVORÁK. SYMPHONY No. 5, in E minor, "From the New World," op. 95.
I. [illegible] — Allegro molto.
II. [illegible]
III. [illegible] — Molto vivace.
IV. [illegible]

Soloists:

Miss GERTRUDE MAY STEIN.

Mr. T. ADAMOWSKI

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, December 11, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 15 No. Charles St.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Monday Evening, December 10, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

[117]

2

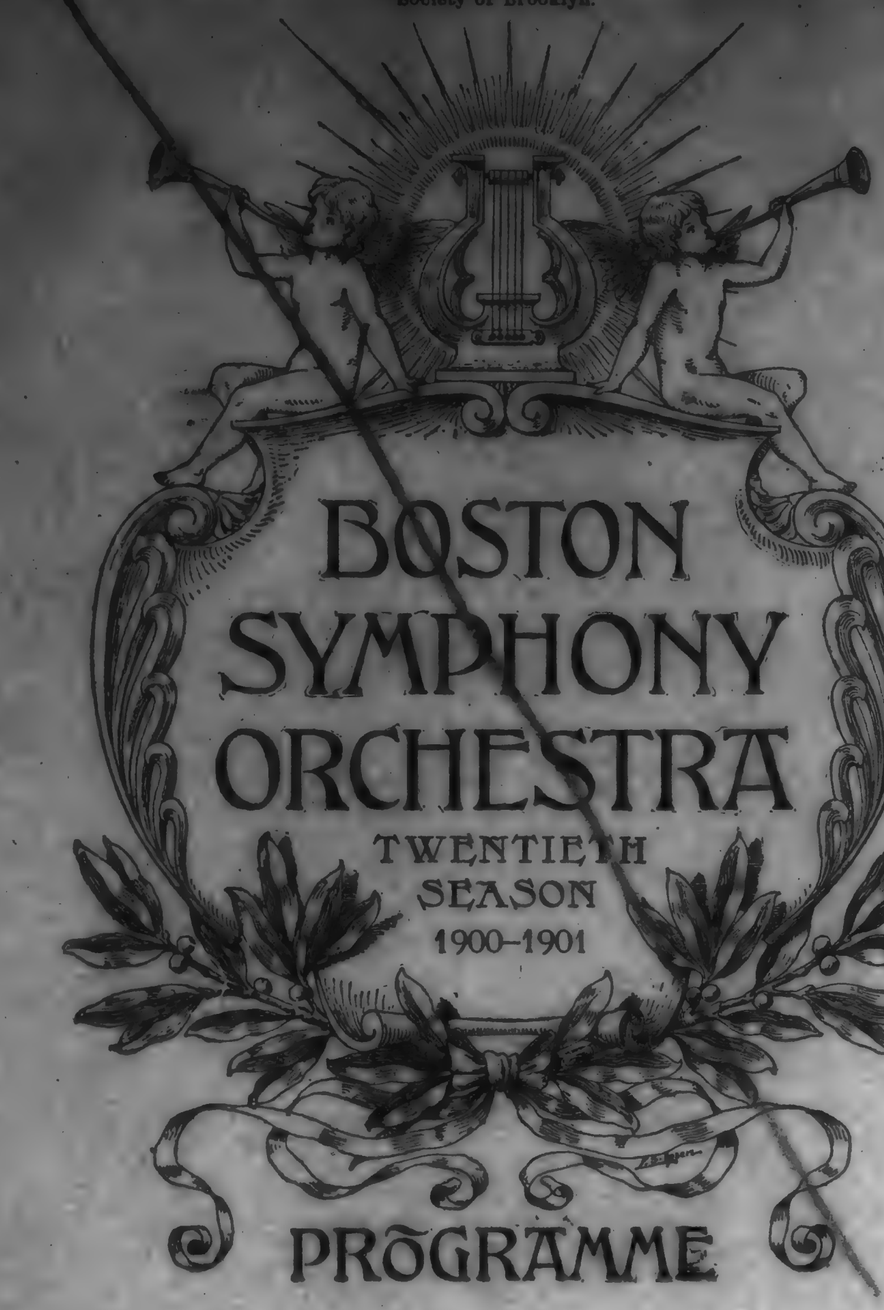
Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 9, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

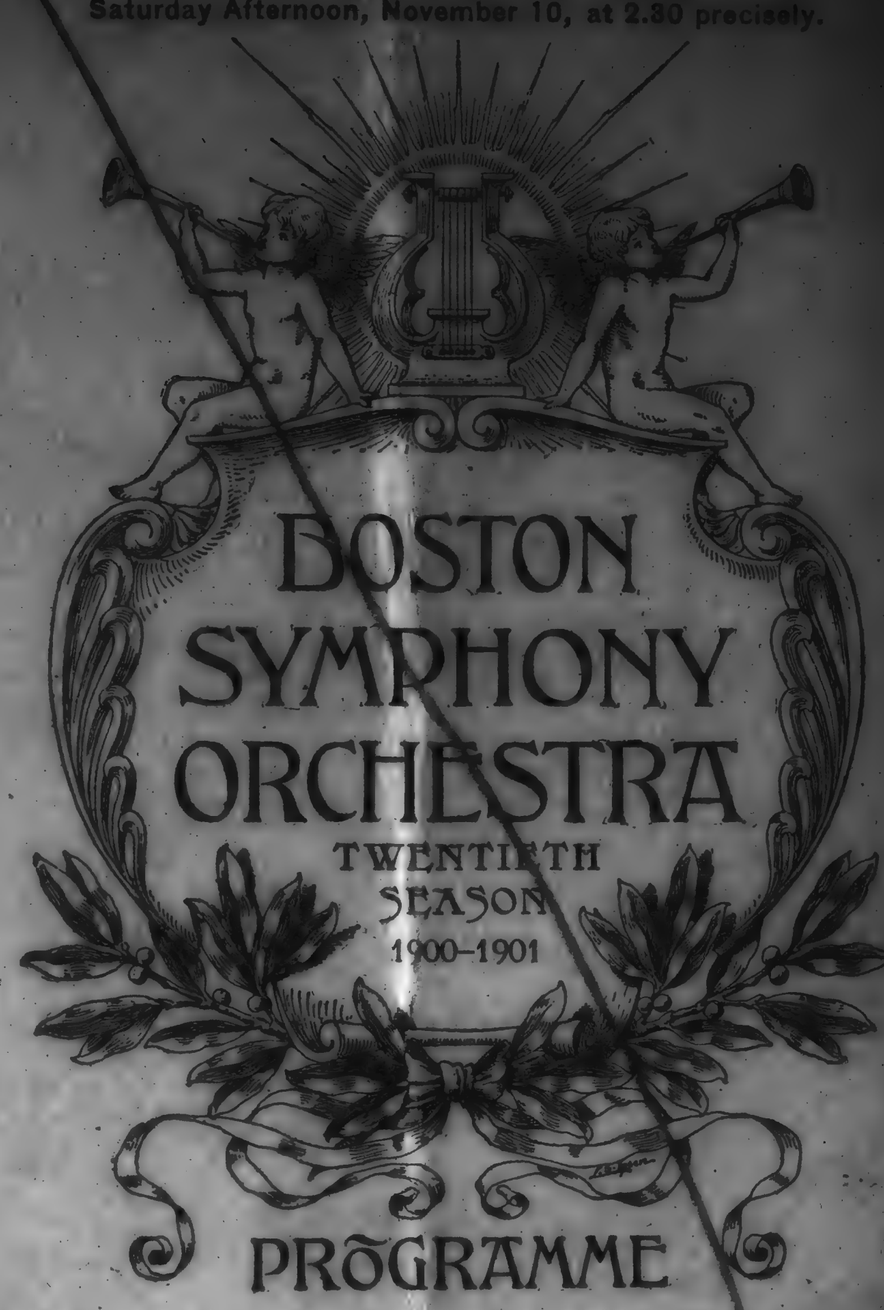
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets at the Brooklyn Institute and at Chandler's Music Store, 439 Fulton Street.

CARNEGIE HALL, ... NEW YORK.

Thursday Evening, November 8, at 8.15 precisely.
Saturday Afternoon, November 10, at 2.30 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 22, AT 7.45, P. M.

Programme.

MOZART. OVERTURE, "The Magic Flute."

GRIEG. CONCERTO for PIANOFORTE, in A minor, op. 16.
I. Allegro molto moderato.
II. Adagio.
III. Allegro molto e marcato.

SCHUBERT. BALLET-MOVEMENT and ENTR'ACTE, from "Rosamunde."
I. Ballet: Andantino.
II. Entr'acte: Andantino.

DVOŘÁK. SYMPHONY No. 5, in E minor, "From the New World." op. 95.
I. Adagio. — Allegro molto.
II. Largo.
III. Scherzo: Molto vivace.
IV. Allegro con fuoco.

Soloist:

Miss EDITH THOMPSON.

The Pianoforte is a Steinway.

Third Concert, Thursday, December 6.

[118]

INFANTRY HALL, - - - - PROVIDENCE.

Wednesday Evening, November 14, at 7.45 sharp.

925

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Season tickets, at $7 for the [illegible] concerts, and single tickets at [illegible] each, on sale at Infantry Hall

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ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 9, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets at the Brooklyn Institute and at Chandler's Music Store, 439 Fulton Street.

CARNEGIE HALL, ... NEW YORK.

Thursday Evening, November 8, at 8.15 precisely.
Saturday Afternoon, November 10, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON
1900–1901

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

Sanders Theatre, Cambridge.

SEASON 1900-01.

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ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, November 5, at 8.15 precisely.

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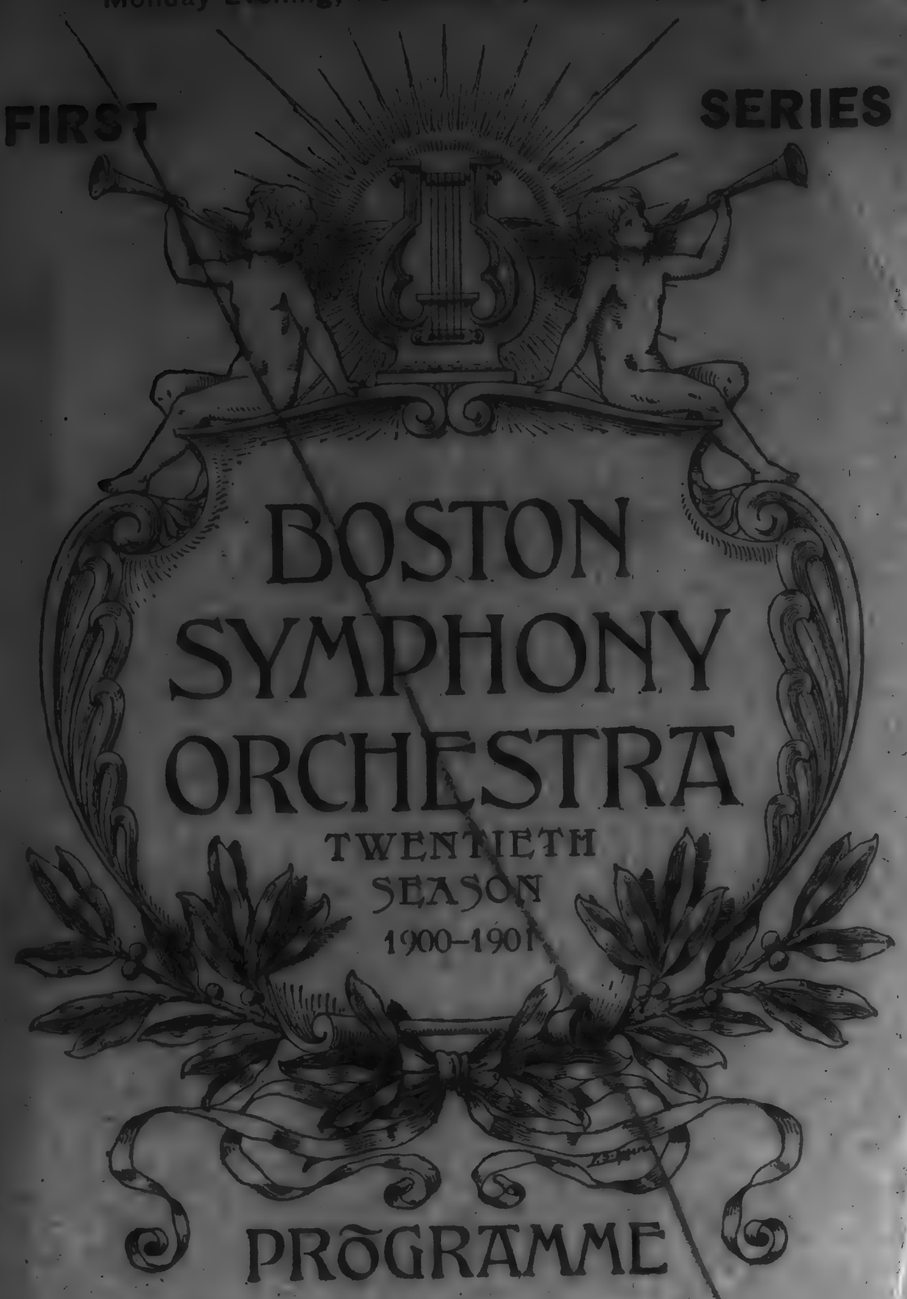


BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets on sale at Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1900-01.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, NOVEMBER 1, AT 7.45, P. M.

Programme.

BERLIOZ. OVERTURE, "The Roman Carnival," op. 9.

RAFF. ARIA, "Traum Konig."

MASSENET. ORCHESTRAL SUITE, "Esclarmonde."
I. EVOCATION: Andante maestoso.
II. L'ILE MAGIQUE: Andante moderato assai.
III. HYMENE: Andante cantabile.
IV. DANSES LA FORET. *a*) Pastorale: Andantino sans lanteur (calme et pastoral).
b) Chasse: Allegro.

WAGNER. ADRIANE'S ARIA, from "Rienzi."

BEETHOVEN. SYMPHONY, No. 5, in C minor, op. 67.
I. Allegro con brio.
II. Andante con moto.
III. Allegro.—Trio.
IV. Allegro.

Soloist:

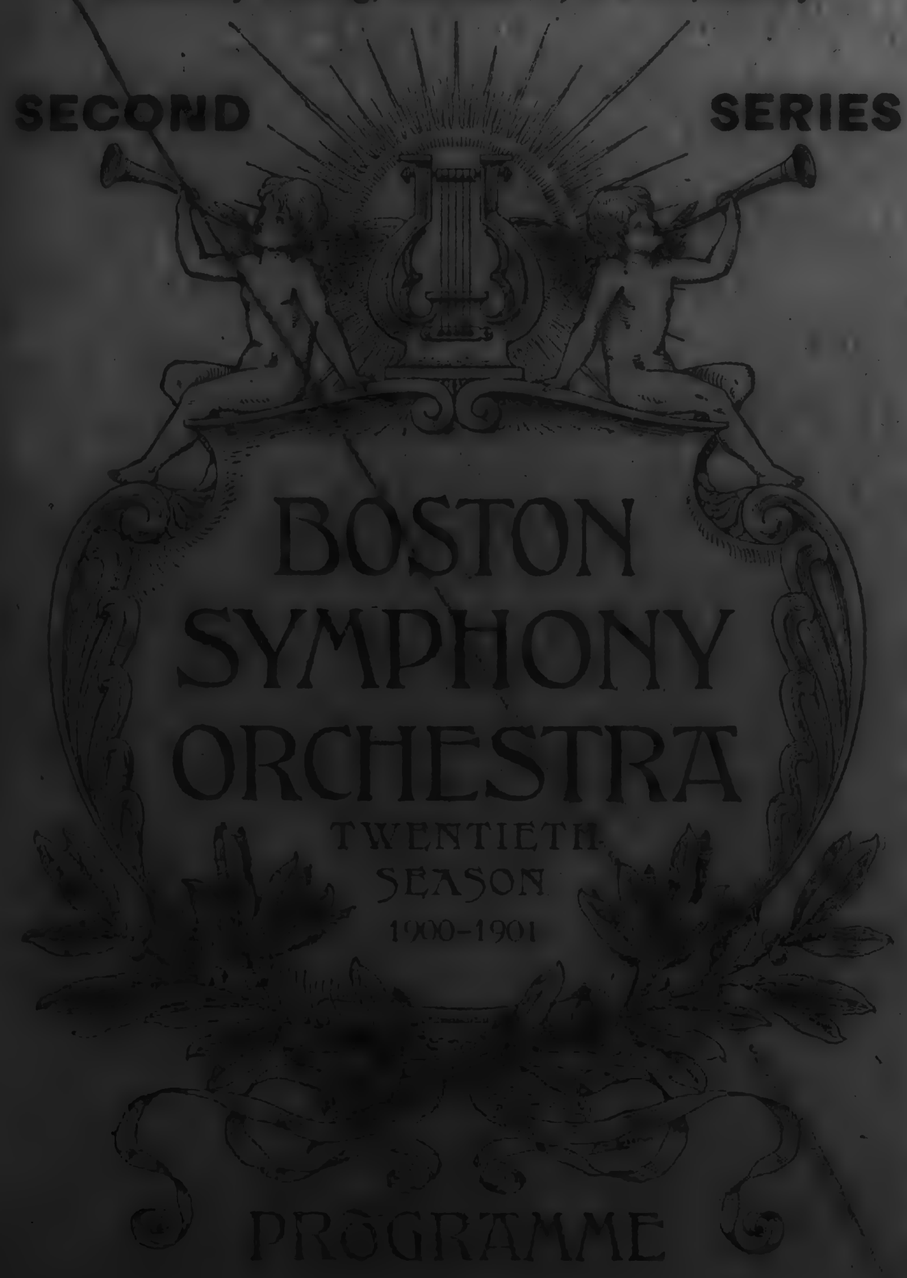
Miss GERTRUDE MAY STEIN.

Second Concert, Thursday, November 22.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, November 7, at 8.15 precisely.

SECOND SERIES



BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.

1

Tickets on sale at

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, November 6, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets, with reserved seats, on sale at Albert's, 25 No. Charles St.

[119]

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CONTENTS AVAILABLE
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FIRST SERIES

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TWENTIETH SEASON 1900–1901

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets on sale at
Blasius', 1103 Chestnut Street

Sanders Theatre, Cambridge.

SEASON 1900-01.

[illegible] SYMPHONY ORCHESTRA.

Mr. WILHELM G. RICKE, Conductor.

I. CONCERT.

TUESDAY, NOVEMBER 6, AT 7.45 P. M.

Programme.

BERLIOZ — [illegible]

[illegible] — [illegible]

[illegible] — [illegible]

[illegible]

[illegible] — [illegible]

Soloist:

[illegible] GERTRUDE MAY STEIN.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, November 7, at 8.15 precisely.

SECOND SERIES

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PROGRAMME

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F. R. COMEE, Ass't Manager.

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PROGRAMME

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SEASON 1901-1902.

$12 REHEARSALS.

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UNITED STATES OF AMERICA.

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Boston Symphony Orchestra

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

Boston, September 30, 1901.

AUCTION SALE of $12 SEASON TICKETS for the FRIDAY AFTERNOON PUBLIC REHEARSALS, at Symphony Hall, this (**MONDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

Boston Symphony Orchestra

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

Boston, October 3, 1901.

AUCTION SALE of $12 SEASON TICKETS for the SATURDAY EVENING CONCERTS, at Symphony Hall, this (**THURSDAY**) morning, at TEN o'clock.

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BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 12, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
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DEAR MADAM:

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SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

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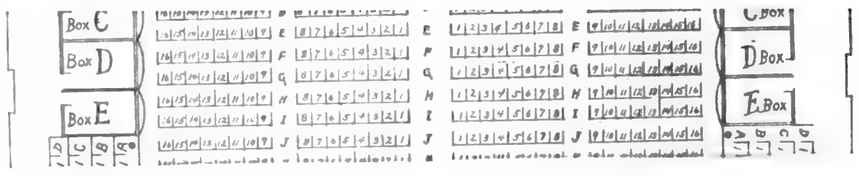
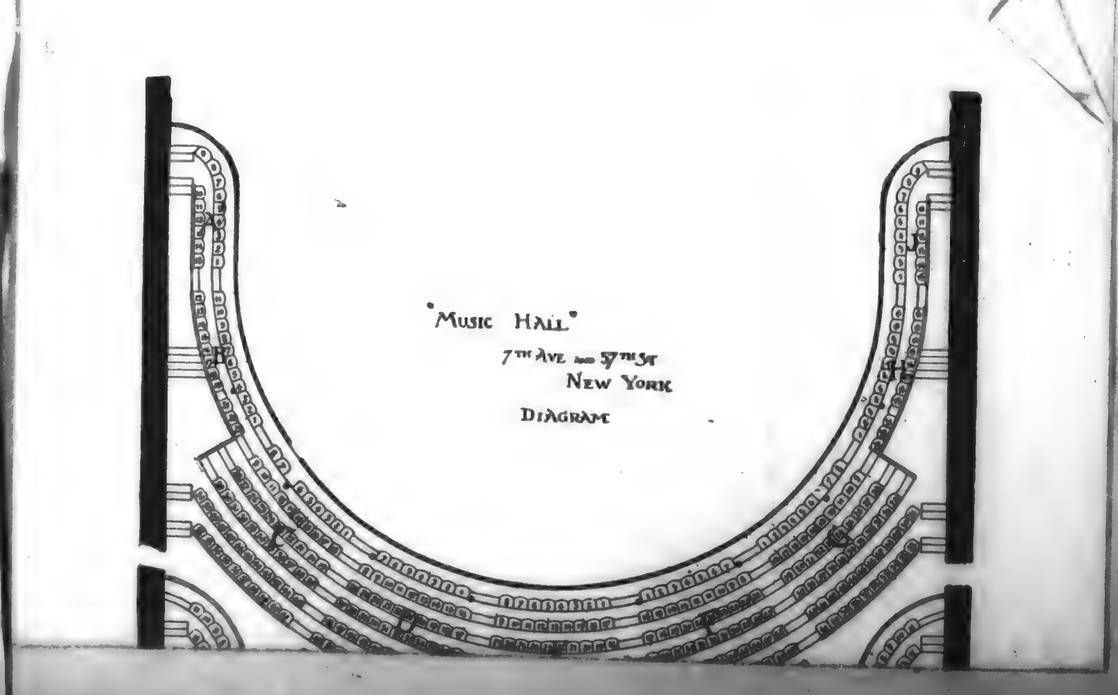
F. R. COMEE, ASSISTANT MANAGER.

Baltimore, September 30, 1901.

I hereby subscribe for ..... season tickets to the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at Music Hall.

Location of seats last season





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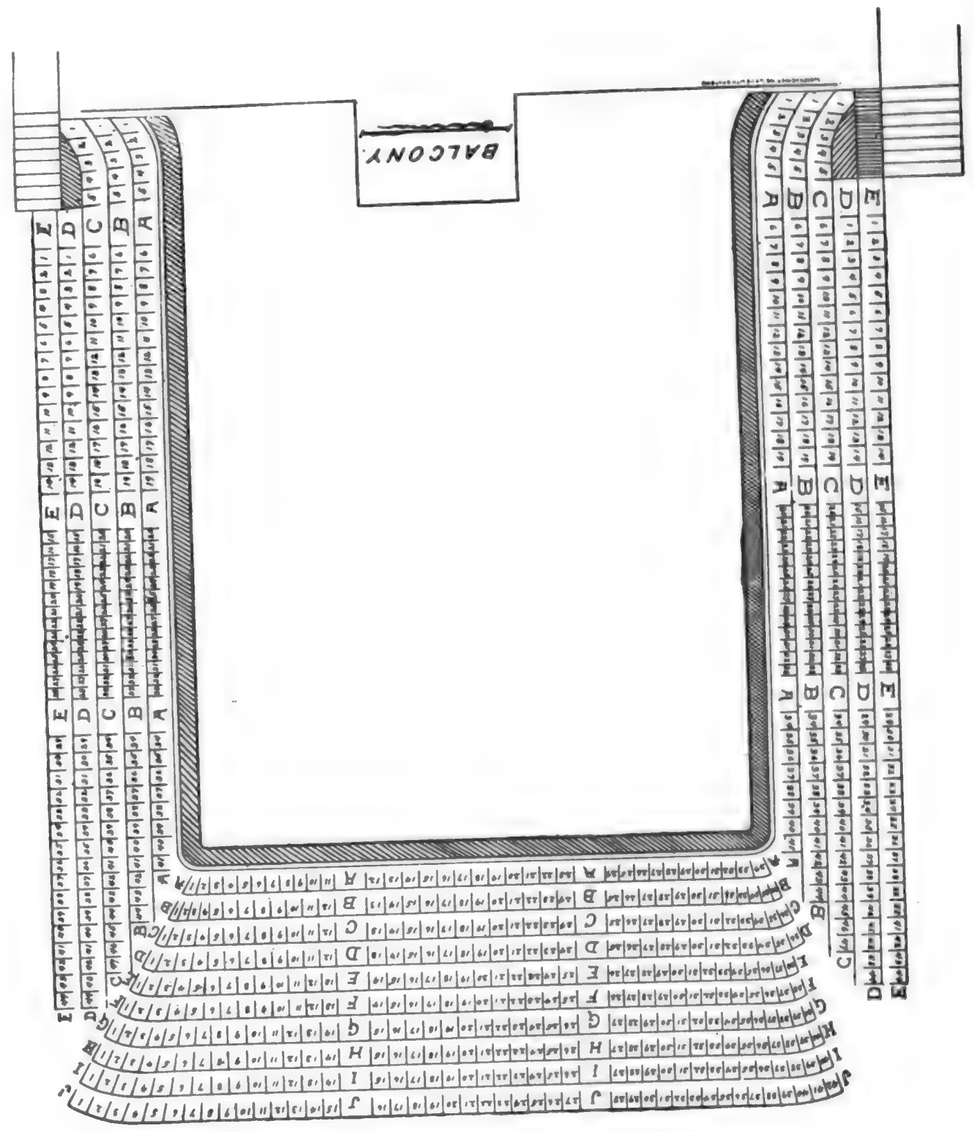

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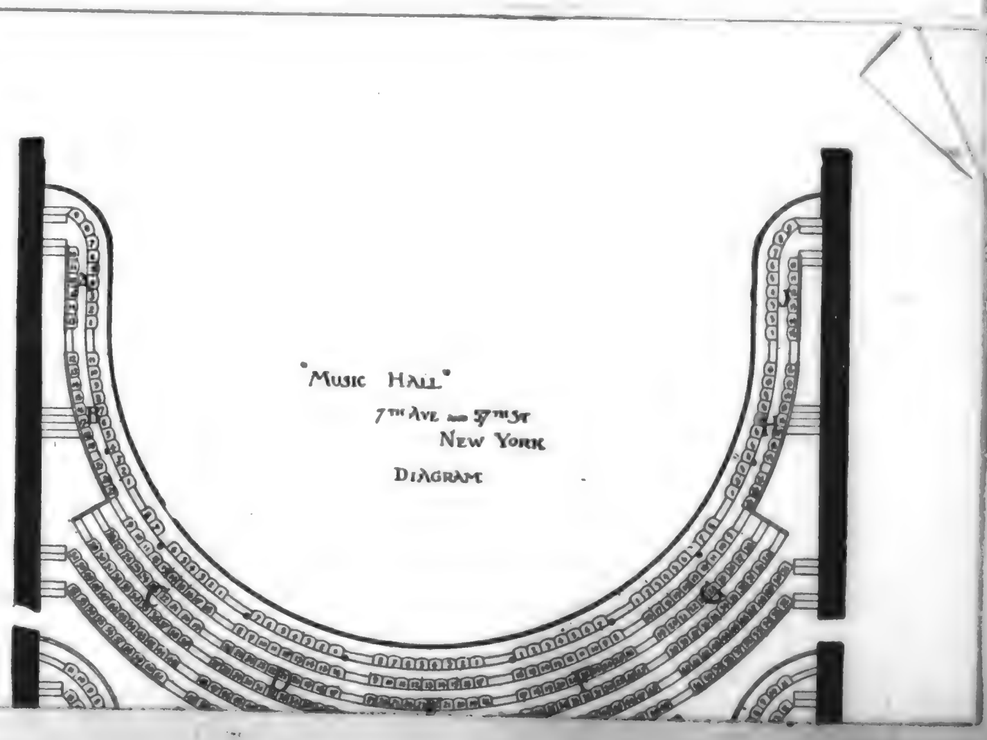

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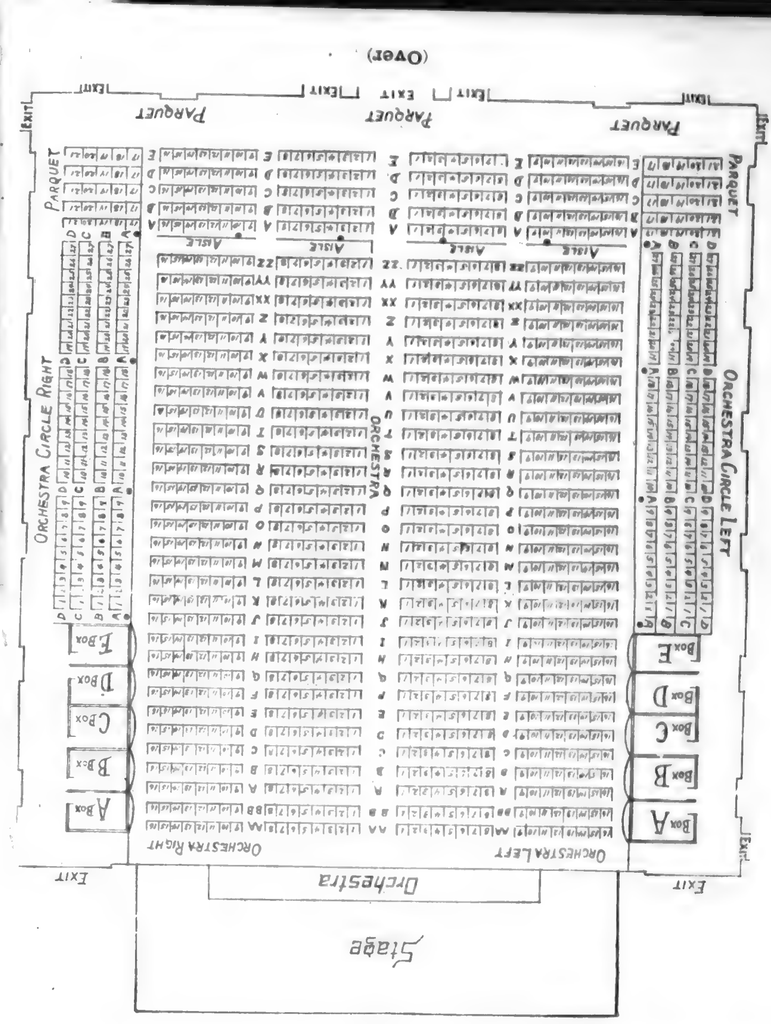
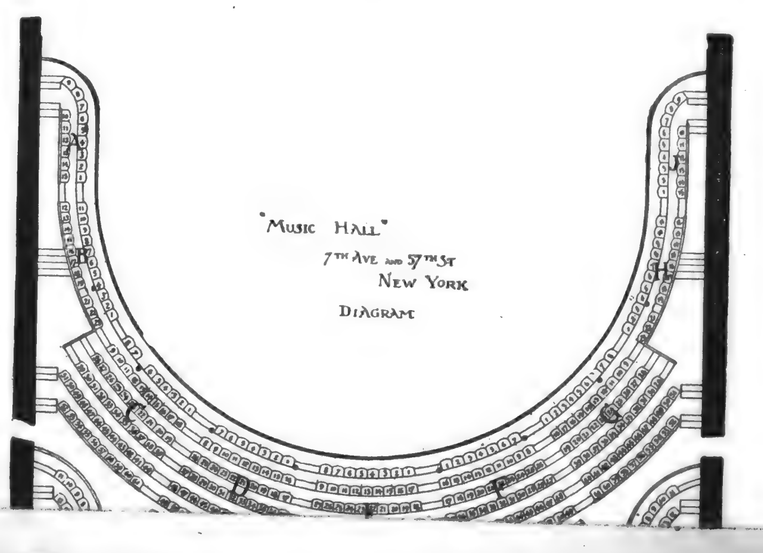


MUSIC HALL, BALTIMOR



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BOSTON SYMPHONY ORCHESTRA
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WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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F. R. COMEE, ASSISTANT MANAGER.

Music Hall, Baltimore

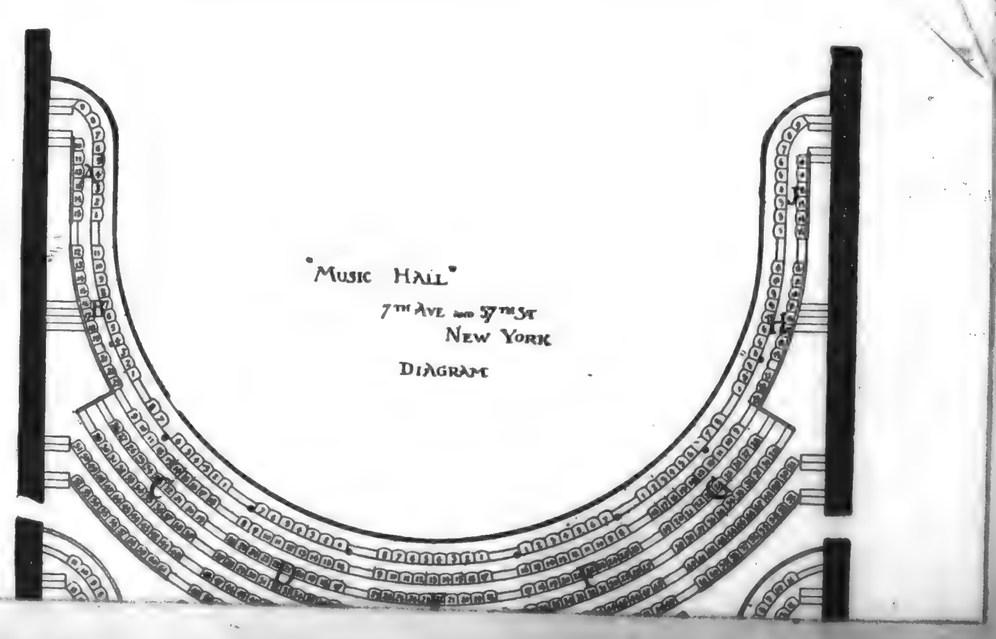
TWENTY-FIRST SEASON, 1901-1902

The Boston Symphony Orchestra

87 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA MAINTAINED SOLELY FOR CONCERT PERFORMANCES

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager



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F. R. COMEE, ASSISTANT MANAGER.

FIVE CONCERTS

TUESDAY EVENINGS AT 8.15 O'CLOCK

NOVEMBER 5
DECEMBER 10
JANUARY 14
FEBRUARY 18
MARCH 18

Ten new boxes seating six, and shown on the enclosed diagram of the hall, will be sold at $60 each, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location.

The sale of tickets will open Monday, October 14, at Albaugh's, 15 North Charles Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SOLO ARTISTS

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NORDICA
HAROLD BAUER
GREGOROWITSCH
and KREISLER

for you before the public subscription is opened.

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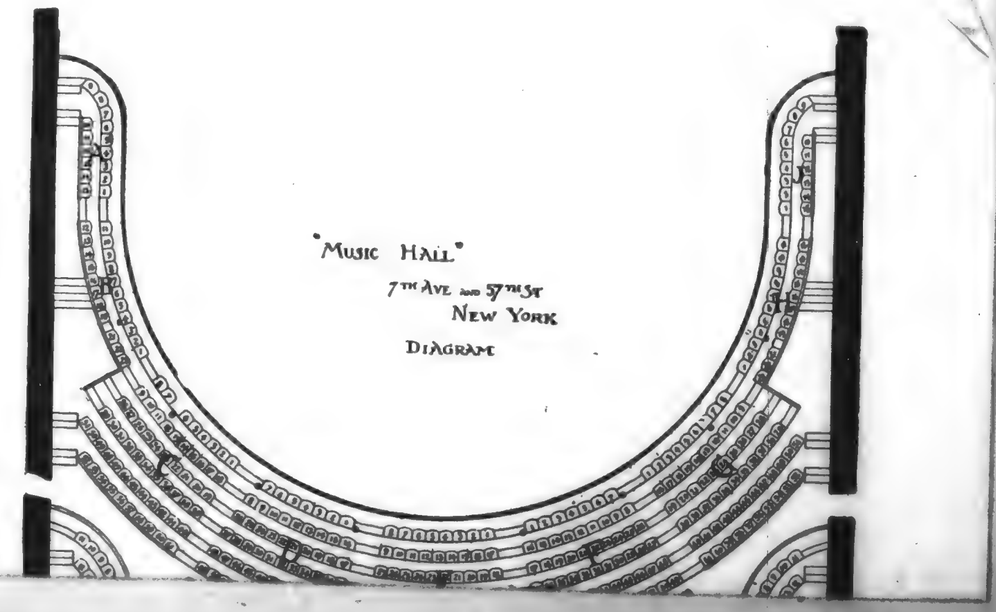
Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.



OSTON SYMPHONY ORCHESTRA
UNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
ILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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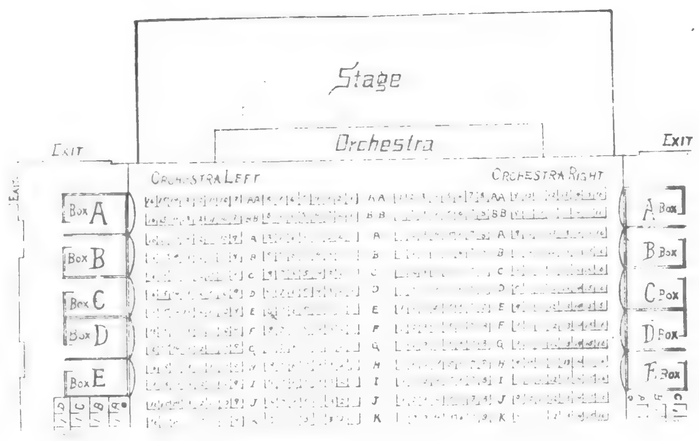
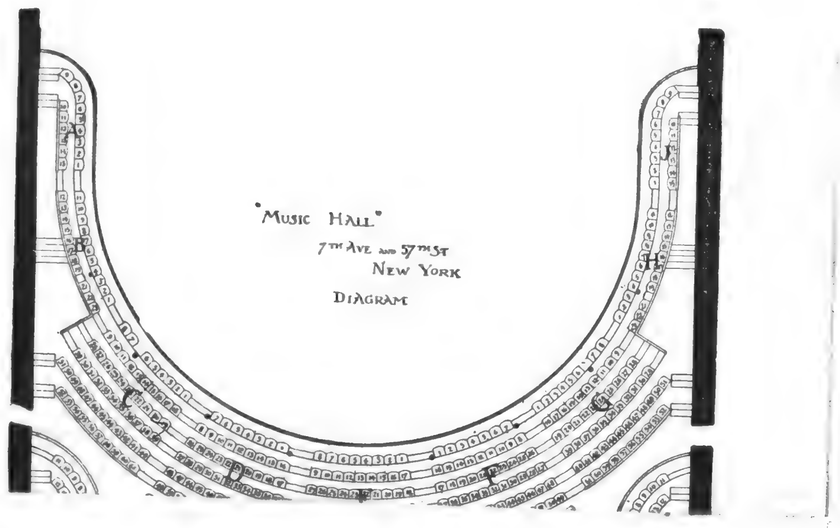


1881–1901



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BOSTON SYMPHONY ORCHESTRA
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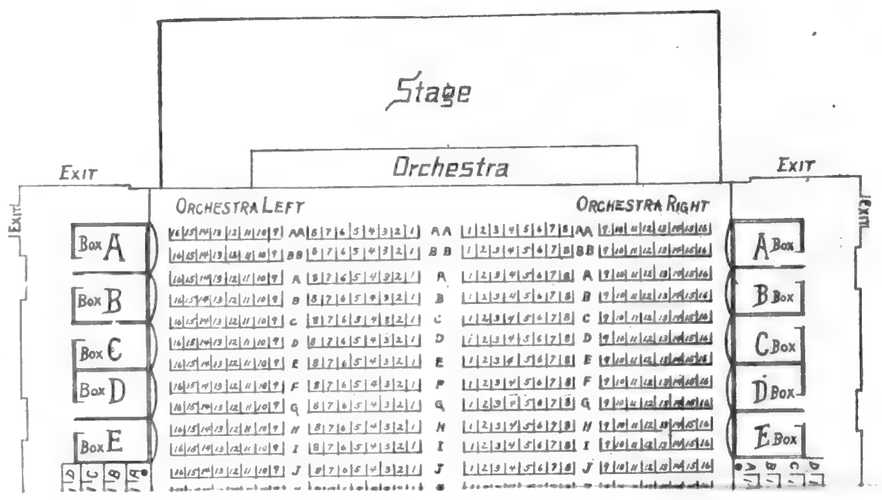
MUSIC HALL, BALTIMORE



New York, September 20, 1901.

I hereby subscribe for ..... *season tickets for the series of five* {*Thursday Evening* / *Saturday Afternoon*} *Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.*

Location of seats last season .....

☞ **Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.**

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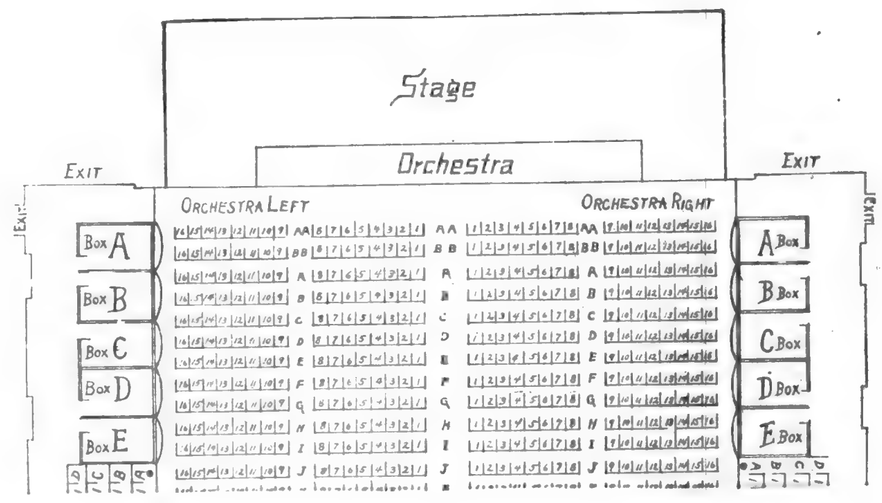
MUSIC HALL, BALTIMORE



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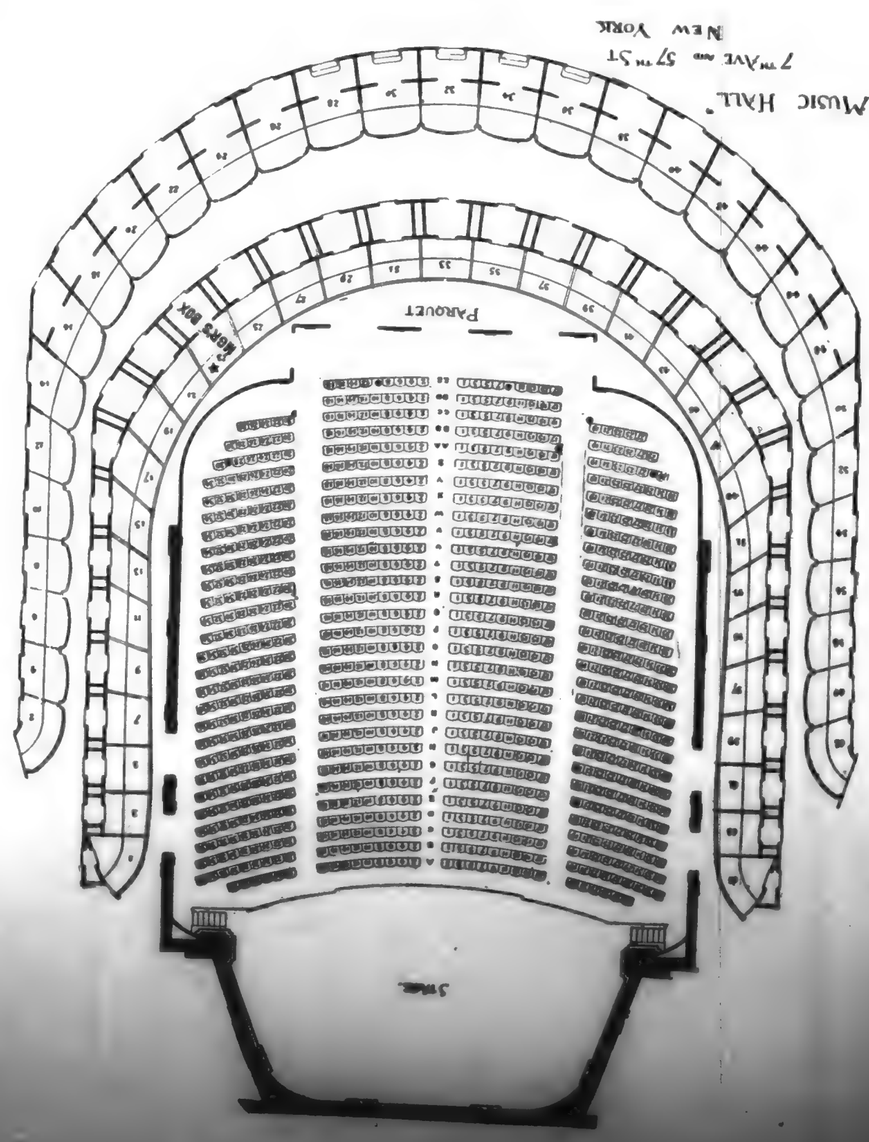
NEW YORK



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EIGHTEEN HUNDRED AND EIGHTY-ONE
ELM GERICKE, CONDUCTOR

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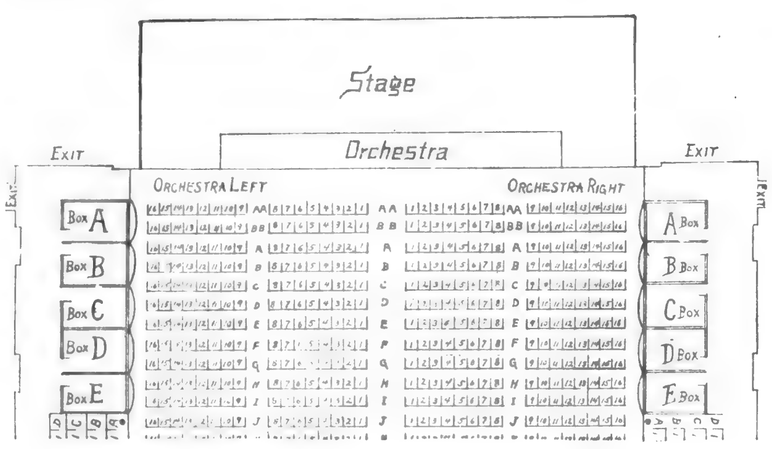

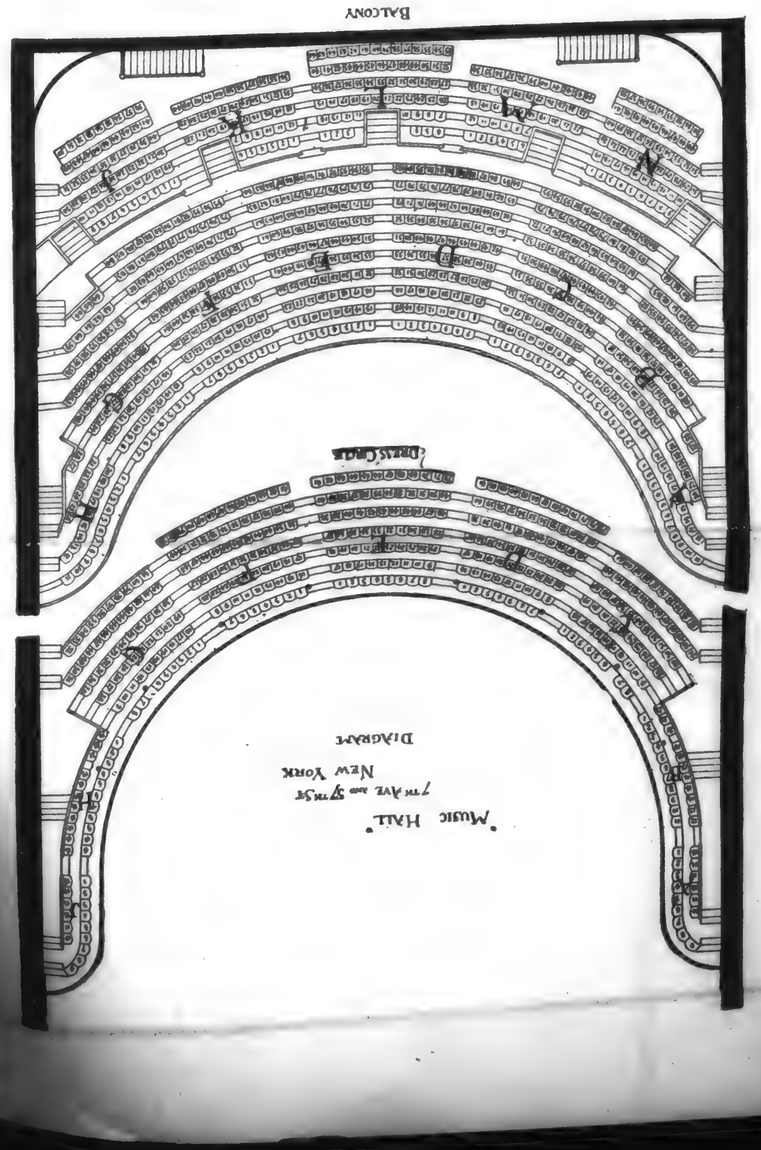

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Sanders Theatre ❧ Cambridge

TWENTY-FIRST SEASON, 1901-1902

The Boston Symphony Orchestra

70 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA MAINTAINED SOLELY FOR CONCERT PERFORMANCES

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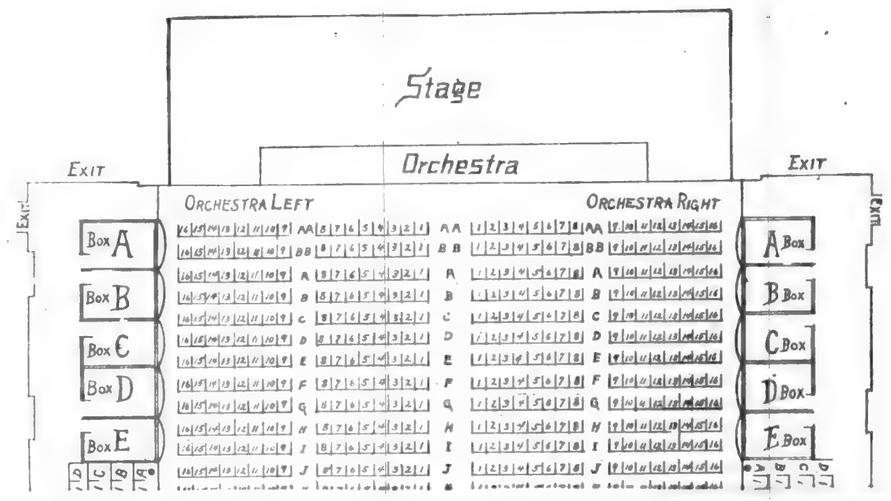

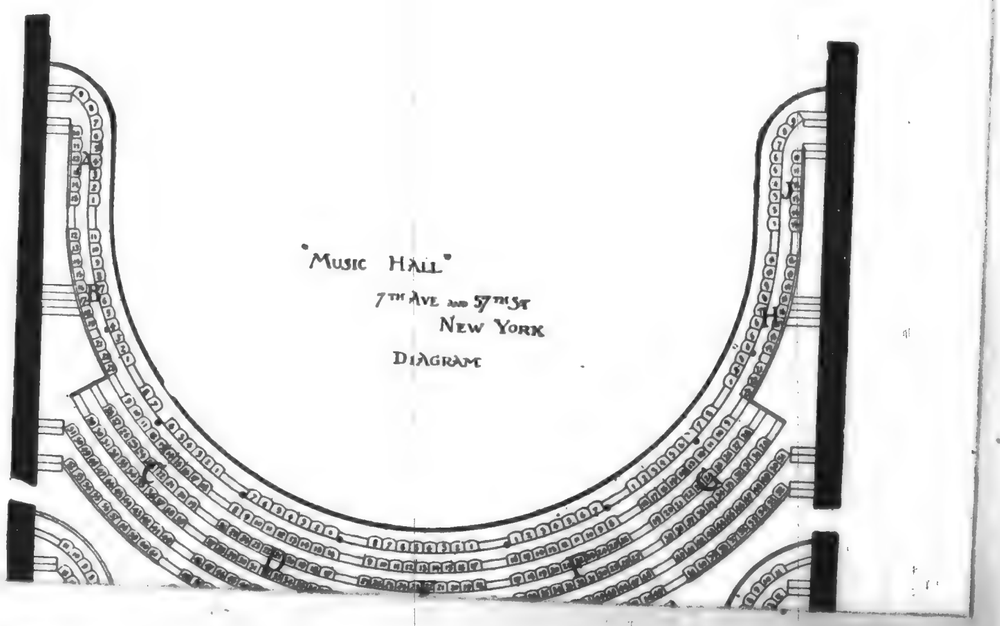

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TEN CONCERTS

THURSDAY EVENINGS AT 7.45

OCTOBER 31
NOVEMBER 21
DECEMBER 5
DECEMBER 26
JANUARY 9
JANUARY 30
FEBRUARY 13
MARCH 13
APRIL 10
APRIL 24

SOLO ARTISTS

Mme. NORDICA

Miss ELECTA GIFFORD

Miss RUTH HEYMANN

Mr. HAROLD BAUER

Mr. CHARLES GREGOROWITSCH

Mr. JEAN GERARDY

Mr. FRANZ KNEISEL

Mr. ALWIN SCHROEDER

AND OTHERS TO BE ANNOUNCED

SEASON TICKETS for the ten concerts, **$7.50**, on sale at the **University Bookstore**, Harvard Square, Saturday morning, October 26, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

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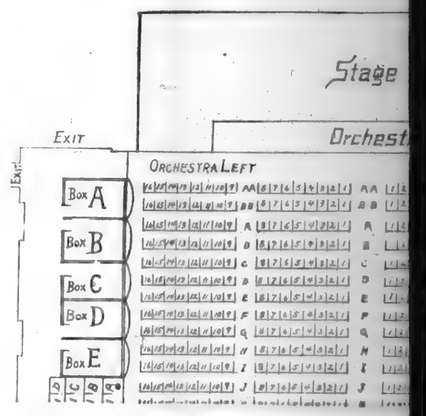

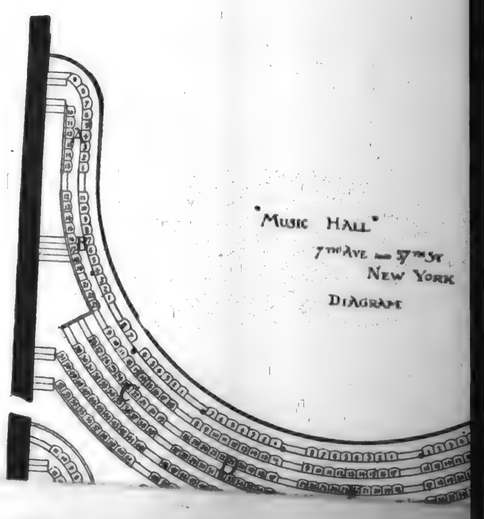

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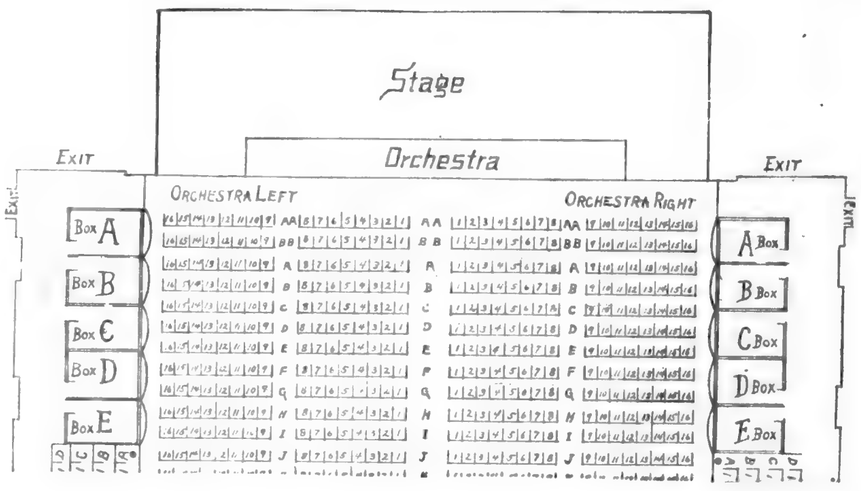
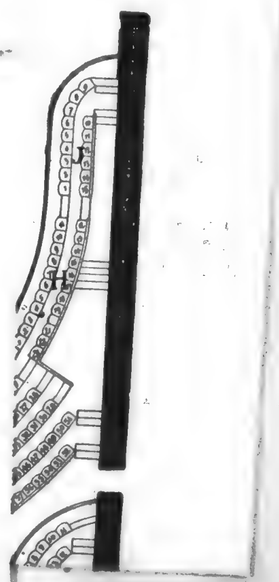




1881–1901

Symphony Hall HUNTINGTON and MASSACHUSETTS AVENUES

TWENTY-FIRST SEASON, 1901–1902

The BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

Twenty-four Concerts

On consecutive SATURDAY EVENINGS from October 19, 1901, to May 3, 1902, omitting November 9, December 14, 1901, January 18, February 22, and March 22, 1902, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS, From October 18, 1901, to May 2, 1902, omitting November 8, December 13, 1901, January 17, February 21, and March 21, 1902.

SOLOISTS

Mme. Ternina, Mme. Nordica, Miss Electa Gifford, Miss Pauline Cramer, Miss Augusta Cottlow, Miss Olive Mead, Messrs. Harold Bauer, Buonamici, Burmeister, Josef Hofmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder, and others.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, **$12.00** and **$7.50**, according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, MONDAY, September 30, at 10 a.m.

The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, TUESDAY, October 1, at 10 a.m.

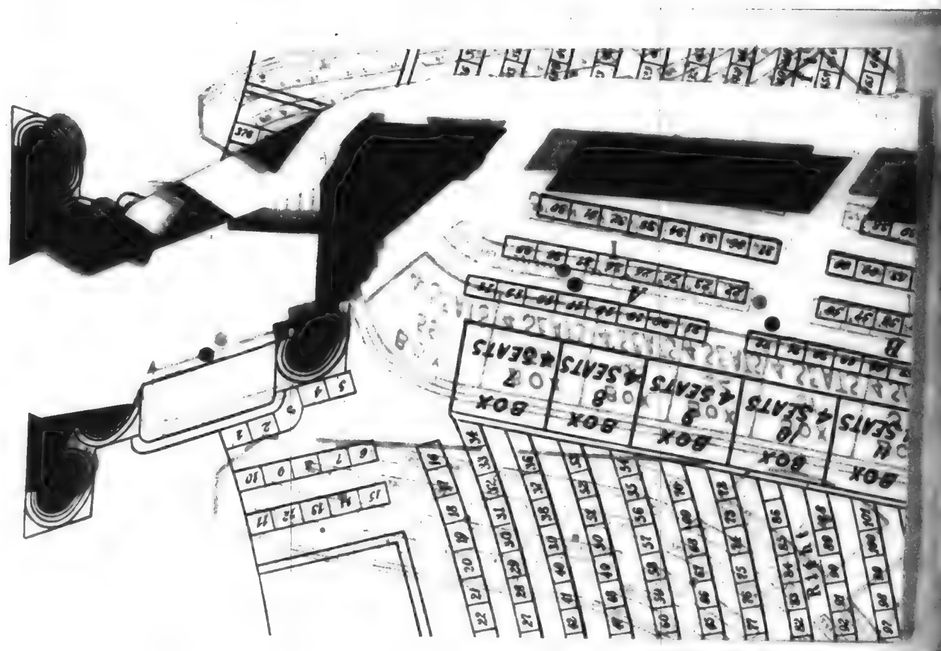
The $12 Seats for the Concerts will be sold at auction, at Symphony Hall, on THURSDAY, October 3, at 10 a.m.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on FRIDAY, October 4, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT OR THEY WILL BE IMMEDIATELY RESOLD.

(OVER)



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Madam:

As a subscriber to the first (Monday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before Friday, October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
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WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the second (Wednesday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before Friday, October 18, indicating the location of seats.

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F. R. COMEE, Assistant Manager.

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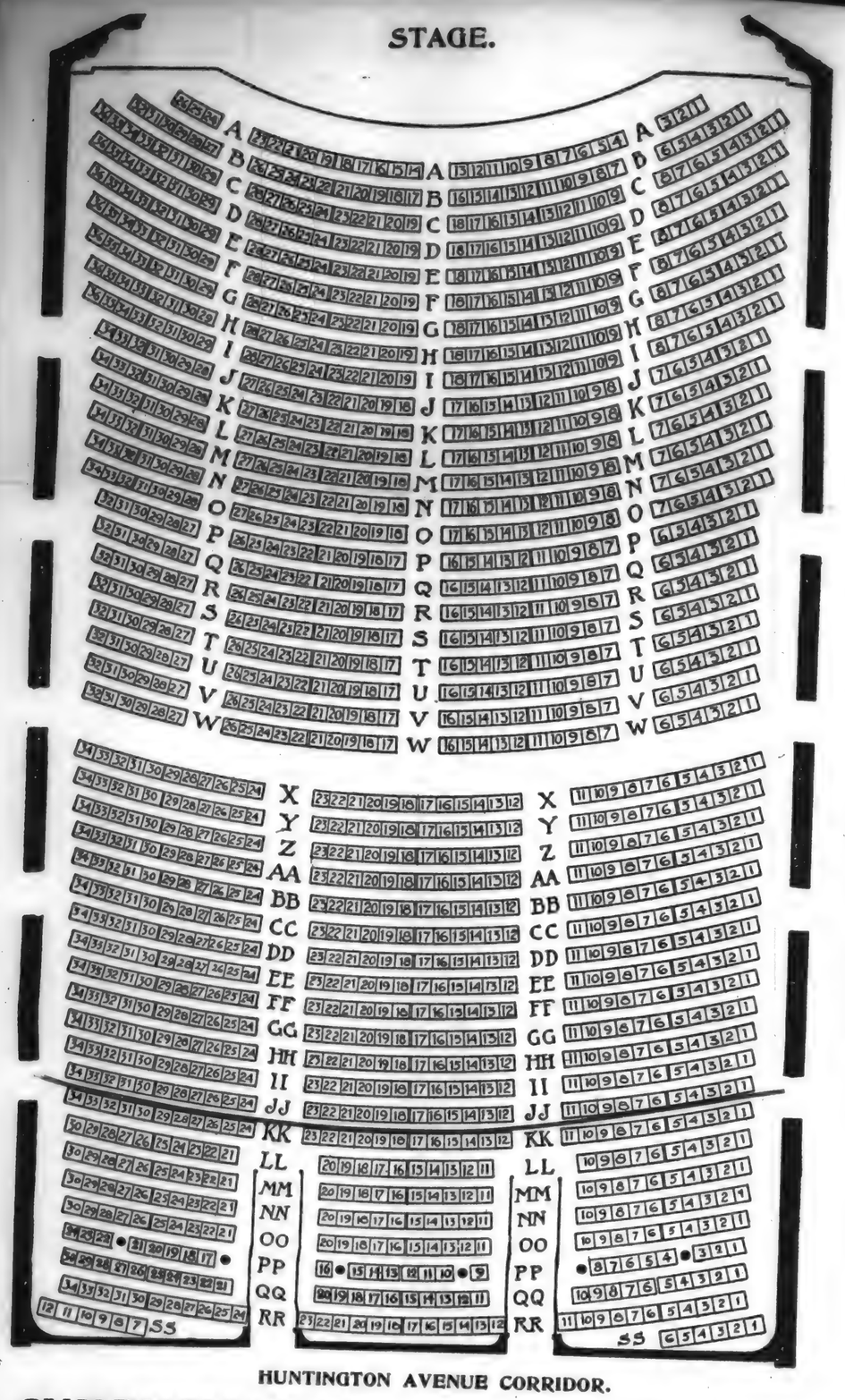

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FLOOR PLAN.

The red line marks the division between the $12 and $7.50 seats.

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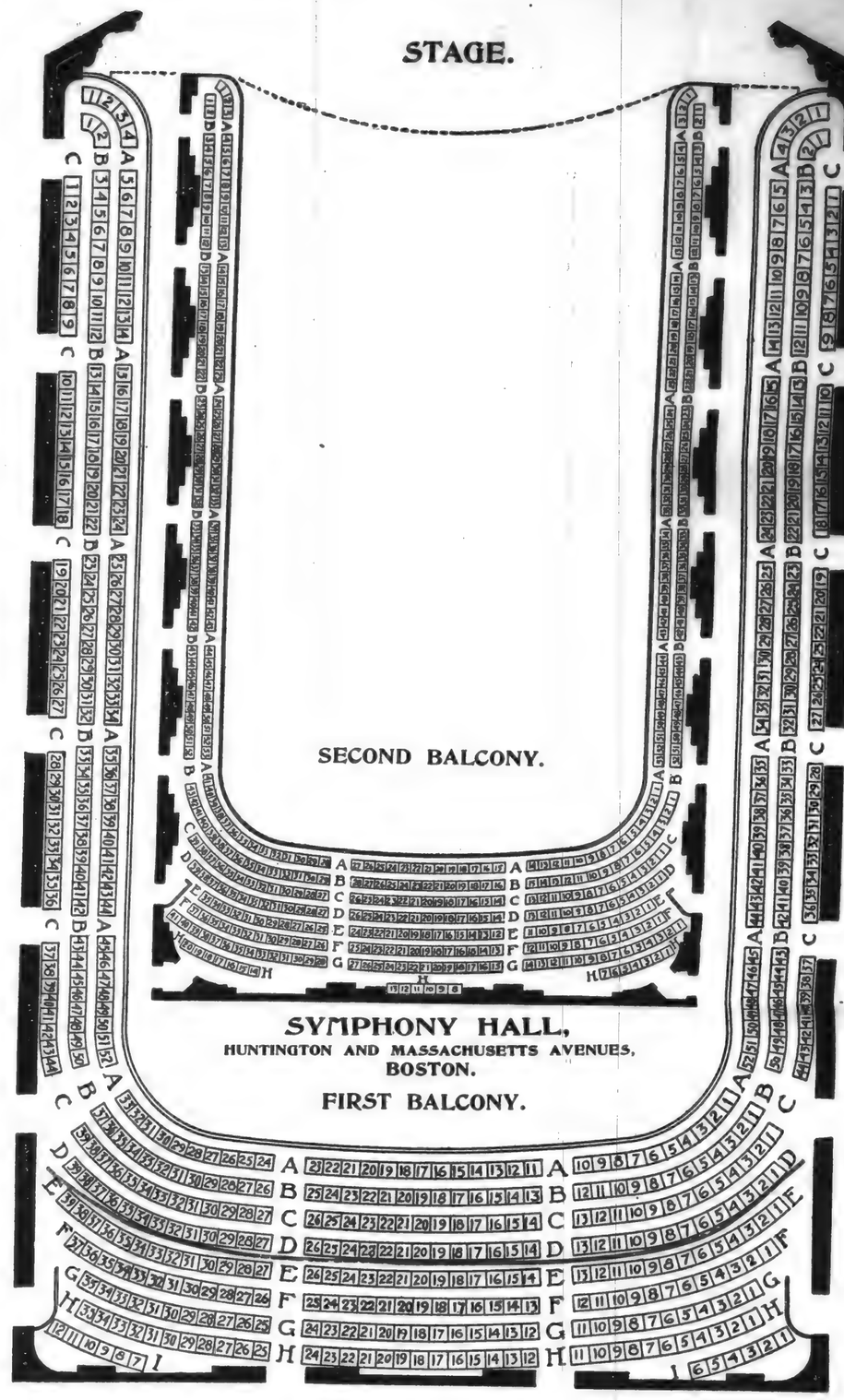

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Academy of Music, Philadelphia

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The Boston Symphony Orchestra

87 Performers. Mr. WILHELM GERICKE, Conductor

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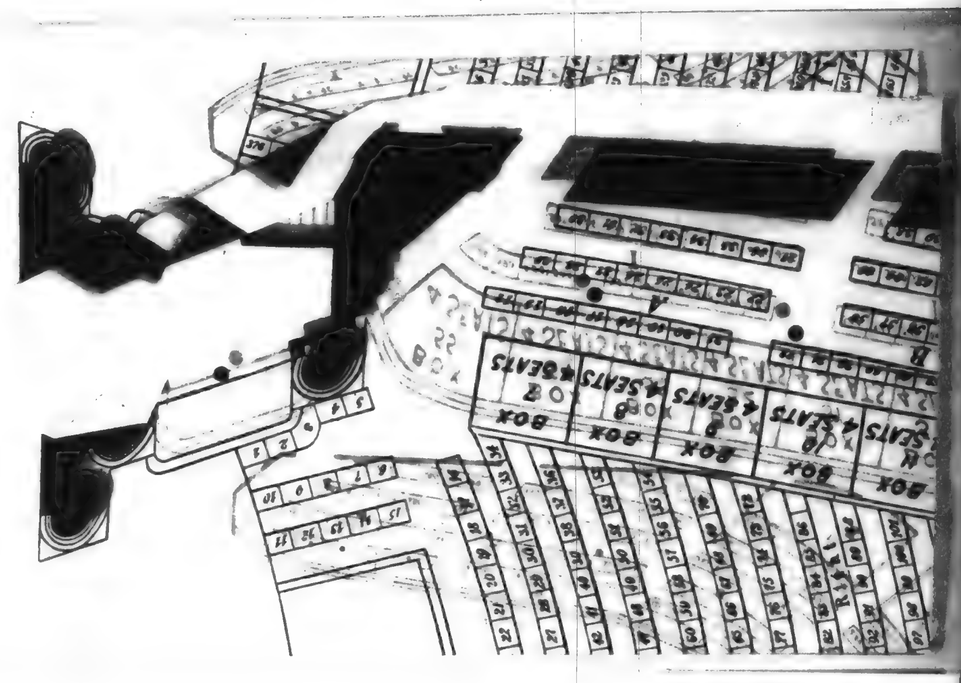

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FIVE CONCERTS EACH

FIRST SERIES		SECOND SERIES Wednesday Evenings at 8.15	
Monday Evening, November	4	November	6
Monday Evening, December	9	December	11
Monday Evening, January	13	January	15
Friday Evening, February	21	February	19
Monday Evening, March	17	March	19

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at **$75, $63,** and **$42,** respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, **$7, $5,** and **$3.50,** according to location.

The public sale of tickets for the first series will open Monday morning, October 14, and for the second series on the following Monday morning, October 21, at the Heppe Piano Rooms, 1115 Chestnut Street.

Programme books, with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets

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HAROLD BAUER
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Season ticket holders of last season will be allowed to retain *the same* seats for both the first and second series, payment for the same to be made on or before Thursday, October 17, by cash, money order, or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at the Heppe Piano Rooms, 1115 Chestnut Street.

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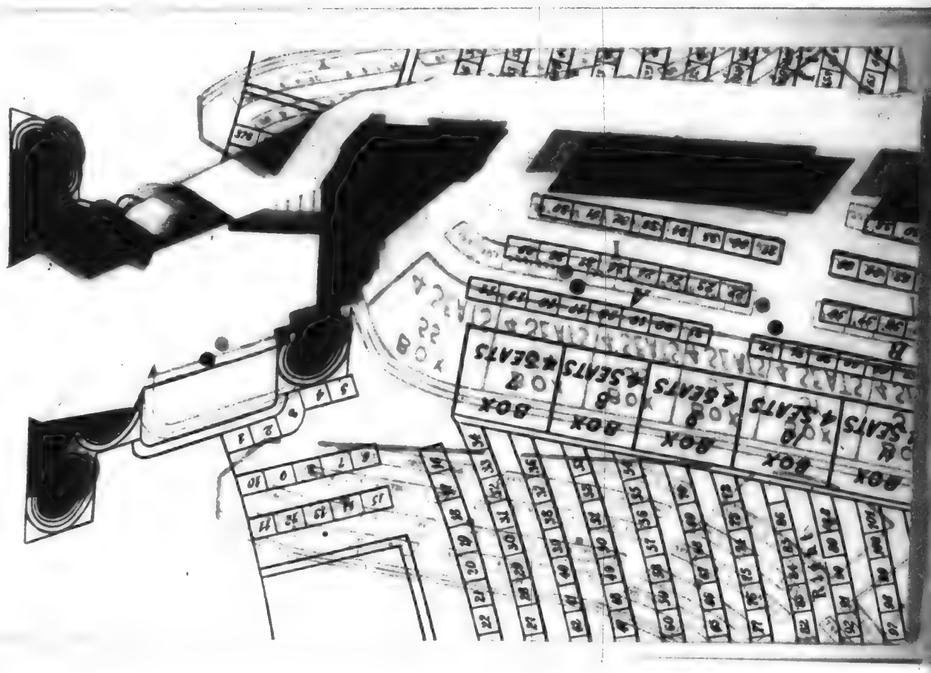

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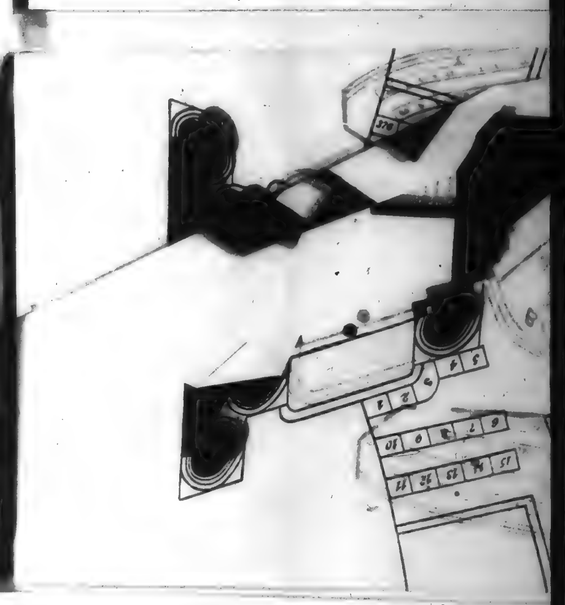

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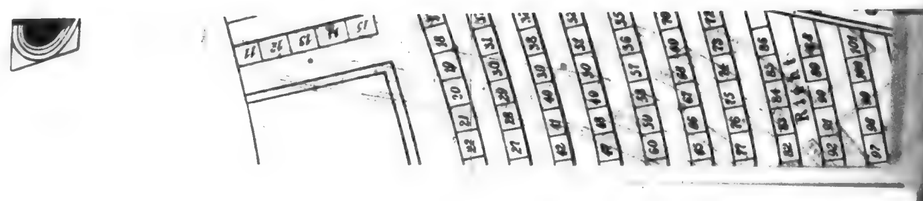

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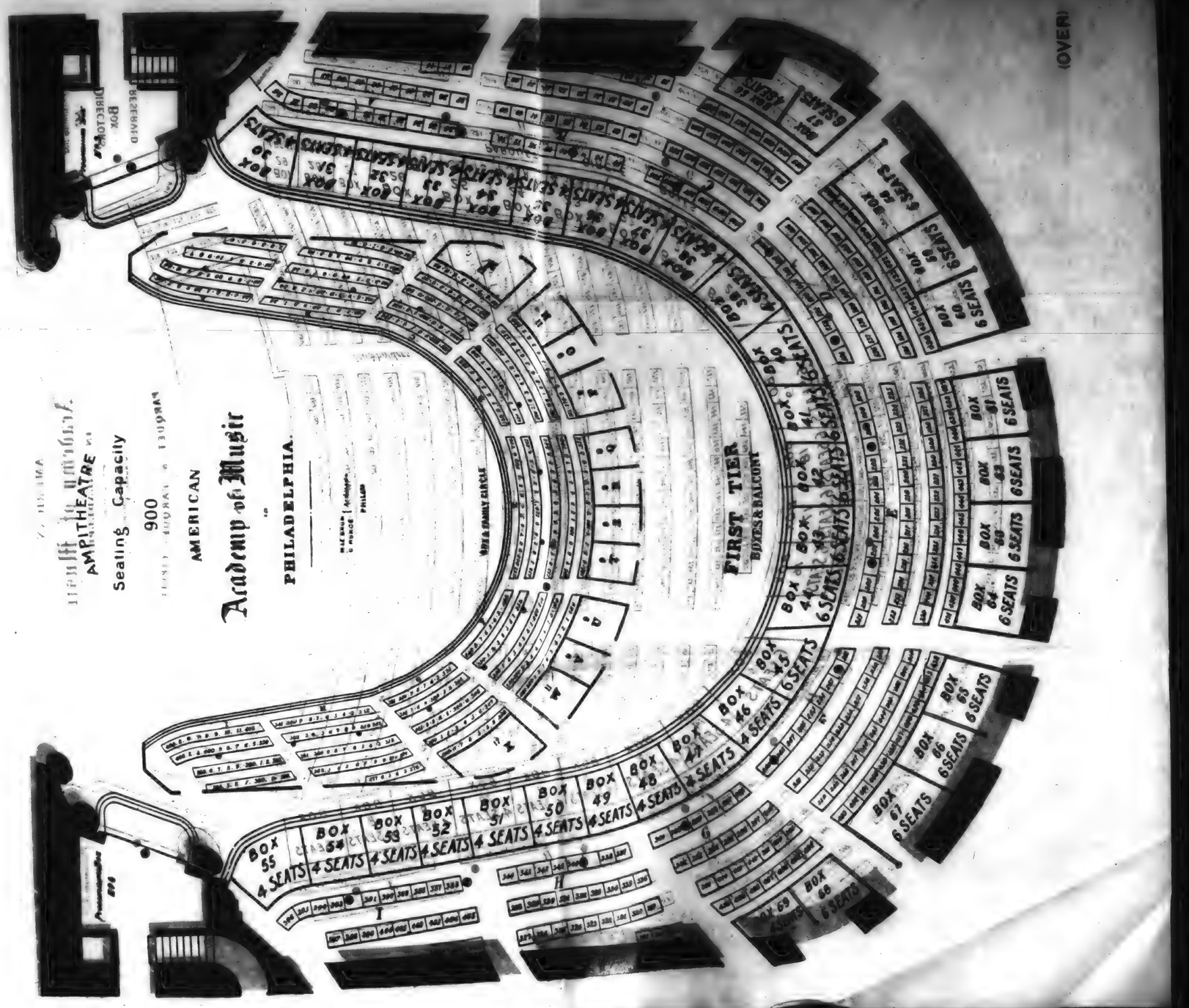

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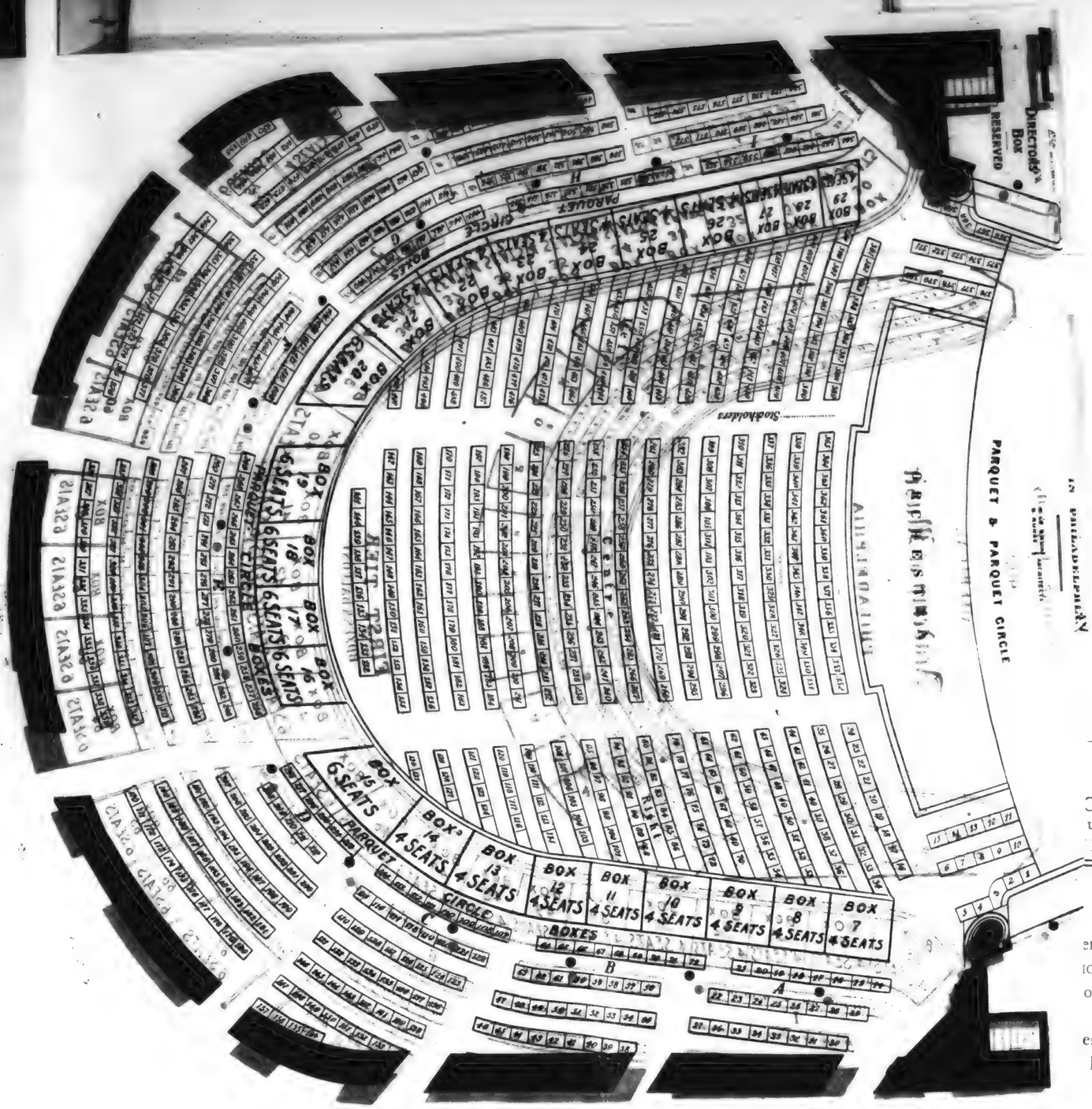

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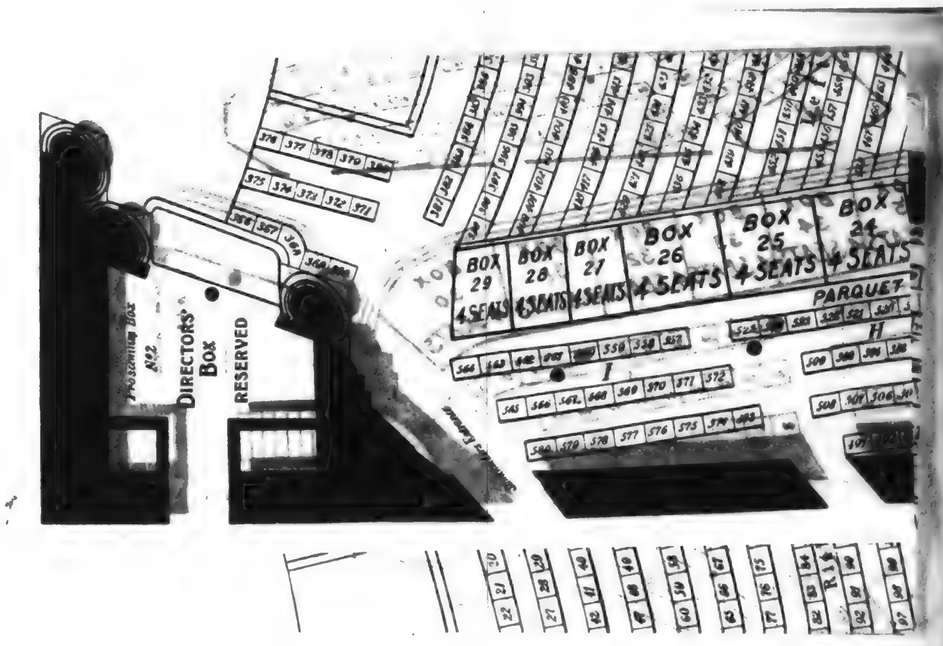

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I hereby subscribe for season tickets

for the Second series of five Wednesday Evening

Concerts to be given by the Boston Symphony Orchestra

at the Academy of Music.

Location of seats last season

Infantry Hall ❧ ❧ Providence

TWENTY-FIRST SEASON, 1901–1902

The Boston Symphony Orchestra

70 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA MAINTAINED SOLELY FOR CONCERT PERFORMANCES

C. A. ELLIS, Manager. ❧ F. R. COMEE, Assistant Manager

Providence, September 30, 1901.

I hereby subscribe for season tickets to the series of six Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at Infantry Hall.

Location of seats last season

SIX CONCERTS
ON WEDNESDAY EVENINGS

NOVEMBER 13
DECEMBER 18
JANUARY 22
FEBRUARY 26
MARCH 26
APRIL 16
} AT 7.45

Season tickets, with reserved seats for the series of six concerts, $5.

The public sale will open at Infantry Hall, Saturday morning, November 2, at 9.

Season ticket holders of last season may renew the SAME SEATS, payment for the same to be made on or before Wednesday, October 30, by cash, money order, or check, made payable to F. R. Comee, and mailed, with statement of location of seats, to F. R. Comee, Infantry Hall, Providence, R.I.

Subscribers will please give full address in making renewals.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SOLO ARTISTS

Miss ELECTA GIFFORD

Mr. HAROLD BAUER

Mr. JEAN GERARDY

Mr. FRANZ KNEISEL
Mr. ALWIN SCHROEDER

Mr. T. ADAMOWSKI

AND OTHERS TO BE ANNOUNCED

Providenc

I hereby subscribe for

to the series of six Wednesday

be given by the Boston Symphony

Hall.

Location of seats last season

1061-1881

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Infantry Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 30, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Infantry Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 30, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

TIGHT BINDING

Boston Transcript

MONDAY, SEPTEMBER 23, 1901

SYMPHONY HALL

Huntington and Massachusetts Avenues

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

TWENTY-FOUR CONCERTS

On Consecutive Saturday Evenings, from Oct. 19, 1901, to May 3, 1902, omitting Nov. 9, Dec. 14, 1901, Jan. 18, Feb. 22 and March 22, 1902, and

TWENTY-FOUR PUBLIC REHEARSALS

On Consecutive Friday Afternoons from Oct. 18, 1901, to May 2, 1902, omitting Nov. 8, Dec. 13, 1901, Jan. 17, Feb. 21 and March 21, 1902.

Tickets for the series of Concerts and for the series of Rehearsals, $12 and $7.50, according to location.

The $12 seats for the Rehearsals will be sold by auction at Symphony Hall, MONDAY, Sept. 30, at 10 A. M.

The $7.50 seats for the rehearsals will be sold by auction at Symphony Hall, TUESDAY, Oct. 1, at 10 A. M.

The $12 seats for the concerts will be sold by auction at Symphony Hall on THURSDAY, Oct. 3, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on FRIDAY, Oct. 4, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be immediately resold.

s 23

SYMPHONY HALL

Huntington and Massachusetts Avenues

THE BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, CONDUCTOR

TWENTY-FIRST SEASON, 1901-1902

WILL GIVE A SERIES OF

24 CONCERTS

On Consecutive Saturday Evenings, from Oct. 19, 1901, to May 3, 1902, Omitting Nov. 9, Dec. 14, 1901, Jan. 18, Feb. 22 and March 22, 1902, and

24 PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 18, 1901, to May 2, 1902, Omitting Nov. 8, Dec. 13, 1901, Jan. 17, Feb. 21 and March 21, 1902.

Soloists: Mme. TERNINA, Mme. NORDICA, Miss ELECTA CIFFORD, Miss PAULINE CRAMER, Miss AUGUSTA COTTLOW, Miss OLIVE MEAD, Messrs. HAROLD BAUER, BUONAMICI, BURMEISTER, JOSEF HOFMANN, ERNEST HUTCHESON, SLIVINSKI, GRECOROWITSCH, KREISLER, WINTERNITZ, KNEISEL, ADAMOWSKI, ROTH, GERARDY, SCHROEDER, and others.

TICKETS for the series of Concerts and for the Series of Rehearsals, 12.00 *and* 7.50 *according to location*

The $12 Seats for the Rehearsals will be sold at Auction at Symphony Hall, **Monday**, Sept. 30, at 10 A. M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Tuesday**, Oct. 1, at 10 A. M.

The $12 Seats for the Concerts will be sold at auction, at Symphony Hall, **Thursday**, Oct. 3, at 10 A. M.

The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday**, Oct. 4, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought, or They Will Be Immediately Resold

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

AUCTION SALES SEASON TICKETS.
Rehearsals Sept. 30 and Oct. 1.
Concerts Oct. 3 and Oct. 4.

Boston

Symphony Orchestra

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGHOUT THE DAY.

Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 4.

Boston

Symphony Orchestra

AUCTION SALE OF $7.50 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL THIS (FRIDAY) MORNING at 10 O'CLOCK.

THE BOSTON SUNDAY GLOBE—SEPTEMBER 15, 1901.

SYMPHONY HALL

Huntington and Massachusetts Avenues

THE BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, CONDUCTOR

TWENTY-FIRST SEASON, 1901-1902

WILL GIVE A SERIES OF

24 CONCERTS

On Consecutive Saturday Evenings, from Oct. 19, 1901, to May 3, 1902, Omitting Nov. 9, Dec. 14, 1901, Jan. 18, Feb. 22 and March 22, 1902, and

24 PUBLIC REHEARSALS

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Soloists: Mme. TERNINA, Mme. NORDICA, Miss ELECTA CIFFORD, Miss PAULINE CRAMER, Miss AUGUSTA COTTLOW, Miss OLIVE MEAD, Messrs. HAROLD BAUER, BUONAMICI, BURMEISTER, JOSEF HOFMANN, ERNEST HUTCHESON, SLIVINSKI, GRECOROWITSCH, KREISLER, WINTERNITZ, KNEISEL, ADAMOWSKI, ROTH, GERARDY, SCHROEDER and others.

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The $12 Seats for the Concerts will be sold at auction at Symphony Hall, **Thursday**, Oct. 3, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday**, Oct. 4, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought, or They Will Be Immediately Resold.

Boston Sunday Globe.

SUNDAY, SEPT. 29, 1901.

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

TWENTY-FIRST SEASON, 1901-1902

Soloists: Mme. TERNINA, Mme. NORDICA, Miss ELECTA CLIFFORD, Miss PAULINE CRAMER, Miss AUGUSTA COTTLOW, Miss OLIVE MEAD, Messrs. HAROLD BAUER, BUONAMICI, BURMEISTER, JOSEF HOFMANN, ERNEST HUTCHESON, SLIVINSKI, GRECOROWITSCH, KREISLER, WINTERNITZ, KNEISEL, ADAMOWSKI, ROTH, GERARDY, SCHROEDER, and others.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at SYMPHONY HALL Huntington and Massachusetts Avenues.

TOMORROW (Monday), Beginning at 10 O'Clock.

Auction Sale of $7.50 Seats for Rehearsals,	Tuesday, Oct. 1,	at 10 A. M.
Auction Sale of 12.00 Seats for Concerts,	Thursday, Oct. 3,	at 10 A. M.
Auction Sale of 7.50 Seats for Concerts,	Friday, Oct. 4,	at 10 A. M.

BALTIMORE SUNDAY HERALD, OCTOBER 6.

MUSIC HALL.

Seventeenth Season, - - - 1901-2.

BOSTON SYMPHONY ORCHESTRA

(87 Performers.)

MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS:

TUESDAYS, NOVEMBER 5, DECEMBER 10, JANUARY 14, FEBRUARY 18, MARCH 18, AT 8 O'CLOCK.

SOLO ARTISTS—TERNINA, NORDICA, BAUER, GREGOROWITSCH, KREISLER.

Season Tickets, with Reserved Seats for the Series of Five Concerts, $7.00 and $5.00, according to location.

The sale of tickets will open MONDAY MORNING, October 14, at Albaugh's, 15 N. Charles street.

Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

BALTIMORE AMERICAN

SUNDAY, OCTOBER 6.

Music Hall.

SEVENTEENTH SEASON, 1901-02.

BOSTON SYMPHONY ORCHESTRA

(87 Performers).

MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS:

TUESDAYS, NOVEMBER 5, DECEMBER 10, JANUARY 14, FEBRUARY 18, MARCH 18, AT 8 o'Clock.

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Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

THE BALTIMORE NEWS

AN INDEPENDENT NEWSPAPER.

PUBLISHED EVERY AFTERNOON

MUSIC HALL.

SEVENTEENTH SEASON, 1901-'02.

BOSTON SYMPHONY ORCHESTRA

(87 Performers).

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C. A. ELLIS, Manager.

F. R. COMER, Assistant Manager.

[10]

BALTIMORE SUNDAY HERALD,

SEPTEMBER 29, 1901

MUSIC HALL.

Seventeenth Season, - - - 1901-02.

BOSTON SYMPHONY ORCHESTRA

(87 Performers).

MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS:

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Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

...TIMORE AMERICAN
...EPTEMBER 29, 1901.

Music Hall.
SEVENTEENTH SEASON, 1901-02.

BOSTON
SYMPHONY
ORCHESTRA

(57 Performers).

MR. WILHELM GERICKE, Conductor.
FIVE CONCERTS:
TUESDAYS, NOVEMBER 5, DECEMBER 10,
JANUARY 28, FEBRUARY 18, MARCH 18,
AT 8 o'Clock.
SOLO ARTISTS—TERNINA, NORDICA, BAUER,
GREGOROWITSCH, KREISLER.

Season Tickets, with Reserved Seats for the Series of Five Concerts, $7.00 and $5.00, according to location.

The sale of tickets will open MONDAY MORNING, October 14, at Albaugh's, 15 N. Charles street.

Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr.

Boston Daily Globe.
MONDAY, APRIL 14, 1902.

BOARD OF POLICE.

Boston, April 14, 1902.

1311 Notice is hereby given, under Chapter 100 of the Revised Laws, that Charles A. Ellis has applied for a license of the Second Class to sell intoxicating liquors as a victualler at Huntington av, Massachusetts av and St Stephen st, in said Boston, in Symphony hall, first floor, stock in basement of said building. THOMAS RYAN, Clerk.

TIGHT BINDING

SYMPHONY LEADER AND SYMPHONY CONCERT ARTISTS.

MPHONY CONCERTS

e Boston Orchestra's 21st Season.

Very Attractive List of Soloists.

wcomers Are Artists of Much Prominence.

ncerts Begin the Third Week in October.

gnerian Lectures and Musical Gossip.

HE Boston Symphony orchestra can claim, after 20 years of existence, both quantity and quality, inasmuch as early in the coming season the record of 1000 concerts in Bos alone will have been made. The ificance of this statement appeals great force to the enormous clien many of whom have heard practi every concert. And today, as a ng result of all this striving toward ideal by both conductor and orches Boston glories in an orchestra sec to none in the world. Everybody in ested in the welfare of the organiza will be glad to know that Mr. Wil m Gericke will again direct the per mances. One who was in the car r history of the orchestra so closely sociated with and responsible for its timate success will always be wel med by the thousands he has both

The 21st season, and the second in the new Symphony Hall, will begin on Oct. 19. There will be the usual two separate series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, each pair of performances with the same programme and soloist. To allow for the usual five monthly trips to New York, Philadelphia, Baltimore and Brooklyn, there will be no performances in Boston on the following dates: Nov. 8, 9, Dec. 13, 14, Jan. 17, 18, Feb. 21, 22 and March 21, 22. To avoid Good Friday and at the same time allow the Handel and Haydn Society to give its usual concert on that day, the public rehearsal which would ordinarily be listed for Friday, March 28, will be given on the previous Thursday afternoon, March 27, at the same hour.

The almost unanimous approval of the rule prohibiting standees justifies its continued enforcement.

The list of soloists includes Mme. Ternina, Mme. Nordica, Miss Pauline Cramer, Miss Electa Gifford, Miss Augusta Cotlow, Miss Olive Mead, Messrs. Ben Davies, Harold Bauer, Buonamici, Burmeister, Josef Hofmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder and others.

Extended comment on Mme. Ternina is superfluous, notably when one recalls her glorious singing at the closing concerts of last season. Mme. Nordica comes fresh from her four weeks' triumphal engagement at the new Prince Regent Theatre in Munich. As it is Mme. Nordica's intention to devote almost her entire time to song recitals, her appearance with orchestra will be all the more interesting and attractive. Miss Pauline Cramer will be very pleasantly recalled in connection with the lectures given by Mr. Carl Armbruster the past season. Miss Electa Gifford, after a successful concert tour as soloist with the Chicago orchestra under Mr. Theodore Thomas, went abroad for study. In 1899 she was engaged as prima donna soprano with the Royal Opera, Amsterdam, singing the entire season with great success. Last year she was engaged as prima donna soprano with the French opera, New Orleans. The appearance of Miss Olive Mead will be heartily welcomed by the host of admirers of this gifted and sincere young violinist, who has also been engaged to appear with the orchestra in New York and Philadelphia. The name of Mr. Ben Davies, who since the retirement of Mr. Lloyd can justly claim the title of leading tenor of England, will arouse the pleasantest anticipations. Mr. Harold Bauer's most successful career in this country last season is the best possible argument for his appearance this year, and the same is equally true of Mr. Josef Hofmann, whose mature work has more than fulfilled the promise of his early childhood. Patrons who have followed Mr. Bauer's career with interest will be pleased to learn of his coming concert tour through Spain and Holland this fall. He will also visit England, playing with the Philharmonic Society at Manchester and Liverpool, and appearaing later in Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of that city, of which he is one the founders, after which he will play in Berlin just previous to his departure for America about Dec. 25. Mr. Richard Burmeister is another pianist whose playing in past seasons has justly earned him a high position among solo performers on his chosen instrument.

There are three newcomers in the field of Symphony concerts: Mr. Buonamici, readily recalled as a pupil of Mr. Carl Baermann and an artist whose recent work in Boston aroused great interest; Mr. Josef Slivinski, who made so favorable an impression at the concerts by the Leipsic Philharmonic orchestra last March; and Mr. Ernest Hutcheson, a professor of the Peabody Conservatory of Music in Baltimore. Mr. Hutcheson was born in Melbourne, Australia. He appeared at 5 years of age as a phenomenon, but was fortunately withdrawn very early to start on the serious study of music. At 15 he entered the Leipsic Conservatory, graduated with honors, and received the Mozart prize. He then returned to Australia and devoted himself for several years to concert playing. In 1892 he returned to Germany for special study with Stavenhagen. Mr. Hutcheson will probably play a concerto of his own composition.

That the violin is to be very generously represented as a solo instrument in these concerts is amply evidenced by the simple mention of such names as Kreisler, Winternitz, Kneisel, Adamowski and Roth. Mr. Charles Gregorowitsch, the Russian violinist, is also to play during the season. He was placed at an early age in the Conservatory of Music in Moscow, winning the gold medal at that institution at the age of 12. He continued his studies with Wieniawski, then went to Berlin, where he made his professional debut at the age of 17. He made a concert tour of all the musical cities of Europe and came to America for the first time during the season of 1896-7. He is the fortunate possessor of a Guarnerius violin presented to him by a German banker, and last year the Czar presented him with a very rare instrument in recognition of the pleasure afforded him by Gregorowitsch's playing.

Admirers of the violoncello will welcome with great pleasure the announcement that both Messrs. Gerardy and Schroeder will appear during the season, and altogether it is safe to assert that the list of soloists is equal to that of any previous season.

The tickets for the concerts and for the rehearsals will be $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 30, at 10 A. M.; the $7.50 seats for the rehearsals on Tuesday, Oct. 1, at the same hour. The $12 seats for the concerts will be sold on Thursday, Oct. 3, at 10 A. M., and the $7.50 seats for the concerts on Friday, Oct. 4, at the same hour. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be immediately resold.

Jean Gerardy, the noted French 'cellist, who is coming to this country by way of California about the end of this month, will open his forthcomiug tour with a number of recitals in the West before he will be heard with the Boston Symphony orchestra. Since last May M. Gerardy has been concertizing in Australia, New South Wales, New Zealand and Honolulu.

Symphony Hall on auction mornings, at 10 A. M., Sept. 23 and 24, will be filled with the regular fashionable subscribers for Friday afternoon rehearsal seats, all making their bids for good locations. On the mornings of Sept. 26 and 27 will be the auction of seats for the Saturday evening concerts.

There will be the usual two separate series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, each of the performances with the same programme and soloist.

The 21st season of the Boston Symphony orchestra, and the second in the new Symphony Hall, will begin on Oct. 19.

To avoid Good Friday and to allow the Handel and Haydn Society to give its usual concert on that day, the public rehearsal which would ordinarily be listed for Friday, March 28, will be given on the previous Thursday afternoon, March 27, at the usual hour.

The method of admittance to the unreserved 25-cent seats in the second balcony on Friday afternoons, so successfully tested last year, will obtain during the coming season. The almost unanimous approval of the rule prohibiting standees justifies its continued enforcement.

Boston Journal.

SUNDAY, SEPTEMBER 22, 1901.

SYMPHONY TICKETS.

One week from Monday (Sept. 30) will begin, at Symphony Hall, the annual auction sales of season tickets for the series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Only the $12 tickets for the rehearsals will be sold on the first day, Tuesday, Oct. 1, the $7 50 seats will be offered. The concert tickets will be offered Thursday, Oct. 3, and Friday, Oct. 4. The sales will begin each morning at 10 A. M., when all tickets purchased will be delivered and must be paid for as soon as bought or they will be immediately resold. Among the soloists who have already been engaged are the following: Ternina, Nordica, Electa Gifford, Pauline Cramer, Augusta Cottlow, Olive Mead, Bauer, Buonamici, Burmeister, Josef Hofmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder and others.

During the summer conductor Gericke has prepared some excellent programs, with other active novelties. A list of the new works and the programs of the first four concerts will be published next Sunday. Circulars with plan of seats may now be had by addressing Symphony Hall.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

The Symphony Orchestra.

The auction sales of season tickets for the coming season by the Boston Symphony Orchestra at Symphony Hall will be held on Monday, Sept. 30; Tuesday, Oct. 1; Thursday, Oct. 3, and Friday, Oct. 4. The rehearsal tickets will be sold on the first two days and the concert tickets on the last two. The sale begins each day at 10 a. m.

Boston Sunday Globe.

SUNDAY, SEPT. 22, 1901.

SYMPHONY TICKETS.

Monday, Sept 30, there will begin at Symphony hall the annual auction sales of season tickets for the series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Only the $12 tickets for the rehearsals will be sold on the first day. Tuesday, Oct 1, the $7.50 seats will be offered. The concert tickets will be sold Thursday, Oct 3, and Friday, Oct 4. The sales will begin each morning promptly at 10, when all tickets purchased will be delivered and must be paid for as soon as bought or they will be immediately resold.

Among the soloists who have already been engaged to appear are the following: Mme Ternina, Mme Nordica, Miss Electa Gifford, Miss Pauline Cramer, Miss Augusta Cottlow, Miss Olive Mead, Messrs Harold Bauer, Buonamici, Burmeister, Josef Hofmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Garardy, Schroeder and others.

During the summer conductor Gericke has prepared some excellent programs, many of which will contain attractive novelties. A list of the new works and the programs for the first four concerts will be published next Sunday. Circulars with plan of seats may now be had by addressing Symphony hall.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 22, 1901.

Carlo Buonamici, the pianist, who has been spending the summer in Casentino, Italy, is to be married the end of this month. He and his wife will return to Boston in October. Mr. Buonamici will be heard the coming season at one of the Symphony concerts, which, it is believed, will be his first appearance here with orchestra.

The dates of the Symphony concerts to be given in Sanders Theatre this season are stated to be Oct. 31, Nov. 21, Dec. 5, 26, Jan. 9, 30, Feb. 13, March 13, April 10, 24.

[12]

The enclosed Clipping is from The New York Press of Sept. 22 189

...ton Sunday Globe.

SUNDAY, SEPT. 15, 1901.

SYMPHONY ORCHESTRA.

Twentieth Season of the Famous Band.

Wilhelm Gericke Will Conduct Again, and the Usual Concerts Will be Given.

Names of Many Distinguished Artists in List of Soloists Announced.

In the 20 years of its existence, the Boston symphony orchestra has more than justified its inception and establishment, and today it stands an organization as satisfactory from any point of view as can be found anywhere.

It speaks well for its stability that in all these years there have been but four conductors, while there has also been an absence of radical change in the personnel, and, still further, there are hundreds who were patrons at the beginning and are patrons still.

Precisely as in the past, there will be 24 Friday afternoon public rehearsals, and 24 Saturday evening concerts. To allow for the usual five monthly trips to New York, Philadelphia, Baltimore and Brooklyn, there will be no performances in Boston on the following dates: Nov 8, 9, Dec 13, 14, Jan 17, 18, Feb 21, 22, and March 21, 22. To avoid Good Friday, and at the same time allow the Handel and Haydn society to give its usual concert on that day, the public rehearsal which would ordinarily be listed for Friday, March 28, will be given on the previous Thursday afternoon, March 27, at the usual hour. The almost unanimous approval of the rule prohibiting standees justifies its continued enforcement.

Mr Wilhelm Gericke will continue in his steadfast loyalty to the highest ideals. This announcement is sure to prove most gratifying to the host of admirers who will always remember how potent a factor Mr Gericke has been in the development of the orchestra to its present perfection.

For soloists, the usual extended and excellent list of artists is offered, beginning with two great singers whom it is only necessary to mention, Mme Ternina and Mme Nordica. Every one will remember Mme Ternina's glorious singing at the closing concerts of last season, while Mme Nordica comes fresh from her four weeks' triumphal engagement at the new Prince Regent theatre in Munich.

Miss Pauline Cramer will be very pleasantly recalled in connection with the lectures given by Mr Carl Armbruster the past season. Miss Electa Gifford, after a successful concert tour as soloist with the Chicago orchestra, under Mr Theodore Thomas, went abroad for study. In 1899 she was engaged as prima donna soprano with the Royal opera, Amsterdam, singing the entire season with great success. Last year she was engaged as prima donna soprano with the French opera, New Orleans.

The appearance of Miss Olive Mead will be heartily welcomed by the host of admirers of this gifted and sincere young violinist, who has also been engaged to appear with the orchestra in New York and Philadelphia.

The name of Mr Ben Davies, who, since the retirement of Mr Lloyd, can justly claim the title of the leading tenor of England, will arouse the pleasantest anticipations.

Mr Harold Bauer's most successful career in this country last season is the best possible argument for his appearance this year, and the same is equally true of Mr Josef Hofmann, whose mature work has more than fulfilled the promise of his early childhood. Mr Richard Burmeister is another pianist whose playing in past seasons has justly earned him a high position among solo performers on his chosen instrument.

There are three newcomers in the field of symphony concerts: Mr Buonamici, readily recalled as a pupil of Mr Carl Baermann; and an artist whose recent work in Boston aroused great interest; Mr Josef Slivinski, who made so favorable an impression at the concerts by the Leipsic philharmonic orchestra last March, and Mr Ernest Hutcheson, a professor of the Peabody conservatory of music in Baltimore. Mr Hutcheson will probably play a concerto of his own composition.

That the violin is to be very generously represented as a solo instrument in these concerts is amply evidenced by the simple mention of such names as Kreisler, Winternitz, Kneisel, Adamowski and Roth. Mr Charles Gregorowitsch, the Russian violinist, is also to play during the season. He was placed at an early age in the conservatory of Music in Moscow, winning the gold medal at that institution at the age of 12.

Admirers of the violoncello will welcome with great pleasure the announcement that both Messrs Gerardy and Schroeder will appear during the season, and altogether it is safe to assert that the list of soloists is equal to that of any previous season.

The tickets for the concerts and for the rehearsals will be $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at Symphony hall, Monday, Sept 30, at 10 a m; the $7.50 seats for the rehearsals on Tuesday, Oct 1, at the same hour. The $12 seats for the concerts will be sold on Thursday, Oct 3, at 10 a m, and the $7.50 seats for the concerts on Friday, Oct 4, at the same hour.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be immediately resold.

Jean Gerardy, the French 'cellist, who is coming to this country by way of California about the end of this month, will give recitals in the west before he is heard with the Boston symphony orchestra.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CX., NO. 84.

SUNDAY, SEPT. 22, 1901.

SYMPHONY TICKETS.

One week from tomorrow (Sept. 30), there will begin at Symphony Hall the annual auction sales of season tickets for the series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Only the $12 tickets for the rehearsals will be sold on the first day, Tuesday, Oct. 1, the $7.50 seats will be offered. The concert tickets will be sold on Thursday, Oct. 3, and Friday, Oct. 4. The sales will begin each morning promptly at 10 o'clock, when all tickets purchased will be delivered and must be paid for as soon as bought, or they will be immediately resold. Among the soloists who have already been engaged are the following: Mmes. Ternina and Nordica, Miss Electa Gifford, Miss Pauline Cramer, Miss Augusta Cotlow, Miss Olive Mead, Messrs. Harold Bauer, Buonamici, Burmeister, Hofmann, Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder and others. During the summer Conductor Gericke has prepared some excellent programmes, many of which will contain attractive novelties. A list of the new works and the programmes of the first four concerts will be published next Sunday. Circulars with plan of seats may now be had by addressing Symphony Hall.

Symphony afternoons are already anticipated by the fashionable set, for they are announced to begin Oct. 19. Every one will be delighted to know that Mr. Wilhelm Gericke will direct the performances again this season.

Some of the soloists are Mme. Ternina, Mme. Nordica, Miss Pauline Cramer, Miss Electa Gifford, Miss Augusta Cotlow, Miss Olive Mead, Messrs. Ben Davies, Harold Bauer, Buonamici, Burmeister, Josef Hoffmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder and others.

The Symphony orchestra is to take part in the Yale celebration at New Haven next month, their services having been offered by Col. Henry L. Higginson. They play at the Hyperion Theatre on Wednesday afternoon, Oct 23.

Mr. Harold Bauer, who was so well received here last season, is to be the soloist at the Symphony concerts on Jan. 10 and 11.

Mr. and Mrs. Frederic R. Comee, who, since their return from Europe, have been at Magnolia and Newton, open their apartment at the Charlesgate tomorrow. Mr. Comee has had many pleasant things said about his entertaining letters from Europe.

Boston Daily Globe.

THURSDAY, SEPT. 26, 1901.

The auction sale of season tickets for the Symphony concerts will open in Symphony hall next week. The tickets for the rehearsals will be sold on Monday and Tuesday and for the evening concerts on Thursday and Friday.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CX., NO. 91.

SUNDAY, SEPT. 29, 1901.

BOSTON SYMPHONY ORCHESTRA.

Both to patrons who have already arranged for the purchase of season tickets for the coming series of concerts by the Boston Symphony orchestra in Symphony Hall, and to others who are still considering the question, the following list of novelties selected by Mr. Gericke during the present summer for performance at the Boston concerts will be of great interest:

Symphony No. 5, in B-flat major	Anton Bruckner
Symphony for orchestra and piano	Vincent D'Indy
Symphony in D minor	Walter Rabel
Symphony No. 1 in C	S. Taneiew
Suite in F, No. 6	Sebastian Bach
Suite, "Raymonde"	Glazounow
Symphonic variations	Georg Schumann
Symphonic poem, "Festlange"	Liest
"Ein Heldenleben"	Richard Strauss
Symphonic poem, "Oedipus"	Marc Schillings
"Viviane"	Ernst Chausson
Concert overture, "Cockaingo"	Edward Elgar
Overture, "La Fiancee du Tsar"	Rimski Korsakow
Overture Solennelle	Glazounow
Overture, "Der Kuss"	Smetana

And two new compositions by Mr. C. M. Loeffler.

The auction sale of season tickets opens at Symphony Hall, Monday morning, Sept. 30 at 10 o'clock, and will continue throughout the week.

At the auctions of season tickets, beginning tomorrow morning at Symphony Hall, the atmosphere will take on the appearance of a reception, as it is the custom of a number of the fashionable Bostonians to make their own bids.

OUR MUSIC LOVERS' DEBT TO BOSTON

Its Symphony Orchestra a Great Organization.

ADDS MUCH TO THE SEASON HERE

String Quartets, the Kneisel and the Adamowski, Are of Distinctly Superior Calibre.

The Boston Symphony Orchestra will open its twenty-first season in Boston next month. When one speaks of the twenty-first season of the Boston Symphony Orchestra or the sixtieth season of the New York Philharmonic Society (opening in November) one should stop to consider just what this means. It is particularly of Boston that we are speaking. In these twenty-one years Boston has had the opportunity to give to the musical world an orchestra the personal and general superiority of

KURT PAUR.

which is second to none in the world, perhaps.

This orchestra has enabled Boston and other cities to hear the world's great works in music, which otherwise would be unobtainable, for our orchestra does not go on tour. We have had through this agency the opportunity of hearing not only the greatest works, but the most eminent conductors, for names like Nikisch and Paur cannot be duplicated.

Wilhelm Gericke, the present director, is just one generation back of these younger men, but he has more than kept abreast of the times. He is a genial, approachable man, always willing to countenance young talent in any form, and has infinite patience with it. There are instances on record where Mr. Gericke has inconvenienced himself to listen to a young pianist or singer, and there are few directors who would do this. The Kneisel Quartet, which needs no introduction, is manned by symphony men; so, too, is the Adamowski Quartet, now in its fourteenth season. These quartets are absolutely superior, and this means much, as the string quartet is considered by many authorities to be the highest form of music.

WHY THIS CITY IS GRATEFUL.

New York has quartets, too, but none to compare with these. Here is where New York is directly grateful to Boston. Not only has Boston excelled orchestrally, but she has given us some of the greatest singers of the day, who either were born or trained there. We have Nordica, Eames, Suzanne Adams and many others.

The Handel and Haydn Society, now in its eighty-seventh season, has an unparalleled record in America. We believe its charter calls for the producton of religious music only, but this cannot be said truthfully to limit its field of usefulness, as its enemies assert, for the grandest choral works known are naturally religious. Emil Mollenhauer, more than a coming man among directors, is the conductor.

The conservatories, teachers and critics of Boston would rank anywhere. Among vocal teachers is Mrs. Gertrude Franklin, whose teaching is thorough and artistically satisfactory. The singers living in and around Boston are of a degree of excellence not to be estimated by those who have not heard them. This is appreciated when some of them visit other cities. Two examples may be found in the persons of Madame Esta Kileski and Frederick Martin of the Harvard Street Church, Brookline. Madame Kileski has sung in New York, but not extensively, and directors who have heard her privately liken her large voice and style to Klafsky's. Mr. Martin is a basso of the Edouard de Reszke order, but considerably younger. Both of these singers may appear here this season.

JEALOUSY IS INFANTILE.

With Boston sending her orchestra—with best known soloists—quartets, singers and instrumentalists, our season is augmented nearly one-third, and this should not be forgotten, in spite of the infantile jealousy existing in some quarters between the two cities.

Furthermore, Boston is only second to New York in the matter of managers. We find there Fred Comee, assistant manager of the Boston Symphony Orchestra, conducting many personal enterprises; George Stewart has Harold Bauer; the Redpath agency is there; it is the home of the Chickering, Steinert, Vose, Emerson and Mason and Hamlin pianos; the Ditson Publishing Company is in Boston, bringing out monthly its Musical Record and Review, which always is instructive and interesting.

Boston is not the Mecca of America for music and musicians, as New York is; she is more conservative, and while from purely critical viewpoints she may not be as supreme as New York, neither does she so often entertain regular musical catastrophes.

Our season would be seriously crippled artistically without the visitors from Massachusetts.

MISS LIEBLING IN WORCESTER.

Because of the non-appearance of Mme. Eames, on account of illness, at the Worcester Festival this week, the committee has arranged with Henry Wolfsohn for Miss Estelle Liebling to sing at two concerts—the first on next Thursday afternoon and the other on Friday evening. Miss Liebling has sung recently in Germany with success.

Emil Paur will arrive from Europe toward the end of this week. He brings with him much that will be of interest to musical circles. It is not known generally that Mr. Paur's younger son, Kurt, has become a pupil of Leschetizski, who considers his talent as a pianist phenomenal. Programmes for the Philharmonic Society and the Paur Symphony Orchestra are still in the process of construction, nor have the names of all the artists to appear been given out. It is expected that the Philharmonic Society will have the best season in its history, now that Mr. Carnegie has become its president. In addition to this the personnel of the society has become much improved. The dates for Philharmonic concerts are November 15-16, December 6-7, December 20-21, January 10-11, January 31, February 1, February 14-15, March 14-15, April 4-5.

Aside from appearances with the leading orchestras, Zeldenrust, the Dutch pianist, has been engaged for New York and Boston with the Kneisel Quartet and for Cleveland and Louisville with the Pittsburg Orchestra. He will be heard also in recital in the principal cities as far West as Omaha.

Boston Transcript

SATURDAY, SEPTEMBER 28, 1901

Both to patrons who have already arranged for the purchase of season tickets for the coming series of concerts by the Boston Symphony Orchestra in Symphony Hall, and to others who are still considering the question, the following list of novelties selected by Mr. Gericke during the present summer for performance at the Boston concerts will be of great interest: Symphony No. 5, in B-flat major, Anton Bruckner; symphony for orchestra and piano, Vincent D'Indy; symphony in D minor, Walter Rabel; Symphony No. 1, in C, S. Tanelew; suite in F, No. 6, Sebastian Bach; suite, "Raymonde," Glazounow; symphonic variations, Georg Schumann; symphonic poem, "Festklange," Liszt; "Ein Heldenleben," Richard Strauss; symphonic poem, "Œdipus," Marc Schillings; "Viviane," Ernst Chausson; concert overture, "Cockaigne," Edward Elgar; overture, "La Fiancee du Tzar," Rimski Korsakow; overture, "Solennelle," Glazounow; overture, "Der Kuss," Smetana, and two compositions by C. M. Loeffler. The auction sale of season tickets opens at Symphony Hall Monday morning, Sept. 30, at ten o'clock, and will continue throughout the week.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 29, 1901.
(Copyright, 1901, Post Publishing Company.)

Boston Symphony Orchestra

Both to patrons who have already arranged for the purchase of season tickets for the coming series of concerts by the Boston Symphony Orchestra in Symphony Hall and to others who are still considering the question, the following list of novelties selected by Mr. Gericke during the present summer for performance at the Boston concerts will be of great interest: Symphony No. 5 in B flat major, Anton Bruckner; symphony for orchestra and piano, Vincent D'Indy; symphony in D minor, Walter Rabel; symphony No. 1 in C, S. Tanelew; suite in F, No. 6, Sebastian Bach; suite, "Raymonds," Glazounow; symphonic variations, Georg Schumann; symphonic poem, "Festklange," Liszt; "Ein Heldenleben," Richard Strauss; symphonic poem, "Edipus," Marc Schillings; "Viviane," Ernst Chausson; concert overture, "Cockaigne," Edward Elgar; overture, "La Fiancee du Tzar," Rimski Korsakow; overture, Solennelle, Glazounow; overture, "Der Kuss," Smetana.

The auction sale of season tickets will open at Symphony Hall Monday morning, Sept. 30, at 10 o'clock, and will continue throughout the week.

Boston Journal.

SUNDAY, SEPTEMBER 29, 1901.

Mr. Fred R. Comee, with his wife, returned the early part of the week to their apartments at the Hotel Charlesgate, Beacon Street, from a visit to Magnolia.

[13]

TIGHT BINDING

...STON POST,

...Representative Democtic Paper

OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 15, 1901.

(Copyright, 1901, Post Publishing Company.)

Boston Symphony Orchestra

Everybody recognizes the announcement of the two series of concerts by the Boston Symphony Orchestra as the beginning of the musical season in Boston. And everybody knows that the founder, conductor, orchestra and management are all united in both the intention and desire to maintain, if not improve upon, the satisfying standard of the past. The 21st season, and the second in the new Symphony Hall, will begin on Oct. 19. There will be the usual two separate series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, each pair of performances with the same programme and soloist. To allow for the usual five monthly trips to New York, Philadelphia, Baltimore and Brooklyn, there will be no performances in Boston on Nov. 8, 9; Dec. 13, 14; Jan. 17, 18; Feb. 21, 22, and March 21, 22. To avoid Good Friday, and at the same time allow the Handel and Haydn Society to give its usual concert on that day, the public rehearsal which would ordinarily be listed for Friday, March 28, will be given on the previous Thursday afternoon, March 27, at the usual hour.

The list of soloists includes Mme. Ternina, Mme. Nordica, Miss Pauline Cramer, Miss Electa Gifford, Miss Augusta Cotlow, Miss Olive Mead, Messrs. Ben Davies, Harold Bauer, Buonamici, Burmeister, Josef Hofmann, Ernest Hutcheson, Slivinski, Gregorowitsch, Kreisler, Winternitz, Kneisel, Adamowski, Roth, Gerardy, Schroeder and others.

Extended comment upon Mme. Ternina is superfluous, notably when one recalls her glorious singing at the closing concerts of last season. Mme. Nordica comes fresh from her four weeks' triumphal engagement at the new Prince Regent Theatre in Munich. Miss Pauline Cramer will be very pleasantly recalled in connection with the lectures given by Mr. Carl Armbruster the past season. Miss Electa Gifford, after a successful concert tour as soloist with the Chicago Orchestra, under Mr. Theodore Thomas, went abroad for study.

The appearance of Miss Olive Mead will be heartily welcomed by the host of admirers of this gifted and sincere young violinist, who has also been engaged to appear with the orchestra in New York and Philadelphia.

The name of Mr. Ben Davies, who, since the retirement of Mr. Lloyd, can justly claim the title of the leading tenor of England, will arouse the pleasantest anticipations.

Mr. Harold Bauer's most successful career in this country last season is the best possible argument for his appearance this year, and the same is equally true of Mr. Josef Hofmann, whose mature work has more than fulfilled the promise of his early childhood.

Mr. Richard Burmeister is another pianist whose playing in past seasons has justly earned him a high position among solo performers on his chosen instrument.

There are three newcomers in the field of Symphony concerts: Mr. Buonamici, readily recalled as a pupil of Mr. Carl Baermann, and an artist whose recent work in Boston aroused great interest; Mr. Josef Slivinski, who made so favorable an impression at the concerts by the Leipsic Philharmonic Orchestra last March, and Mr. Ernest Hutcheson, a professor of the Peabody Conservatory of Music in Baltimore.

That the violin is to be very generously represented as a solo instrument in these concerts is amply evidenced by the simple mention of such names as Kreisler, Winternitz, Kneisel, Adamowski and Roth. Mr. Charles Gregorowitsch, the Russian violinist, is also to play during the season.

Admirers of the violoncello will welcome with great pleasure the announcement that both Messrs. Gerardy and Schroeder will appear during the season, and, altogether, it is safe to assert that the list of soloists is equal to that of any previous season.

The tickets for the concerts and for the rehearsals will be $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at Symphony Hall, Monday, Sept. 30, at 10 a. m.; the $7.50 seats for the rehearsals on Tuesday, Oct. 1, at the same hour. The $12 seats for the concerts will be sold on Thursday, Oct. 3, at 10 a. m., and the $7.50 seats for the concerts on Friday, Oct. 4, at the same hour. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Boston Sunday Globe.

SUNDAY, SEPT. 29, 1901.

BOSTON SYMPHONY ORCHESTRA.

Both to patrons who have already arranged for the purchase of season tickets for the coming series of concerts by the Boston symphony orchestra in Symphony hall and to others who are still considering the question, the following list of novelties selected by Mr Gericke during the present summer for performance at the Boston concerts will be of great interest:

Symphony No. 5, in B-flat major, Anton Bruckner; symphony for orchestra and piano, Vincent D'Indy; symphony in D minor, Walter Rabel; symphony No. 1 in C, S. Taneiew; suite in F, No. 6, Sebastian Bach; suite, "Raymonde," Glazounow; symphonic variations, Georg Schumann; symphonic poem, "Festklange," Liszt; "Ein Heldenleben," Richard Strauss; symphonic poem, "Oidipus," Marc Schillings; "Viviane," Ernst Chausson; concert overture, "Cockaigne," Edward Elgar; overture, "La Fiancee du Tzar," Rimski Korsakow; overture solonelle, Glazounow; overture, "Der Kuss," Smetana, and two new compositions by C. L. Loeffler.

The auction sale of season tickets opens at Symphony hall Monday morning at 10 o'clock and will continue throughout the week.

Boston Journal.

MONDAY, SEPTEMBER 30, 1901.

SYMPHONY SALE.

Annual Auction for Public Rehearsals Will Go on This Morning.

The annual auction sale of season tickets for the $12 seats for the Friday afternoon public rehearsals of the Boston Symphony Orchestra will begin at 10 o'clock this morning in Symphony Hall, and will continue throughout the day. The seats are sold in regular order (not for choice), beginning with row "A," seat number one. The floor seats will all be offered first, and after a short intermission the seats in the first balcony right, followed by first balcony left and centre, will be sold in the order named.

For the benefit of those who have never attended one of these sales, it should be borne in mind that the "bids" are the premiums on each seat, to be added to $12. No more than four seats will be sold on one bid, and all seats will be delivered and must be paid for immediately, or they will be resold. The announcement of the large number of novelties and new works which Conductor Gericke has made, together with a most notable list of soloists, shows that much care has been taken in making the coming season equal, if not superior, to any of those in the past. The $7.50 rehearsal tickets will be sold tomorrow, and the concert tickets on Thursday and Friday.

Boston Symphony Orchestra

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL (Huntington and Massachusetts Aves.) THIS (MONDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $7.50 Seats for Friday Afternoon Public Rehearsals Tomorrow (TUESDAY). Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 3. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 4.

1t sep30

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 92.

MONDAY, SEPT. 30, 1901.

SALE OF SYMPHONY TICKETS.

The annual auction sale of season tickets for the $12 seats for the Friday afternoon public rehearsals of the Boston Symphony orchestra begins at 10 this morning in Symphony Hall and will continue throughout the day. The seats are sold in regular order, not for choice, commencing with row "A" seat number one. No more than four seats will be sold on one bid and all seats will be delivered and must be paid for immediately. The $7.50 rehearsal tickets will be sold tomorrow, and the concert tickets on Thursday and Friday.

Boston Daily Globe.

MONDAY, SEPT. 30, 1901.

Sale of Symphony Tickets Today.

The annual auction sale of season tickets for the $12 seats for the Friday afternoon public rehearsals of the Boston symphony orchestra begins at 10 o'clock this morning in Symphony hall, and will continue throughout the day. The "bids" are the premiums on each seat to be added to $12. No more than four seats will be sold on one bid, and all seats will be delivered and must be immediately paid for, or they will be resold. The $7.50 rehearsal tickets will be offered tomorrow (Tuesday), and the concert seats on Thursday and Friday.

n Traveler

BY THE

SYMPHONY SEATS BRING GOOD PRICES

A large company of Boston musical people gathered in Symphony Hall this morning, drawn thither by the auction sale of the $12 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra. The usual plan of procedure was adopted, and the big chart on the stage was as familiar as ever.

The first seat, A 1, brought a premium of $21, a very good price. Last year the same seat went for $280, but that was for purely sentimental reasons.

The highest premium in the early bidding today was $30 apiece for B 17 and 18. Premiums for the first two rows ranged from $16.50 to $30, an average of $22 or $23. Last season the high figure in row B was also $30, and in row C a little less. In row D the 1900 high price was $62.50.

The highest premiums up to noon were paid for seats G 14 to 20 inclusive, which sold at the following premiums respectively: $75, $100, $95, $150, $225, $100, $100, making G 15 the highest of the day thus far at $230.

Seats in the centre back of the first four rows have been averaging $60 to $70 premium. H 18 and 19 brought $200 apiece. Seats G 15, 16, 17 and 18 were bought by a Mr. Kelly, who might have had all four at $100 apiece, the price of No. 15, since a bidder has an option of four seats at the price of the first.

Boston Daily Globe.

MONDAY, SEPT. 30, 1901.

ACTING FOR AN UNKNOWN.

Young Man Named Kelly Paid a Premium of $225

For Seat at Friday Afternoon Rehearsals of Symphony Orchestra.

Same Bidder Also Made Second Highest Offer, $190, for Single Seat.

A young man named Kelly, acting as agent for some unknown, paid $225 premium this morning for a seat at the Friday-afternoon rehearsals of the Symphony orchestra. Mr Kelly's was the highest bid of the morning auction sale of the $12 seats for the Friday-afternoon rehearsals, and he also made the second highest offer for a single seat.

Mr Kelly started the high prices on seat G 14, for which there was lively bidding between Kelly and several brokers. It was knocked down to Mr Kelly at $74. Apparently he believed that he could get adjoining seats cheaper, for he only selected one on that bid. But for G 15, which he had to get for his employer, he was obliged to bid $100 before he out-reached the other bidders. Even then Mr Kelly selected only one seat. He was after the next seat, which he managed to get for a premium of $95. He would have saved considerable money had he elected to take the other seats to the aisle, G 17 and 18.

Mr Kelly was in on the bidding for G 17 and he was forced up to $190 before he captured it. The aisle seat, G 18, was put up and Mr Kelly showed a determination to get it. He paid $225 premium for the use of the chair, which, with the price of the seat, made it cost $237.

G 15, just across the aisle, was purchased by Charles Connelly for a premium of $100, who also took G 20. The next seats were sold for $57, $43 and $49.

There was a large attendance at the auction sale of the $12 seats at 10 this morning, which was held in Symphony hall. While many of the highest prices were by brokers acting for patrons who always insist upon having the same seats each year regardless of cost, there were quite a number of men and women who transacted their own affairs. Among them many refrained from bidding until the seats they wished were reached by the auctioneer, while there was the usual crowd of bargain hunters trying to pick up single seats at low prices.

The prices averaged higher than a year ago. As the sale last fall was the first in the new hall, the first seat sold, A 1, brought $280, because of the desire to purchase the first seat in the new building. This morning that seat was sold for $20.

Others in the first row ran from $15 to $20. Seats in row B were knocked down at from $15 to $20, until 17 and 18, the latter on the aisle, were reached. They were sold for $30 each. The price dropped again for the remainder of the row.

Four seats in row C were sold for $34.50, and two aisle seats in the center went for $42, the highest bid up to that time. Gen W. W. Blackmar secured four seats in C for a premium of $28 each.

The lowest bid in row D was for the first four seats, $18.50, but the price went steadily up to $37 for 9 and 10 on the side aisle. The bids dropped again to the next aisle, when $35 was paid for two end seats by a broker and $42 for the two across the aisle by another broker.

Prices for seats in row E ran from $27 to $51, the latter bid being for an aisle seat at the left of the center.

Seats in row F started at $29 and ran to $35 until seat 19, a single one on the aisle, was offered. Mary E. Stearns of Cambridge had been waiting for two hours for this seat apparently, for she walked down the aisle, raising every bid offered by brokers till she found herself alone with a bid of $65. She took one seat at that premium. The next seat was sold for $35, nearly half the premium of the other. The remaining seats in the row fluctuated between $20.50 and $30.

There were quite a number of ambitious ones looking for seats in row G, which opened at $42 and then dropped to $35, A. R. Whittier taking four at that bid.

Then came the five seats purchased by Mr Kelly, for $74, $100, $95, $190 and $225.

In row H the first four seats went for $24, but the next four cost $51; the adjoining three, including one aisle seat, $5, and three others in line, $39 each.

The highest bid in row H was $90 for four seats, 19, 20, 21 and 22. Herbert Lyman secured two near the end for $30.50.

The highest bid in row I was $70, and the lowest $30.50, but quite a number brought $52 and $54.

An aisle seat in row J was knocked down for $76.50, and those adjoining brought $55 and $56. The last one in the row was sold for $24.

The top notch in row K was for seats 18 and 19, for which $88 was bid, while 14, 15, 16 and 17 brought $71 each.

Boston Journal.

MONDAY, SEPTEMBER 30, 1901.

THE BEST SALE YET.

Symphony Seats Go High Today.

Largest Premium Is Only $225

But Average Prices Are Higher.

Boston's annual auction event, the sale of seats for the Symphony concerts, began at 10 o'clock this morning in Symphony Hall. The sale was of $12 seats for the Friday afternoon rehearsals, and was the most successful, so there was every indication at noon, when Row O was reached, in the history of the famous orchestra.

Walter Jackson asked for the first bid on seat A 1 from a good sized audience of fashionable women and a few men. Herrick, Heard and Connolley sat in a row right at the front. The first bid was $5, but the seat went for $20 premium to Herrick. Last year it sold for $280; but that was because of the honor attached to buying the first seat in the new hall. Bids ranged around $30 to $50 till row G was reached. Then seat 14 went to a young man whom nobody seemed to know, and who would not give out his identity, for $74. He might have bought four seats on that bid, but strangely took only one, and then bid in the next three, one by one, for $100, $95 and $190 respectively. Then, after a tiff with the professional buyers, who kept boosting up his figures, he took seat 18, on the centre aisle, for $225, the highest figure of the day, a total price of $237 for one seat. Seat 19, across the aisle, went to Connolley for $100, and seat 20 to Herrick for $60.

High Average Shown.

Row J began to bring the high average prices that were secured for block after block of seats. Seats 3, 4, 5 and 6 went for $47 each; 12, 13, 14 and 15 for $55 each to Connolley; 18 and 19 for $76 each. Row K, seats 14, 15, 16 and 17 went to Mr. Wardsworth for $71 apiece. He also paid $88 each for seats 18 and 19; and Mr. Evans gave $66 each for 20, 21, 22 and 23. Row L went largely to Heard, Connolley and Herrick, for prices in the $50's. But seats 26 and 27 went for $86 each, and Mr. Wigglesworth got seat 31 for $42.

Seats 11, 12, 13 and 18 in M, went for $100 each to Connolley. It was one of his clever moves to bid so high on seat 11, for the seats between 13 and 18 were reserved, and thus the last of his four seats jumped the aisle and he thus got that centre aisle seat in M, No. 18, for only $112. He paid $65 for the next seat premium, also.

Herrick bought nine seats in N, four for $61, four for $55 and one for $90. Mr. Wardsforth secured four seats in this row for $46, and two for $76; and Mr. Pratt paid $75 apiece for three more. Even in row O Herrick paid $32.50 for seat 17.

Mr. Comee Pleased.

Mr. Comee, one of the managers of the hall, said as O went down at such high figures, "I thought last year, with the new hall just opened, our limit was reached; but this year promises to be even better. Look at those high average prices for seat after seat in the centre. It is, I should say, the best we have ever done."

Remaining Sales.

The $7.50 seats for the rehearsals will be sold at auction, at Symphony Hall, Tuesday, Oct. 1, at 10 A. M.

The $12 seats for the concerts will be sold at auction, at Symphony Hill, on Thursday, Oct. 3, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Oct. 4, at 10 A. M.

[14]

Transcript

DAY, SEPTEMBER 30, 1901

HIGHEST PREMIUM $225

Auction Sale for Symphony Rehearsals

Top Mark of Last Year Not Equalled

But Average Price Is Unusually Large

Lively Bidding Resulted for All Choice Places

Although the sale of seats for the Friday-afternoon rehearsals of the Symphony concerts in Symphony Hall today reached a sensational point only once or twice, the average premiums for seats in the body of the house were generally higher than they have ever been before, and Assistant Manager Comee, when the sale was half finished, predicted a record breaker in the way of gross receipts. The auction did not start with the rush that characterized it last year. When the auctioneer, Walter Jackson, started the bidding last year, A 1 was sent up with leaps and bounds, until it was knocked down to Mr. Herrick at $280 premium. This extreme price was caused by competition of bidders for the honor of buying the first seat sold in the new hall. This year the same auctioneer knocked down the same seat to the same bidder for $20. The next seat brought a premium of $16.50, and A 3 brought $25. The highest price for any seat in the front row was paid for A 22, which was sold for $27.

The real sensation of the sale occurred when row G was being auctioned. Mr. Herrick bought 7, 8, 9, 10 on a $41 premium, and the next three also brought about the same. When seat 14 was put up a quiet looking young man, modestly dressed, who had not before put in a bid, started the fun. Dollar by dollar the price went up, with Connelly bidding against him. The seat finally brought $73. When Mr. Jackson asked him how many seats, for four seats were allowed on a bid, the young man said quietly "one seat." G 15 was started in at about $30, but the young man soon ran it up into the seventies. Then Mr. Connelly and other agents decided to make the unknown bidder pay dearly for his temerity. They would not go above $100 and the young man again took one seat.

The sale of G 16 was a repetition of the sale of the seat next to it, and the young man got it for $95. G 17, which is next to the end seat on the centre aisle, was not to be had without a contest. There was very little one-dollar bidding, and the price was sent up by fives and then tens. Connelly, Herrick and Heard bidding against the young man, who finally got the seat at $190. Everybody seemed to know that the sale of G 18, the end seat, was to be interesting, and so it was. Mr. Jackson did not find it necessary to move his pointer except between Mr. Connelly and the young man. A nod and the raising of a hand by Connelly, was responded to by a slight inclination of the head by his opponent, and neither seemed to mind the fact that they were bidding by ten-dollar leaps.

Finally the young bidder responded with a nod to Mr. Jackson's proposition of $225 for the seat, and Mr. Connelly quit. This was the highest price paid for any seat during the sale. The young man at first said that his name was Kelly, but later refused to give any name at all. His action in bidding on each separate seat and paying $510 premium for four seats which he might have had for $100 mystified the agents, and caused a considerable stir throughout the hall. Seat G 18, for which Mr. Kelly paid a premium of $225, was sold last year for a premium of $65.

Previous to this episode there was somewhat of a stir when row F was being sold. The highest premium paid in row B was $30. Herrick gave this for B 17 and 18, two centre aisle seats. In row C Herrick sent high water mark up to $12, which he paid for C 19 and 20, also end seats on the left side of the centre aisle. The same seats in row D went to Connelly for the same premium, although the average of this row was well above $20. In row E the seats also went for a good premium. Connelly took 18, 19 and 20 on a $50 premium and Herrick paid $51 for seat 28, while 29 and 30, across the aisle, sold for a $40 premium. Herrick wanted seat 19 in F, but somebody else wanted it, too, and that somebody else was a woman. Herrick was willing to give a good premium, but he was unwilling to go above $65, which was offered by the other. At this premium the seat was knocked down to Mary E. Stearns of Cambridge. This was the highest bid up to that time, but it was quickly eclipsed by Kelly's meteoric bidding.

After the seats were sold to Kelly the bottom dropped out of the market and seats went for from $40 to $50. In the sale of H 18 and 19 there was an attempt to bull the price, and Mr. Pratt had to put down an even $200 for these three seats. The price again subsided. J, which is apt to be the big row as far as premiums are concerned, was high at $76.50. Row K did a little better and the best seats, 18 and 19, were sold to Wadsworth for $88. The eighties were not reached again until L 26 and 27, end seats on the left aisle, were sold for $86. Row M seemed to be a place where there would be some competition, as it was in this row that several bunches of seats were saved out for well-known patrons of the concerts. When it came time to bid on seat 11, Connelly and Herrick had a little bout and the premium was sent up to $100.

After row M was disposed of the sale became practically a matter for the agents and speculators. Individuals had either got all the seats they wanted, or were satisfied to wait until the price should be lower. Herrick bought 7, 8, 9, 10 for $61; 13, 14, 15 [illegible] but he had to pay $90 for seat 17. Herrick again started in to get the best things in row O. He paid $50 for 13, 14, 15 and 16; $92.50 for 17, and $96 for 18 and 19. The seats not on the aisles brought between $40 and $50, quickly and regularly, making a very handsome grand total for the sale.

By far the major part of the seats disposed of today were sold to agents and speculators. It was the exception when an outside individual had a chance to secure a seat. This fact was commented on by many, and especially by those who sat near the row of speculators in the front seats, and saw how the matter was arranged between them. They did not bid against one another, except in extreme cases, when they could not agree otherwise, and, as in the case of Kelly, they made it interesting for anyone who wanted a seat badly. Time and again one or another of them bought a desirable end seat, and then would let the second seat go to somebody else, so that the person who wants the two end seats must pay dearly for one of them. The seats sold today were the $12 seats for Friday. The $7.50 seats for Friday will be sold tomorrow, and the Saturday seats on Thursday and Friday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 92.

MONDAY, SEPT. 30, 1901.

THE MAN BEHIND THE CHALK

Kept Busy Recording Sales of the Symphony Seats.

Prices "Away up in G" at This Morning's Auction and Excellent Prices Secured for Chairs in Other Rows—Sale Will Continue for the Next Three Days.

Against the coming season the regular patronizers of the Boston Symphony orchestra gathered in Symphony Hall to participate in the annual auction sale of tickets. It is a sort of festive occasion for some, made the more agreeable, perhaps, by the fact that it is one of the few occasions when one can get into the Symphony Hall for nothing.

So, then, devotees of the performances by virtuosos—the icis, meisters, manns, inskis, owitsches and owskis, and so on—convened at the opening, at 10 o'clock this morning, of the four days' sale.

Today is set apart for the sale of $12 seats, the prices paid representing the premium. Five seats in G, about the centre of the row, sold for $73, $100, $95, $190 and $225, an average of about $135. This is regarded as a record breaker. The affair took on all the dramatic movement of the rise in U. P. on the stock market last spring—the price leaping up from 10s and even 20s.

The seats were bid for by one supposed to represent somebody else; who that may be is not given for the public to know just at this time.

Seats in A averaged something over $20, the first one, situated at the extreme right, being sold at just $20, with $24 the highest, and $16.50 the lowest. The latter price was, incidentally, the lowest premium paid up to noon. No seat in B brought less than $20, and some as high as $30. C was higher, reaching $42; D had three $42 seats; E brought $51, and F $65; G, $225; H, $90; I, $52; J, $76, and K, $88.

In times past, seats have brought as high as $380. In 1888, $310 was the highest, and two years ago, $150. The lowest premium on the floor paid last year was $12, and the highest $107 (in Q), excepting the $280 price paid for the first seat, doubtless for sentimental reasons.

Mr. Jackson was the auctioneer this morning, and the same head usher officiated at the huge board, as the "man behind the chalk." The audience was fairly well entertained by the various little trifles of amusement that always occur, but on the whole was fashionably blase.

Mrs. "Jack" Gardner, who usually attends both the Symphony rehearsals and concerts, dropped in for a moment during the sale, but was not an open bidder.

The sale for the rest of the seats for the rehearsals and concerts continues this afternoon, and for the next three days.

The first seat, A1, was dispatched in short order to Mr. Herrick for $20 premium, with only a mild interruption from a female bidder. Sentimental and other reasons had exalted this first seat to a premium of $280 last year. It was then the first seat in the new hall, and honor was evidently attached to it.

The next seat sold at the same price; then the prices ran along $22, $23, $24, etc.; but on the way the lowest price was reached at $16.50. The average of the A seats was about $21.

B started in interestingly at $22, $24, $21, then $30 for the two at the left of the aisle. The next three sold for $24 apiece. They held along for about $20-$25, and tapered off as the others.

C row raised the limit considerably along the middle of the row, for after the first half dozen Gen. Blackmer bought Nos. 9 to 12 at $28. The next four went at $34.50, and Nos. 19 and 20 at $42, the highest up to date.

D row kept up the pace. The first four on the end brought $18.50, but 7 and 8 brought $30; 9 and 10, $37; 16, 17 and 18, $35; 19 and 20, $42 (Connolley); 21 to 24, $38. Dr. Arthur Harrington took 30 and 31 for $25. The seats on the extreme left sold for about $20.

The E seats opened strong, with the speculators showing zeal, the price soon running up to $50, by Mr. Connolly, for 18, 19, 20, the aisle intervening between 18 and 19. The price ran along between $35 and $50, and 28 brought $51. They held up well, the extreme left end.

Mary E. Stearns of Cambridge raised something of a flutter by lifting F 19, immediately at the left of the main aisle, to $65. The bidder stood in the left aisle and bid as if she was there purely as a matter of amusement. F 18 and 19 sold for $35 apiece.

But this was as nothing to what followed in G—G major, fortissimo. It was moderate for the first half-dozen. Seats 7-9 went to Connolly for $42 apiece A. R. Whittier bought 11 to 13 for $35. Then 14 jumped to $73, bidden by a man who was reported to be a Mr. Kelley. The next sold for $100, to the same bidder, and lookers-on wondered how it happened that he did not gather the two at $73, but concluded he had looked for something less than $73. Wonder, and perhaps sympathy, was increased when a $95 came out, followed by a $190 and $225. The next two went to Connolly at $100 apiece, and then there was a drop to $57, $43 and $49. The bunch of five—14 to 18 inclusive, are directly to the right of the main aisle.

H row opened at four at $24. The next four to Herrick at $51; the next three to Mr. Johnson for $55, which served to keep the crowd alive. But the pace was too feverish, and fell off to $39. Nos. 21-23 brought $90 apiece, the highest of the row, as the left flank let go to $30 and thereabouts.

I opened at about $30. Nos. 12 and 15 went at $42.50; 16 and 17 at $70. Nos. 21, 22 and 23 went for $52. As the centre was passed, the price declined normally to about $30.

J was watched closely, as it is regarded as Mrs. "Jack" Gardner's favorite vantage ground. But there proved to be no particular occasion for it.

The first two sold for $30. The next four (3-8) at $48 apiece. No. 9 sold for $44. The next two rose to $45. Nos. 12 to 15 did 10 better to $55. The next two went to $76, a bidder being just half a second too late with a bid of $77. The same bidder began on the next, but was content to let go before $55, for the seats went at that. The price rested around that figure for a while.

Nos. 24-29 went for $60, but the price declined to $40 directly, and further to $24, at the end of the aisle.

K was also watched, for much the same reasons as J. The first four seats went for $29, the second at $47. No. 9 went for $40; 14 to 17, inclusive, for $71, and 18 and 19 at $88.

The rest ran along at $40 to $60.

All the seats to T, inclusive, had been sold by the recess at 2 o'clock. The highest price was P 16 on the aisle. The aisle seats naturally were in demand, and it was stated that they averaged $100, up to S.

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tions, Belongs to the People who Inhabit it.

BOSTON EVENING RECORD.

$225

High Price for Symphony Seat.

The Friday afternoon $12 seats for the Symphony rehearsals were sold at public auction in Symphony Hall today, the sale beginning at 10 a.m. Ey noon it was predicted that the receipts would exceed even last year's total.

All the early bids started around $20. The first seat, A, went at that figure. Last year it brought $280, being the first seat sold in the new hall.

The least premium this year was $16.50, for a few end seats.

Gen. Blackmar took C 9, 10, 11, 12 at $28 each.

Mrs. J. L. Gardner came into the hall hurriedly, at about 10.30 a.m. She was in such haste that she did not notice the step down, it being at one of the doors at the lower end of the hall, and so stumbled and nearly fell.

She recovered herself quickly, however, and went to the counter.

After a second's conversation with a clerk there she went out as quickly as she had come in, going upstairs. She was all in black, as usual, with close fitting cloth toque, adorned with black paradise plumes.

Kev. Fr. Bodfish bought seats in D row.

Dr. Charles Harrington bought D 30-31 at a premium of $25 each.

There was an animated contest over F 19. Several ticket brokers fought for it, against Miss M. F. Stearns. The latter finally triumphed, but paid $65. This was the record price up to that period of the sale.

A. R. Whittier took G 11, 12, 13 at $35 each.

G 14 brought $74.

G 15 brought $100.

G 16 brought $95, G 17 $190, and G 18 $225, all five seats to the same man. He declined to tell for whom he was acting. He bought each separately, though he might have taken four at the lowest figure.

G 19 and 20 went at $100 each.

HIGH PRICES FOR SYMPHONY SEATS.

Speculators Manage to Gather in the Best Seats in Post. Oct the Hall.

The Friday afternoon $12 seats for the Symphony rehearsals were sold at public auction in Symphony Hall yesterday, the sale beginning at 10 a. m.

All the early bids started around $20. The first seat, A, went at that figure. Last year it brought $280, being the first seat sold in the new hall.

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General Blackmar took C 9, 10, 11, 12 at $28 each.

Mrs. J. L. Gardner came into the hall hurriedly at about 10:30 a. m. After a second's conversation with a clerk she went out as quickly as she had come in, going upstairs. She was all in black, as usual, with close fitting cloth toque, adorned with black paradise plumes.

The Rev. Father Bodfish bought seats in D row.

Dr. Charles Harrington bought D 30-31 at a premium of $25 each.

There was an animated contest over F 19. Several ticket brokers fought for it against Miss M. E. Stearns. The latter finally triumphed, but paid $65. This was the record price up to that period of the sale.

A. R. Whittier took G 11, 12, 13 at $35 each.

G 14 brought $74, G 15 brought $100, G 16 brought $95, G 17 $190 and G 18 $225, all five seats to the same man. He declined to tell for whom he was acting. He bought each separately, though he might have taken four at the lowest figure.

G 19 and 20 went at $100 each.

By far the major part of the seats disposed of yesterday were sold to agents and speculators. It was the exception when an outside individual had a chance to secure a seat.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State.

The Official Paper of the City

SYMPHONY SEATS SOLD WELL.

The Friday afternoon $12 seats for the Symphony rehearsals were sold at public auction in Symphony Hall today, the sale beginning at 10 a.m. Ey noon it was predicted that the receipts would exceed even last year's total.

All the early bids started around $20. The first seat, A 1, went at that figure. Last year it brought $280, being the first seat sold in the new hall.

The least premium this year was $16.50, for a few end seats.

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Mrs. J. L. Gardner came into the hall hurriedly, at about 10.30 a.m. She was in such haste that she did not notice the step down, it being at one of the doors at the lower end of the hall, and so stumbled and nearly fell.

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G 19 and 20 went at $100 each.

Boston Daily Globe.

TUESDAY, OCT. 1, 1901.

FORCED TO BID $225.

Young Man Named Kelly, Acting for an Unknown, Pays the High Price for a Symphony Seat.

A young man named Kelly, acting as agent for some unknown, paid $225 premium yesterday for a seat at the Friday afternoon rehearsals of the Symphony orchestra. Mr Kelly's was the highest bid of the morning auction sale of the $12 seats for the Friday afternoon rehearsals, and he also made the second highest offer for a single seat.

Mr Kelly started the high prices on seat G 14, for which there was lively bidding between Kelly and several brokers. It was knocked down to Mr Kelly at $74. Apparently he believed that he could get adjoining seats cheaper, for he only selected one on that bid. But for G 15, which he had to get for his employer, he was obliged to bid $100 before he out-reached the other bidders. Even then Mr Kelly selected only one seat. He was after the next seat, which he managed to get for a premium of $95. He would have saved considerable money had he elected to take the other seats to the aisle, G 17 and 18.

Mr Kelly was in on the bidding for G 17, and he was forced up to $190 before he captured it. The aisle seat, G 18, was put up and Mr Kelly showed a determination to get it. He paid $225 premium for the use of the chair, which, with the price of the seat, made it cost $237.

G 19, just across the aisle, was purchased by Charles Connelly for a premium of $100, who also took G 20.

There was a large attendance at the auction sale of the $12 seats, which was held in Symphony hall. While many of the highest prices were by brokers acting for patrons who always insist upon having the same seats each year regardless of cost, there were quite a number of men and women who transacted their own affairs. Among them many refrained from bidding until the seats they wished were reached by the auctioneer, while there was the usual crowd of bargain hunters trying to pick up single seats at low prices.

The prices averaged higher than a year ago. As the sale last fall was the first in the new hall, the first seat sold, A 1, brought $280, because of the desire to purchase the first seat in the new building. Yesterday that seat was sold for $20.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 93.

TUESDAY, OCT. 1, 1901.

A SYMPHONY CLIMAX.

Last Year's Seat Prices Cast in the Shade.

Five Sittings Sold in a Bunch for Just $675.

Mrs. Jack Gardner Does Not Pay the Highest.

When the smoke of auction had cleared away last evening in Simphony Hall, the day's work indicated that Boston, far famed for its music, had purchased tickets for the coming 21st season of the Boston Symphony orchestra rehearsal concerts at premiums variously estimated to run from 10 to 35 per cent. over that of last season; and, at that, only the $12 seats were sold, the rest being yet to come.

One seat sold for $225 premium—one of a bunch of five, which, all in a row, averaged a cost of $135. Seats in the near neighborhood brought as low as $35 premium. The event was regarded as the chef d'ouvre of the day, one operator getting his bid of $73. Presumably thinking he might get more at a less figure in single purchases, he bid, consecutively, $100, $95, $190 and $225. The seats were in the seventh row, just to the left of the main aisle. The total number of seats sold was 1652—1212 on the floor, 440 in the balcony. Of the floor seats, the lowest premium paid was $15, as compared with $12 last year; and in the balcony none came less than $15. But even these figures give little idea for comparison, as they were seldom heard. It was stated that of the best aisle seats—those, say, from a few rows back to J—nearly every one brought from $75 to $100 premium, or close to that, and several of the crowd that left the hall at the conclusion of the festivities said that they had "never seen the like."

Many seats were bought by operators, presumably for prescribed or expected purchasers; and occasionally the auctioneer would run a seat up 20 or 30 points between two men, counting off after the manner of the primary school, or like little Willie counting himself to sleep—49, 50, 51, etc. Or, again, the seats went up with strides of five and 10 points, suggestive of the recent corner in N. P. in the stock market last spring. In the case of the five bought for $675, it was done in blocks so quickly that no one seemed to understand. Mr. Connelly purchased during the day $21,365.50 in seats, on orders of some 400. And there were others in the bidding.

Much interest was felt in the presence of Mrs. John L. Gardner, who is recognized as one of the Symphony's most devoted patronesses. She came in once or twice during the morning. She was dressed in black. "Where will she sit?" asked the crowd, one of another, and occasionally one could be heard asking the "authorities." Where, indeed? The nearest human inquisitiveness could learn was that she would sit in G or I—but it was positively denied that she was in any of the top-notch pricers. She will go to both the rehearsals and concerts, it was stated.

The bidding began at 10 A. M. and continued until 6:45 P. M., with the exception of half an hour about 1:30—taken as if to get the second wind. The audience was in some respects like the regular year-after-year Symphony following, with the exception of those delegates and alternates appointed to look after the distressing details. The audience looked disappointed in spots, but it was well bred and continent; there was no hissing at high prices and no excitement beyond what would be regarded as utterly polite.

So the devotees of the performances of the 'rewskis, 'owitsches and 'owskis, the 'meisters and the 'manns gathered to see what they could do toward purchasing the tickets wanted.

The first seat, A1, was dispatched in short order to Mr. Herrick for $20 premium, with only a mild interruption from a female bidder. Sentimental and other reasons had exalted this first seat to a premium of $280 last year. It was then the first seat in the new hall, and honor was evidently attached to it.

The average of the A row was about $21, B averaged about $24. C brought as high as $42. D ran from $18.50 to $38. E sold for no less than $25 and as high as $51. Then $65 was paid for one of the middle aisle seats in F. G showed strength at the opening in two for $42 near the end, and then the five stunners for $675, the occupants of which—G 14-18 inclusive—are not divulged. Across the aisle two were brought for $100 apiece. H ranged from $24 to $90. I went to $52. J averaged perhaps $50, going as high as the sixties and seventies. K ran up to $38. All the way to T during the rest of the "first half" the prices often reached $100 for the gilt edge seats, and there was no encouragement for bargain hunters there.

The afternoon began with U, with $31 for end seats, $60 for highest, and average about $40. V was about the same, with $63 for high. W ranged from $28 to $46, with an average of about $38. X, directly back of the cross aisle, had $28.50 for low, and $39 for high; Y, about the same; Z, $21 to $37, averaged $32; A A brought from $23.50 to $37; B B, $21 to $30; C C, $22 to $30; D D, $19 to $30; E E, about the same; F F, $18 to $25; G G, $16, $17, $18, $19, $21, etc., to $29; H H, $16 to $20; I I, $17 to $21; J J, $15.50 to $19, average about $18, the last of the $12 seats on the floor bringing $15.

Interest was enlivened, as usual, when the $12 balcony seats were opened for sale. The first row right ran along about $30, $40, $50 to $72.50 for Nos. 25 and 36. Most were in the $30 class, along toward the last half of the seats, the final left side A, in balcony, the prices were higher, if anything, running rather to the $40 and $50 class, often in blocks of four, keeping to $37, $43, $38 and $30, until close at the end, when it closed at $24 apiece for two.

B row, balcony, did not reach quite so high as A, but ran along into $30, $40 and even $50, occasionally into $20, and only at the end getting below $20. C row averaged, say, about $32 on the right—not below $16 in any case—with $46 for high; on the left slightly lower.

The centre seats in the balcony started in at $20, followed by a block of four, taken by an operator at $19. As the centre was reached, the price rose to $22, $25 and $33. Row B started in at $18, but seats were quickly selling at $24. They averaged about $30 for the best seats of the row, with the lowest at $15.50, but the last two seats closing at $19.50.

Row C opened with a block of four at $16.50 to Mr. Herrick. It was followed by blocks to operators in four at $16.50 and $16, respectively. The aisle seat bought $17, the next $18, then $18.50; closing strong at $17. The last row opened at $15. Six, in blocks of four and two, went for $15.50. Herrick next five at $17. Next four were blocked at $16.50. Two went for $16. Speculators took the next seven at $16.50. Three went for $18.

The sale will be continued this morning for the $7.50 seats for the Friday afternoon rehearsals; Thursday, for $12 seats at Saturday evening concerts, and Friday for $7.50 seats.

Boston Daily Globe.

WEDNESDAY, OCT. 2, 1901.

HIGHEST PREMIUM IS $23.50.

Balcony Seats for the Symphony Rehearsals Sold at Auction.

The fact that the second balcony seats in Symphony hall, 505 in number, were not included in the auction sale of season tickets to the Friday afternoon rehearsals of the Boston Symphony course, left only 412 to be disposed of at auction yesterday. These included nine rows at the rear on the floor and four rows in the rear of the first balcony center.

The price of these was $7.50 for the season, and a large company of persons ready to pay more was present at 10 o'clock, when the sale began. The bidding was spirited, and at the end of the two hours' sale every seat was taken, many women and men being unable to secure any. Comparatively few were taken by brokers.

The prices ranged about the same as a year ago, the highest premium paid being $23.50, and the lowest $12.50.

No tickets will be sold for the occupancy of the 505 second balcony seats at the Friday afternoon rehearsals. These will be held for "the rush comers," the price of admission being 25 cents at each rehearsal. The exact change must be in hand, and at 1:30 admission will be given to the first 505 in line at the Huntington-av entrance, and to no more.

At 10 o'clock tomorrow the $12 seats for the Saturday evening concerts will be sold at auction, and the $7.50 seats will be disposed of in the same manner at 10 o'clock on Friday.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SYMPHONY TICKET SALE.

Remarkable Uniformity of Premiums on $7.50 Rehearsal Seats.

At Symphony Hall yesterday morning the $7.50 seats for the rehearsals of the Boston Symphony Orchestra were sold. This included the last nine rows under the balcony on the floor, and the last five rows in the rear of the second balcony. The prices of the morning were all about the same, the premiums ranging all the way from $15 to $21 on the floor seats.

It was remarkable how evenly the premium price kept up from seat to seat, the lowest premium being $13.50.

When it came to the balcony seats there was lively bidding, and on the average the seats in the first row went for $17.50, and the end seats in the aisles went up to $21. Midway back the seats averaged $15, and the very rear seats brought the good prices on the average of $14.50. The $12 seats for the concert will be sold by auction at Symphony Hall on Thursday, Oct. 3, at 10 a. m.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 94.

WEDNESDAY, OCT. 2, 1901.

STILL HIGHER PRICES.

Some $7.50 Symphony Seats Sold for Higher Premiums Than the $12 Ones.

The sale of the $7.50 seats for the Boston Symphony orchestra rehearsals—the balance of those in the Symphony Hall after Monday's sale of the $12 seats—took place yesterday, with prices continuing high in about the same proportion with the prices of Monday.

Mr. Connelly was apparently the only speculator present, but he alone purchased 134 seats, which makes his total acquirements for the rehearsal concerts 534, representing an outlay of about $25,000. The sale was concluded about noon.

Some of the seats on the floor sold at higher premiums by a considerable margin than the $12 variety sold Monday in about the same general section of the hall, reaching $25.50, with many sold between $20 and that figure. KK only got below a premium of $20 on the extreme ends. The price of seats in the rear of the hall settled to $19, $18 and $17 for the more desirable seats, and some were sold at $13, in the last rows.

The next sale of seats will begin at Symphony Hall Thursday morning at 10 o'clock, for the $12 seats for the Saturday evening concerts. On the day following the $7.50 seats for Saturday evening will be sold.

Boston Journal.

TUESDAY, OCTOBER 1, 1901.

THE BEST SALE YET.

Symphony Seats Go High Today.

Largest Premium Is Only $225

But Average Prices Are Higher.

Boston's annual auction event, the sale of seats for the Symphony concerts, began at 10 Monday morning in Symphony Hall. The sale was of $12 seats for the Friday afternoon re probably, in the history of the famous orchestra.

Walter Jackson asked for the first bid on seat A 1 from a good sized audience of fashionable women and a few men. Herrick, Heard and Connolley sat in a row right at the front. The first bid was $5, but the seat went for $20 premium to Herrick. Last year it sold for $280; but that was because of the honor attached to buying the first seat in the new hall. Bids ranged around $30 to $50 till row G was reached. Then seat 14 went to a young man whom nobody seemed to know, and who would not give out his identity, for $74. He might have bought four seats on that bid, but strangely took only one, and then bid in the next three, one by one, for $100, $95 and $190 respectively. Then, after a tiff with the professional buyers, who kept boosting up his figures, he took seat 18, on the centre aisle, for $225, the highest figure of the day—a total price of $237 for one seat. Seat 19, across the aisle, went to Connolley for $100, and seat 20 to Herrick for $60.

High Average Shown.

Row J began to bring the high average prices that were secured for block after block of seats. Seats 3, 4, 5 and 6 went for $47 each; 12, 13, 14 and 15 for $55 each to Connolley; 18 and 19 for $76 each. Row K, seats 14, 15, 16 and 17 went to Mr. Wardsworth for $71 apiece. He also paid $88 each for seats 18 and 19; and Mr. Evans gave $66 each for 20, 21, 22 and 23. Row L went largely to Heard, Connolley and Herrick, for prices in the $50's. But seats 26 and 27 went for $86 each, and Mr. Wigglesworth got seat 31 for $42.

Seats 11, 12, 13 and 18 in M, went for $100 each to Connolley. It was one of his clever moves to bid so high on seat 11, for the seats between 13 and 18 were reserved, and thus the last of his four seats jumped the aisle and he thus got that centre aisle seat in M, No. 18, for only $112. He paid $65 for the next seat premium, also.

Herrick bought nine seats in N, four for $61, four for $55 and one for $90. Mr. Wardsforth secured four seats in this row for $46, and two for $76; and Mr Pratt paid $75 apiece for three more. Even in row O Herrick paid $92 50 for seat 17.

Mr. Comee Pleased.

Mr. Comee, one of the managers of the hall, said as O went down at such high figures, "I thought last year, with the new hall just opened, our limit was reached; but this year promises to be even better. Look at those high average prices for seat after seat in the centre. It is, I should say, the best we have ever done."

The sale did not close till 25 minutes to seven, when the list of the $12 seats in the balcony was sold; $15, $18 and even $30 premiums were paid on seats in this last row. "There may have been a drop in coppers, but there's been none in our sale this year," Mr. Comee declared. "If the other three days are as good as today we bid fair to break our record."

Remaining Sales.

The $7.50 seats for the rehearsals will be sold at auction, at Symphony Hall, today, at 10 A. M.

The $12 seats for the concerts will be sold at auction, at Symphony Hill, on Thursday, Oct. 3, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Oct. 4, at 10 A. M.

Boston Transcript

TUESDAY, OCTOBER 1, 1901.

SYMPHONY SALE GOES ON

Prices Kept Up at an Even Figure for the Rehearsals

At Symphony Hall this morning the $7.50 seats for the rehearsals of the Boston Symphony Orchestra, were sold. This included the last nine rows under the balcony on the floor, and the last five rows in the rear of the second balcony. There was a large attendance, but generally speaking there was a greater showing of students than of any other class. The prices of the morning were all about the same. The premiums ranging all the way from $15 to $21 on the floor seats. It was remarkable how evenly the premium price kept up from seat to seat. Many waited for the last seats in order to secure bargains, and again and again the bids were started at a low figure, but invariably the price crept up even on the most undesirable seat, and $13.50 premium was the cheapest seat that anybody secured in this section.

When it came to the balcony seats there was lively bidding, and on the average the seats in the first row went for $17.50, and the end seats in the aisles went up to $21. Midway back the seats averaged $15, and the very rear seats brought the good prices on the average of $14.50. The $12 seats for the concert will be sold by auction at Symphony Hall on Thursday, Oct. 3, at 10 A. M.

Boston Journal.

WEDNESDAY, OCTOBER 2, 1901.

SEATS AT AUCTION.

Second Day's Sale at Symphony Hall—Good Prices for the $7 50 Seats—Monday's Sale Was the Best Yet.

The second day of the sale of seats for the Symphony Concerts did not bring out a large crowd, as only the $7 50 seats for the Friday afternoon rehearsals—the seats on the floor under the gallery and at the back of the gallery—were auctioned off. There are not many of them, and the last was knocked down by Auctioneer Jackson just at noon.

On these seats the premiums are never heavy, but this year they ran as well, if not better, than usual. As much as $20 was paid for premiums on seats under the balcony, where, in the old Music Hall, they were accustomed to go for $5 or $6.

Thursday, at 10, the $12 seats for Saturday evenings will be sold, and Friday, the last day, will be sold the $7 50 seats for the evening concerts. All sales are at Symphony Hall.

The Times

PHILADELPHIA, SEPTEMBER 29, 1901.

Boston Symphony Season.

The management of the Boston Symphony Orchestra announces ten Philadelphia concerts for the new season—two series of five concerts each. As usual, the Academy of Music will be the auditorium. The first series will be given on the following dates: Monday evenings, November 4, December 9, January 13, and March 17, and Friday evening, February 21. Second series, Wednesday evenings, November 6, December 11, January 15, February 19, and March 19. That the fourth concert of the first series is given on Friday evening, February 21, instead of the preceding Monday evening, is the result, the management explains, of an unavoidable conflict of dates. Wilhelm Gericke again will be the conductor, making his ninth year as the artistic head of this band. Prices, for both single seats and subscriptions, will be the same as in past seasons. Last season's ticket holders will be allowed to retain the same seats if application be made in advance of the opening of the public sale. This rule applies to both series. As to soloists, present arrangements contemplate the appearance of Schumann-Heink, Milka Ternina, Josef Hofmann, Harold Bauer, Olive Mead, Charles Gregorowitsch, Fritz Kreisler, and Jean Gerardy.

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TELEGRAPH
PHILADELPHIA, SATURDAY,
SEPTEMBER 28, 1901.

BOSTON SYMPHONY ORCHESTRA.

Usual Two Series Arranged for Coming Season.

In the twenty years of its existence the Boston Symphony Orchestra has more than justified its inception and establishment, and to-day it stands an organization as satisfactory from any point of view as can be found anywhere. It speaks well for its stability that in all these years there have been but four conductors. Mr. Wilhelm Gericke will continue in his steadfast loyalty to the highest ideals. The coming season in Philadelphia will include the usual two series of five concerts each at the Academy of Music, the first series on the following dates: Monday evenings, November 4, December 9, January 13, Friday evening, February 21, Monday evening, March 17. The second series will be on the following five Wednesday evenings: November 6, December 11, January 15, February 19, March 19. To avoid any possible confusion, it must be distinctly understood that the concert given on Friday evening, February 21, belongs to the first series, the change from the usual Monday evening resulting from an unavoidable conflict of dates. The list of solo artists is as strong as ever. For singers, the mere mention of the names of Madame Ternina and Madame Schumann-Heink to Philadelphians who have heard these great artists is sufficient. The pianists thus far engaged are Josef Hofmann and Harold Bauer. The violinists include Miss Olive Mead, Charles Gregorowitsch, and Fritz Kneisler, and among the violoncellists will be the celebrated Gerardy.

LEDGER—PHILADELPHIA
SEPTEMBER 28, 1901.

THE BOSTON SYMPHONY ORCHESTRA

The dates for the concerts by the Boston Symphony Orchestra during the coming season at the Academy of Music are as follows: November 4 and 6, December 9 and 11, January 13 and 15, February 19 and 21 and March 17 and 19. The soloists include Mme. Ternina, soprano; Jean Gerardy, 'cellist; Charles Gregorowitsch, violinist; Josef Hofmann, pianist; Harold Bauer, pianist; Miss Olive Mead, violinist, and Fritz Kreisler, violinist.

PHILADELPHIA PRESS.
SEPTEMBER 29, 1901.

Dwelling on things orchestral it is agreeable to recall that while the Philadelphia Orchestra is educational and gives us, as it were, the broad musical background that makes for knowledge, and capacity for discriminating enjoyment, still, as for sixteen years past, one turns to the Boston Symphony Orchestra for the highest things in interpretative art. This great orchestra can claim, after twenty years of existence, both quantity and quality, inasmuch as during the coming season the striking total of nearly 2000 concerts will be reached, with 1000 performances in Boston alone. Everybody interested in the welfare of the organization will be glad to know that Mr. Wilhelm Gericke will again direct the performances, and during the coming season there will be the usual two series of five concerts each at the Academy of Music, the first series on the following dates: Monday evenings, November 4, December 9, January 13; Friday evening, February 21; Monday evening, March 17. The second series will be on the following five Wednesday evenings, November 6, December 11, January 15, February 19, March 19. To avoid any possible confusion, it must be distinctly understood that the concert given on Friday evening, February 21, belongs to the first series, the change from the usual Monday evening resulting from an unavoidable conflict of dates.

The prices of tickets will be the same as heretofore, and season ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale. This rule of renewal will apply to both series of concerts. The amphitheater will be open, as heretofore, to the holders of admission tickets—first come, first served—for 25 cents, a feature which has obtained with the Boston Symphony Orchestra since its founding in 1881.

The list of solo artists is strong. For singers, the mere mention of the names of Madame Ternina and Madame Schumann-Heink to Philadelphians who have heard these great artists is sufficient. The two pianists so far engaged include Josef Hofmann and Harold Bauer. The latter before he comes to the United States will make a tour through Spain and Holland this Fall. He will also visit England, playing with the Philharmonic Society at Manchester and Liverpool, and appearing later in Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of that city, of which he is one of the founders, after which he will play in Berlin just previous to his departure for America about December 25.

The list of violinists includes Miss Olive Mead, of Boston; Mr. Charles Gregorwitsch, the Russian violinist, and Mr. Fritz Kreisler, who was the musical sensation last year among instrumentalists, ranking as a very close second to Ysaye in his tremendous temperament and faultless technique. Gerardy, the violoncellist, who ranks to-day as one of the greatest masters of his instrument in the world, will also be heard. The ticket sale to the general public will open at Heppe's music store, 1115 Chestnut Street, for the first series on Monday, October 14, and for the second series on the following Monday, October 21.

Philadelphia Inquirer
SUNDAY, - - - SEPTEMBER 29, 1901

The Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, will give ten concerts at the Academy of Music during the impending season on the following dates: November 4 and 6, December 9 and 11, January 13 and 15, February 19 and 21 and March 17 and 19. These dates are all Monday and Wednesday evenings, with the exception of the February dates, which are for Wednesday and Friday.

WILHELM GERICKE.

(Copyright by Elmer Chickering.)

The soloists already engaged include Mme. Ternina, the eminent prima donna; Louis Gerardy, the distinguished cello player; Charles Gregorowitsch, the violinist; Josef Hofmann, the pianist; Harold Bauer, the pianist; Miss Olive Mead and Fritz Kneisel, violinists. It is hardly necessary to say that the orchestra will continue to exemplify in its performances the acme of what is possible in this field of art.

It will consist, as in previous seasons, of eighty-five members, each one of whom is a recognized master of his instrument, and all of whom play together with that perfection of unanimity both as regards execution and expression which can only be attained when all the conditions are to the last degree favorable.

To avoid any possible confusion, it must be distinctly understood that the concert given on Friday evening, February 21, belongs to the first series, the change from the usual Monday evening resulting from an unavoidable conflict of dates. The prices of tickets will be the same as heretofore, and season ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale. This rule of renewal will apply to both series of concerts. The amphitheatre will be open, as heretofore, to the holders of admission tickets—first come, first served—for 25 cents, a feature which has obtained with the Boston Symphony Orchestra since its founding, in 1881. The ticket sale to the general public will open at Heppes' music store, 1115 Chestnut street, for the first series on Monday, October 14, and for the second series on the following Monday, October 21.

PHILADELPHIA TIMES.
SEPTEMBER 29, 1901.

Boston Symphony Season.

The management of the Boston Symphony Orchestra announces ten Philadelphia concerts for the new season—two series of five concerts each. As usual, the Academy of Music will be the auditorium. The first series will be given on the following dates: Monday evenings, November 4, December 9, January 13, and March 17, and Friday evening, February 21. Second series, Wednesday evenings, November 6, December 11, January 15, February 19, and March 19. That the fourth concert of the first series is given on Friday evening, February 21, instead of the preceding Monday evening, is the result, the management explains, of an unavoidable conflict of dates. Wilhelm Gericke again will be the conductor, making his ninth year as the artistic head of this band. Prices, for both single seats and subscriptions, will be the same as in past seasons. Last season's ticket holders will be allowed to retain the same seats if application be made in advance of the opening of the public sale. This rule applies to both series. As to soloists, present arrangements contemplate the appearance of Schumann-Heink, Milka Ternina, Josef Hofmann, Harold Bauer, Olive Mead, Charles Gregorowitsch, Fritz Kreisler, and Jean Gerardy.

BOSTON DAILY ADVERTISER
Oct 3 Established 1813.

The Official Paper of the State.

Symphony Season Tickets.

The auction sale of season tickets of the Boston Symphony Orchestra will be continued this morning when the $12 seats will be offered. Every seat has been sold for the Friday afternoon rehearsals and the prospects are that this will be said of the concerts. The extraordinary array of soloists announced has been receved with favor by the patrons of these concerts. The $7.50 concert seats will be sold on Friday.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

The auction sale of season tickets of the Boston Symphony Orchestra will be continued this morning, when the $12 seats will be offered. At the sales on Monday and Tuesday every seat was sold for the Friday afternoon rehearsals, and the prospects are that this will hold true of the concerts. The extraordinary array of soloists announced has been received with much favor by the patrons of these concerts. The $7.50 concert seats will be sold on Friday.

PHILADELPHIA RECORD
SEPTEMBER 29, 1901.

BOSTON SYMPHONY ORCHESTRA

Its Concerts and Soloists for the Coming Musical Season.

Everybody recognizes the announcement of the concerts by the Boston Symphony Orchestra as the beginning of the musical season. The seventeenth season in Philadelphia will include the usual two series of five concerts each at the Academy of Music; the first series on the following dates: Monday evenings, November 4, December 9, January 13; Friday evening, February 21; Monday evening, March 17. The second series will be on the following five Wednesday evenings: November 6, December 11, January 15, February 19, March 19. The concert given on Friday evening, February 21, belongs to the first series. The prices of tickets will be the same as heretofore, and season ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale.

The list of solo artists is as strong as ever. For singers, the mere mention of the names of Madame Ternina and Madame Schumann-Heink is sufficient. Of the two pianists so far engaged, Josef Hofmann's performance last season afforded ample evidence that he had more than realized the promise of his boyhood. To those who recall his appearance as a prodigy it seems hardly possible that fourteen years have elapsed. Patrons who have followed Harold Bauer's career with interest will be pleased to learn of his coming concert tour through Spain and Holland this fall. He will also visit England, playing with the Philharmonic Society in Manchester and Liverpool, and appearing later in Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of that city, of which he is one of the founders, after which he will play in Berlin just previous to his departure for America about December 25. The list of violinists includes Miss Olive Mead, a pupil of the concert-meister, of the Boston Symphony Orchestra, and Mr. Franz Kneisel. Miss Mead has already established her reputation by appearances with the orchestra in other cities, and she will also appear during the present season in Boston and New York. Her charming personality and modesty add very materially to her unquestioned talent.

Charles Gregorowitsch, the Russian violinist, will play during the season. He was placed at an early age in the Conservatory of Music in Moscow, winning the gold medal at that institution at the age of 12. He continued his studies with Wieniawski, then went to Berlin, where he made his professional debut at the age of 17. He made a concert tour of all the principal cities of Europe, and came to America for the first time during the season of 1886-7. Mr. Fritz Kreisler was the musical sensation of Boston last year among instrumentalists, ranking as a very close second to Ysaye in his tremendous temperament and faultless technique. Gerardy, the violoncellist, like Josef Hofmann, has realized in his maturity the promise of his early youth, and ranks to-day as one of the greatest masters of his instrument in the world. The names of other artists will be added to this already attractive list during the season. A list of the novelties which Mr. Gericke has in preparation will be furnished at an early date.

The ticket sale to the general public will open at Heppe's music store, 1115 Chestnut street, for the first series on Monday, October 14, and for the second series on the following Monday, October 21.

Boston Transcript
WEDNESDAY, OCTOBER 2, 1901

The Symphony Concerts

The $12 tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be sold by auction at Symphony Hall tomorrow, beginning at ten o'clock. All seats for the Friday rehearsals have been taken. The concerts will begin on Oct. 18. The fine performances of the orchestra will be supplemented by the appearance of an extraordinary array of soloists during the season. The list includes Mme. Nordica, Frl. Ternina and a host of other famous artists.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 95.

THURSDAY, OCT. 3, 1901.

The auction sales of season tickets of the Boston Symphony orchestra will be continued this morning, commencing at 10 o'clock, when ~~the~~ $12 seats for the Saturday evening concerts will be offered. At the sales on Monday and Tuesday every seat was sold for the Friday afternoon rehearsals, and the prospects are that this will hold true of the concerts. The extraordinary array of soloists announced has been received with much favor by the patrons of these concerts. The $7.50 concert tickets will be sold on Friday.

LEDGER—PHILADELPHIA
SEPTEMBER 30, 1901.

BOSTON SYMPHONY ORCHESTRA.

An Outline of the Coming Season's Concerts.

The Boston Symphony Orchestra can claim, after twenty years of existence, both quantity and quality, inasmuch as during the coming season (the seventeenth in Philadelphia) the striking total of nearly 2000 concerts will be reached, with 1000 performances in Boston alone and the passing of the first century of concerts in Philadelphia. Everybody interested in the welfare of the organization will be glad to know that Mr. Wilhelm Gericke will again direct the performances. One who was in the earlier history of the orchestra so closely associated with and responsible for its ultimate success will always be welcome.

The coming season there will be the usual two series of five concerts each at the Academy of Music, the first series on the following dates: Monday evenings, November 4, December 9, January 13; Friday evening, February 21; Monday evening, March 17. The second series will be on the following five Wednesday evenings: November 6, December 11, January 15, February 19, March 19. To avoid any possible confusion, it must be distinctly understood that the concert given on Friday evening, February 21, belongs to the first series, the change from the usual Monday evening resulting from an unavoidable conflict of dates.

The prices of tickets will be the same as heretofore, and season ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale. This rule of renewal will apply to both series of concerts. The amphitheatre will be open, as heretofore, to the holders of admission tickets—first come, first served—for 25 cents, a feature which has obtained with the Boston Symphony Orchestra since its founding in 1881.

The list of solo artists is as strong as ever. For singers, the mere mention of the name of Madame Ternina and Madame Schumann-Heink is sufficient.

Of the two pianists so far engaged, Mr. Josef Hofmann's performances last season afforded ample evidence that he had largely realized the promise of his boyhood. Patrons who have followed Mr. Harold Bauer's career with interest will be pleased to learn of his coming concert tour through Spain and Holland this fall. He will also visit England, playing with the Philharmonic Society at Manchester and Liverpool, and appearing later in Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of that city, of which he is one of the founders, after which he will play in Berlin just previous to his departure for America about December 25.

The list of violinists includes Miss Olive Mead, a pupil of the concert-meister of the Boston Symphony Orchestra, Mr. Franz Kneisel. Miss Mead has already established her reputation by appearances with the orchestra in other cities, and she will also appear during the present season in Boston and New York. Mr. Charles Gregorowitsch, the Russian violinist, will play during the season. He was placed at an early age in the Conservatory of Music in Moscow, winning the gold medal at that institution at the age of 12. He continued his studies with Wienlawski, then went to Berlin, where he made his professional debut at the age of 17. He made a concert tour of all the principal cities of Europe and came to America for the first time during the season of 1896-97. Mr. Fritz Kreisler was the musical sensation last year among instrumentalists, ranking as a very close second to Ysaye in his tremendous temperament and marvelous technique.

Gerardy, the violoncellist, like Josef Hofmann, has realized in his maturity the promise of his early youth, and ranks to-day among the great masters of the 'cello. The names of other artists will be added to this already attractive list during the season. A list of the novelties which Mr. Gericke has in preparation will also be furnished at an early date.

The ticket sale to the general public will open at Heppe's music store, 1115 Chestnut street, for the first series on Monday, October 14, and for the second series on the following Monday, October 21.

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BALTIMORE AMERICAN,
SEPTEMBER 29, 1901.

BOSTON SYMPHONY ORCHESTRA.

Five Concerts Will Be Given This Season, as Usual—The Soloists That Will Be Heard.

The seventeenth season of the Boston Symphony Orchestra will include the usual five concerts at Music Hall, on the following Tuesday evenings: November 5, December [illegible] January 14, February 18, March 18. The price of tickets will be the same as heretofore, and season-ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale.

In the 16 years that the orchestra has given concerts in Baltimore, there has never been announced such a remarkable list of soloists as Madame Ternina, Madame Nordica, Mr. Charles Gregorowitsch, violinist; Mr. Harold Bauer, pianist, and Mr. Fritz Kreisler, violinist.

Madame Ternina has a widespread reputation as one of the grandest dramatic sopranos in the world. Madame Nordica comes fresh from her triumphal engagement at the new Prince Regent Theater in Munich. It is her intention to sing only in recitals this season.

Mr. Charles Gregorowitsch, the Russian violinist, was placed at an early age in the Conservatory of Music in Moscow, winning the gold medal at that institution at the age of 12. He continued his studies with Wieniawski, then went to Berlin, where he made his professional debut at the age of 17. He made a concert tour of all the principal cities of Europe and came to America for the first time during the season of 1896-7.

Patrons who have followed Mr. Bauer's career with interest will be pleased to learn of his coming concert tour through Spain and Holland this fall. He will also visit England, playing with the Philharmonic Society at Manchester and Liverpool, and appearing later in Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of that city, of which he is one of the founders, after which he will play in Berlin just previous to his departure for America, about December 25.

Mr. Fritz Kreisler was the musical sensation of Boston last year among instrumentalists, ranking as a very close second to Ysaye in his tremendous temperament and faultless technique.

The management invites the special attention of patrons to this attractive array of solo artists.

The ticket sale to the general public will open at Albaugh's ticket office, 15 North Charles street, on Monday morning, October 21.

BALTIMORE SUNDAY HERALD,
SEPTEMBER 29, 1901

Music lovers will read with pleasure the announcement of the 17th season of the Boston Symphony Orchestra in this city. This really great orchestra will start its new season with practically all the musicians that have made it famous during the past few years. It will again be under the direction of William Gericke, than whom there is no more competent conductor of orchestra in this country. The dates for the several concerts already decided upon at Music Hall are as follows: November 5, December 10, January 14, February 18 and March 18. An arrangement has been made by which season ticket holders of last season will be allowed to retain the same seats they had last year by making the usual application in advance of the public sale.

* * *

An unusual array of soloists is announced in Madame Ternina, Madame Nordica, Charles Gregorowitsch, violinist; Harold Bauer, pianist, and Fritz Kreisler, violinist. It seems almost superfluous to delineate on the ability of these soloists. Mesdames Nordica and Ternina are known to every music lover in the country. Madame Nordica will return shortly to this country, after a most successful engagement at the new Prince Regent Theater, in Munich. Press and public have been enthusiastic in their praises of her work, and, as she will only sing at recitals in this country, her engagement has an added interest. As a violinist of the modern school Gregorowitsch has few equals. He gave great promise as a boy, winning the gold medal, one of the highest honors of the Conservatory of Music at Moscow, at the age of 12. He made his professional debut at Wieniawski when he was only 17 years old, and has met with marked success ever since. Kreisler is a violinist whose technique is said to be well nigh faultless. He will probably make a great hit here, as his selections are nearly always of a popular description.

Bauer, who will be one of the most important of the several soloists, is at present on a very successful tour through Spain and Holland. He will also visit England, where he is booked to play with the Philharmonic Society at Manchester and Liverpool. Later he is to give recitals in Glasgow and Edinburgh. After these recitals he will play with the new Philharmonic Society in Paris. He will come to this country to take up his work with the Boston Symphony early in December.

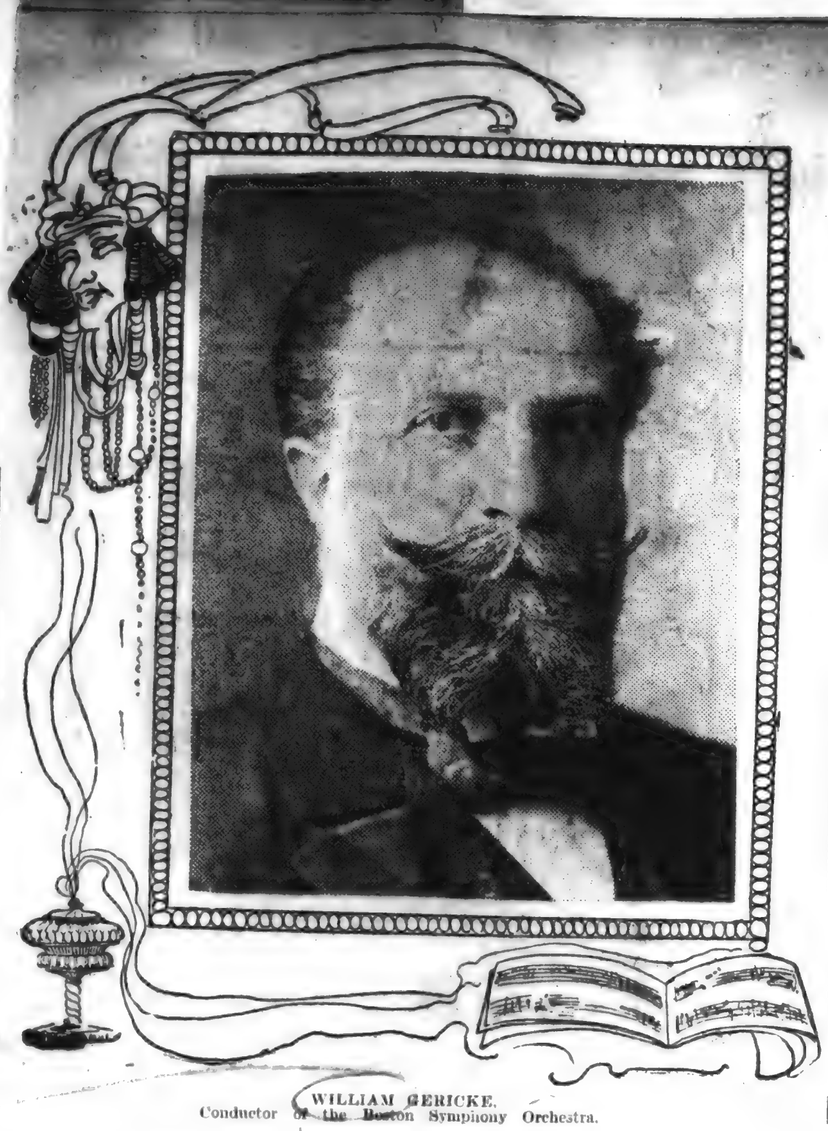
* * *

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 13, 1901.

The programme of the first concert by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Oct. 18 and 19, is as follows: Academic overture, Brahms; concerto for violoncello, Lalo; Symphonic Poem No. 7, "Festival Sounds," Liszt; Symphony No. 7, Beethoven; soloist, Mr. Jean Gerardy.

BALTIMORE SUNDAY HERALD, OCTOBER 6,



WILLIAM GERICKE,
Conductor of the Boston Symphony Orchestra.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CX., NO. 105.
SUNDAY, OCT. 13, 1901.

FIRST SYMPHONY CONCERT.

The programme of the first concert by the Boston Symphony orchestra in Symphony Hall, on Friday afternoon and Saturday evening, Oct. 18 and 19, is as follows:

Academic Overture.....Brahms
Concerto for violoncello.....Lalo
Symphonic Poem No. 7, "Festival Sounds."
Liszt
Symphony No. 7.....Beethoven
Soloist, Mr. Jean Gerardy.

The 16th season of the Boston Symphony orchestra in New York will include the usual two series of five concerts each at Carnegie Hall, on Thursday evenings, Nov. 7, Dec. 12, Jan. 16, Feb 20, March 20, and Saturday afternoons, Nov. 9, Dec. 14, Jan. 18, Feb. 22 and March 22. The prices of tickets will be the same as heretofore, and season ticket holders of last season will be allowed to retain the same seats by making the usual application in advance of the public sale, addressed to Carnegie Hall.

The first rehearsal and concert of the season will be this week, and new Symphony Hall will again become for Friday afternoons and Saturday evenings the centre of an animated scene, with the crowds of people moving in and out and all the accessories which come in the wake of the popular Symphony orchestra concerts. Mr. Comee, the assistant manager, left Friday night for New York, Philadelphia and Baltimore to make the usual arrangements for the concerts on tour. The patrons of the hall will be glad enough to know that the street departments are making extra efforts to have the fine new asphalt pavement on the corner of Massachusetts and Huntington avenues in spick span order for the opening day, Friday.

The young people who had such a fine time at the Harvard-Yale concert at Symphony Hall last year, which was such a success in a musical and a social way, will be very glad to hear that Mr. Comee is arranging for another the night before the Harvard-Yale football game, which comes Nov. 22.

Boston Sunday Globe.
SUNDAY, OCT. 13, 1901.

SYMPHONY CONCERTS.

The 21st season of symphony concerts will begin this week in Symphony hall, opening next Friday afternoon with the rehearsal. Mr Gericke will be the conductor and the program will introduce Mr Jean Gerardy, the famous cellist, as the soloist. The program will be as follows: Brahms, Academic overture; Lalo, concerto for cello; Liszt, symphonic poem, "Festival Sounds;" Beethoven, symphony No. 7.

Mme Milka Ternina, who is to sing Brunnhilde, Isolde, Elisabeth and other parts with the Grau grand opera company this winter, will not join the company in its transcontinental tour, but will wait for its return to this city. She will sing at the musical festival at Yale university late this month, and will make a tour with the Boston symphony orchestra in November, singing Wagnerian music. Mme Ternina spent July in the mountains of Austria. While in Europe she sang at Covent garden, London, and in Munich.

BOSTON POST,
The Representative Democratic Paper

Mr. Comee of Symphony Hall is in New York putting the finishing touches to the season's arrangements, and during his absence all inquiries as to how Mr. Comee pronounces his name should be addressed to Mr. Mudgett.

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Boston Daily Globe.
THURSDAY, OCT. 17, 1901.

The first rehearsal of the 21st Symphony season will be given tomorrow afternoon in Symphony hall. Mr Jean Gevardy will be the cello soloist and the program will be as follows: Brahms, Academic overture; Lalo, concerto for cello; Liszt, symphonic poem, "Festival sounds"; Beethoven, symphony No. 7.

Boston Transcript
THURSDAY, OCTOBER 17, 1901

The Boston Symphony Orchestra will give a series of ten concerts under the auspices of Harvard University, in Sanders Theatre, Cambridge, on the following Thursday evenings: Oct. 31, Nov. 21, Dec. 5, Dec. 26, Jan. 9, Jan. 30, Feb. 13, March 13, April 10, April 24. The soloists will be: Mme. Nordica, Miss Electa Gifford, Miss Ruth Heymann, Mr. Harold Bauer, Mr. Charles Gregorowitsch, Mr. Jean Gerardy, Mr. Franz Kneisel, Mr. Alwin Schroeder and others to be announced. Season tickets for the ten concerts go on sale at the University Bookstore, Harvard square, Saturday morning, Oct. 26, at eight o'clock. A limited number of seats have been reserved for college officers and invited guests.

Boston Journal.
SUNDAY, OCTOBER 13, 1901.

WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

JEAN GERARDY,
Violoncellist soloist with the Symphony Orchestra Oct. 18 and 19.

THE SYMPHONY CONCERTS.

The program of the first Symphony Rehearsal and Concert, Oct. 18-19, will be as follows:

Academic Overture.....Brahms
Concerto for 'cello.....Mr. Jean Gerardy
Symphonic Poem "Festklange".....Liszt
Symphony No. 7.....Beethoven

The program of the second will be:

Overture "Richard III."....Volkmann
Concerto Pathetique.....Liszt-Burmeister
Mr. Richard Burmeister.
Symphonic variations on a choral (first time).....Georg Schumann
On a choral (first time).
Symphony in F.....Goetz

Boston Journal.
FRIDAY, OCTOBER 18, 1901.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give a series of ten concerts under the auspices of Harvard University, in Sanders Theatre, Cambridge, on the following Thursday evenings: Oct. 31, Nov. 21, Dec. 5, Dec. 26, Jan. 9, Jan. 30, Feb. 13, March 13, April 10, April 24.

The soloists will be: Mme. Nordica, Miss Electa Gifford, Miss Ruth Heymann, Mr. Harold Bauer, Mr. Charles Gregorowitsch, Mr. Jean Gerardy, Mr. Fanz Kneisel, Mr. Alwin Schroeder, and others to be announced.

Season tickets for the ten concerts, $7 50, on sale at the University Bookstore, Harvard Square, Saturday morning, Oct. 26, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

SUNDAY JOURNAL,
OCTOBER 13, 1901.

LETTER FROM SAINT-SAENS.

The following letter from Saint-Saëns to Mr. Fred R. Comee, assistant manager of the Boston Symphony Orchestra, will be of interest. An account of the interview between M. Saint-Saëns and Mr. Comee in Paris this summer was sent by the latter to several American papers and finally reached M. Saint-Saëns, who replied as follows:

Paris, Oct. 1, 1901.

My Dear Friend and Confrère:

It is with great pleasure that I have read the story of our interview in Paris and that I see therein the proof of the friendship with which you have honored me. I hope that I shall have the pleasure of renewing our acquaintance, and that my compositions will continue to appear in the programs of your magnificent concerts, in which I so much regret that I cannot possibly take an active and personal part.

Allow me to give you herewith the assignment of parts for my new opera, "Les Barbares": Floria, Mlle. Hatto; Livie, Mme. Héglon; Marcomir, M. Vaguet; Scaurus, M. Delmas; Le Veilleur, M. Rousselière; Hildibrath, M. Riddez.

The rehearsals are well advanced and the first performance will probably be before the end of the month.

Thanking you again, please accept my assurances of gratitude and friendship. Cordially yours,

C. SAINT-SAENS.

61 Faubourg St., Honoré.

[18]

PHILADELPHIA
INQUIRER—SUNDAY MORNING, OCTOBER 13, 1901

VOCAL AND INSTRUMENTAL ARTISTS

WHO WILL APPEAR AT THE SYMPHONY CONCERTS TO BE GIVEN AT THE ACADEMY OF MUSIC DURING THE IMPENDING SEASON BY THE BOSTON SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF MR. WILHELM GERICKE AND BY THE PHILADELPHIA SYMPHONY ORCHESTRA DIRECTED BY MR. FRITZ SCHEEL

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 20, 1901.
(Copyright, 1901, Post Publishing Company.)

SYMPHONY OPENS ITS 21ST SEASON

The Boston Symphony Orchestra may be said to have attained its majority, for last evening it inaugurated its twenty-first season. It was the second in the new Symphony Hall.

There was no unusual celebration over this event, other than that the audience seemed larger and more brilliant, and was characterized by some very dressy costumes, the majority of those present being in evening dress.

William Gericke, the conductor, was warmly greeted on his first appearance, with a sort of conservative enthusiasm, cordial but dignified, and then the listeners quieted down to enjoy what promised to be a delightful programme.

Nor were they disappointed. It is not a customary thing to open the season with a soloist, but an exception was made this year, and Jean Gerardy, the 'cellist, was billed for a concerto. This was the leading feature of the programme, and there was not a little interest to hear this youthful musician once more, to observe what progress, if any, he had made in his profession.

Mr. Gerardy's work is familiar here. He passed from the stage when his tender years stood between him and impartial criticism, and now comes before the public in full professional garb.

It is pleasant to chronicle that unlike many who in youth gave promise that was unfulfilled in maturer life, Mr. Gerardy has broadened and developed with time and constant application to his calling, and seems likely to attain that position which his admirers hoped for earlier in his career.

The selection was Lalo's concerto in D minor, with three movements. It is a pleasing number, in that it presents variety and sharp contrasts, ranging from a somewhat pompous style to the melancholy, and merging again o the more cheerful, almost piquant vein. As a vehicle for the 'cello it is admirable, and the manner in which it was given by Mr. Gerardy is perhaps one of the best verdicts on the progress he has made.

At the beginning of the number he showed quite a deal of nervousness, a trait not un ommon to veteran musicians and very excusable in one of less experience, but this wore away as the player warmed to his work and it was not long until he had his audience thoroughly with him. He played with a certainty of touch, a sympathetic phrasing and admirable technique that appealed not alone to the trained musician, but to the layman as well. He was most enthusiastically applauded and was three times compelled to bow his acknowledgments.

The remainder of the programme was devoted to Brahms's "Academic Overture," Liszt's symphonic poem, "Fest Klange," and Beethoven's seventh symphony. This latter was especially good, and the beautiful second movement with its melodic theme was most cordially received and indeed was finely rendered.

Next Friday afternoon and Saturday evening the programme will comprise Volkmann's overture, "Richard III.," Schumann's symphonic variations, for the first time here; Gortz's symphony in F major, and a piano concerto, "Pathetique," by Liszt. The soloist will be Richard Burmeister.

A great feature was made of the promenade during the intermission prior to the symphony. The spacious corridors were thronged with gayly dressed ladies and gentlemen, and the social side of the concert was made more than ordinarily prominent.

The programme of the second Symphony rehearsal and concert this coming week will include Volkmann's overture, "Richard III."; "Symphonic Variations on a Chorale," by George Schumann" (first time in Boston), and Goetz's F major symphony. Richard Burmeister will play Liszt's "Concerto Pathetique" (his own arrangement).

Ernest Douglas will give an organ recital this afternoon in St. John's Memorial Chapel, Brattle street, Cambridge, following the 4 o'clock service. Selections by Bach, Mendelssohn and Chauvet will be given, and J. Ichonski, bari-

Boston Transcript

FRIDAY, OCTOBER 18, 1901

FIRST SYMPHONY REHEARSAL

Usual Throng of Seekers for Admission Marked the Opening of the Afternoon Concerts

Today marks the opening of the Boston Symphony Orchestra Friday afternoon rehearsals. The usual throng of people gathered early at Symphony Hall to await the opening of the doors at one o'clock. At this time a good-sized crowd had collected in front of the hall on the Huntington-avenue side. Some of these people had been there since nine o'clock this morning, hoping to secure a coveted seat. At half-past one, after having been admitted previously to the corridor in four lines, the doors to the auditorium were opened, and the music-lovers began to file up the stairs leading to the second balcony, while Frederic R. Comee, the assistant manager of the orchestra, ticked off on a tallying register the number of persons who entered.

The plan of admitting exactly five hundred and five persons, each of whom must hand over a quarter to gain admission, since no tickets are sold, worked so well last season that it is in force again this year. Only quarter pieces can be used under these conditions, and dimes and nickels, or half-dollars for two persons will not be accepted. As knowledge of this plan becomes more and better known, it will work even better than it now does, without disappointment to the public. Experience has shown that it is needless to reach the hall before half-past twelve o'clock, for under no conditions, no matter how inclement the weather, can the doors be opened before the stated hour, one o'clock; and it has been found from careful observation that at one o'clock less than five hundred persons, which is the limit, are on hand to be admitted to the second balcony. In certainly twenty out of the series of twenty-four rehearsals, those who reach the hall by one o'clock are practically sure of admission and a seat. All the reserved seats have been sold for the season.

Boston Daily Globe.

SATURDAY, OCT. 19, 1901.

The first regular concert of the symphony season will be given tonight in Symphony hall. The celebrated Gerardy will be the cello soloist.

[19]

TIGHT BINDING

...Christian Science Monitor

MONDAY, OCTOBER 28, 1901

...phony Hall: The Boston Symphony Orchestra

The first Symphony Concert of the twenty-first season was given in Symphony Hall last evening by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor. The soloist was Mr. Jean Gérardy, 'cellist. The programme, so skilfully arranged that in spite of the two hours it took in the playing, it did not grow tiresome, was as follows:

Johannes Brahms: Academic Overture, op. 80.
Edouard Lalo: Concerto for Violoncello and Orchestra.
Franz Liszt: Symphonic Poem, No. 7, "Festklaenge."
Ludwig von Beethoven: Symphony in A major, No. 7, op. 92.
Soloist—Mr. Jean Gérardy.

This, the first concert of the new season, was as inspiring a beginning as could be desired; an admirable programme, grandly played. It began with a hearty, spirited performance of the Academic Overture, which, as everybody knows, was written by Brahms out of compliment to the authorities of the University of Breslau, who had invested him with a degree. Whatever may have been its reception in Breslau, where, in 1881, it was first played, it and the Tragic Overture were both severely condemned at their first performances, the same year, in Leipzig and in Vienna. Labored as it has always seemed in the past, last night, perhaps on account of the excellent performance, it sounded remarkably fresh and spontaneous. It was enthusiastically applauded.

Liszt's Symphonic Poem "Festklaenge" was likewise coldly received at its first performance. Of how it came to be composed nothing is known, although much has been surmised, but it was written in 1851 and in 1854, at Weimar, Liszt conducted its first performance. His ardent propagandist, Walter Bache, brought it out in London, following von Bülow's advice against his better judgment, in 1872, at a concert conducted by August Manns. According to Bache, the concert was a success, but critics received the "Festklaenge" unfavorably. Dr. Leopold Damrosch was the first to produce the work in New York, in 1879, and Mr. Arthur Nikisch, in 1889, gave it its first hearing in Boston. On this occasion a well-known critic pronounced the music ugly, vulgar and repulsive. Theatrical it undeniably is, and, written at a time when to be new in music was little short of being criminal, it strikes one as though Liszt had stepped out of his way to be aggressively bold and startling. While it contains no intrinsically noble musical ideas, it sounds beautiful from start to finish. In these days, too, when so much is spoken and written about the emotions in music, the "Festklaenge" must make a far keener impression than it did fifty years ago, for, whatever else it lacks, it surely strikes at the first bar a "festal" note which it retains to the last, ranging from the excitable, hysterical hilarity of its opening pages to the serener joyousness of the close. It was splendidly played and warmly applauded.

Lalo's very pretty concerto for violoncello, dedicated to the 'cellist Adolphe Fischer, is less tedious than most others for cello, owing to a comparative freedom from bravura passages for the solo instrument, and to many charming bits of orchestration in the accompaniment. Mr. Gérardy played the entire concerto with beautiful tone, pure intonation and exquisite phrasing; the first two movements with as much warmth as the music would allow, the rondo with as much grace and agility as the 'cello will allow. He received cordial applause.

A superb performance of Beethoven's A major symphony No. 7 brought a very remarkable concert to a brilliant close.

It may be that the new disposition of the players on the stage is more successful than the old, or that, after the summer's rest, any music would sound well, or, again, it may be that Symphony Hall, like Kipling's ship, has "found herself," but, whatever the cause, the orchestra has never sounded so sonorous in Symphony Hall as it did Saturday night.

Mr. Richard Burmeister will be the soloist at the next concert. This is the programme: Volkmann, Overture, "Richard III.;" Liszt, Concerto Pathétique, arranged for piano and orchestra by Richard Burmeister; Georg Schumann, Symphonic Variations on a Chorale, first time; Goetz, Symphony in F.

R. R. G.

THE BEACON

A Weekly Magazine of Helpfulness and Hopefulness

Saturday, October 26, 1901

The regular concert season of the Boston Symphony Orchestra at Sanders Theatre, Cambridge, gives an opportunity to music lovers of Greater Boston to hear the best music and some of the most famous soloists of the day at almost nominal prices. The season of ten concerts, under Mr. Gericke's direction, will begin on Thursday evening, October 31. Tickets are now on sale at the University Bookstore, Harvard square, Cambridge.

THE WORLD: SUNDAY

OCTOBER 27, 1901.

A Wagner programme, with Mme. Ternina and Mr. Ellison Van Hoose as the vocalists, will serve for the first concert of the Boston Symphony Orchestra at Carnegie Hall on Nov. 7.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 117.

FRIDAY, OCT. 25, 1901.

THE SYMPHONY PROGRAMME.

A Few Notes in Advance Regarding Today's Rehearsal and Tomorrow Evening's Concert.

Mr. Gericke's second Symphony programme may not unfairly be characterised as an emotional one. It opens with the long "Richard the Third" overture of Volkmann, the sombre and almost sardonic cast of which would be oppressive, were it not for the exceeding richness of the ingeniously diversified orchestration and the occasional beams of light which flash upon it, but soon fade. The imaginative may interpret the body of the work as they please, counting these brighter moments as indicative of the softer folk among whom Gloster moved, or of his own gayer and more humane moods and passing fancies; but none will fail to understand the rush and roar of battle which brings the end. The relevancy of "The Campbells Are Comin'" as a warlike summons to Bosworth field may be questioned; but the fury and clangor of conflict are unmistakable.

At the end of the programme is placed Goetz's symphony in F, which has become familiar since the Harvard Musical Association introduced it in 1880. Something of the toilsome and disappointed life of the composer, who died at 35, just as the world was beginning to know him, must be expressed in this composition, which he prefaced by the motto,

"In the heart's still, sacred chamber
Is refuge from the stress of strife."

Both stressful strife and delicious calm repose are intimated in this symphony, which is ample in melodic ideas and devices of development without ever becoming extravagant or unusual. The first and last movements are emphatic and clear in statement, fertile and attractive in orchestral resource, and have an animated and cheerful spirit. But, apart from a disposition to combine in several of the movements a pair of themes which accompany each other perfectly, although apparently presented for individual effect, the one peculiarity is the placing of the scherzo (classed by Goetz as an intermezzo) before the adagio rather than after it. Each of these movements is sympathetic and appealing, and the former rises through various changes of subject and manner to a climax of lofty and yet gentle beauty, while the latter maintains the influence by its own deeper and stronger feeling until the final allegro uplifts and stirs with its energetic confident earnestness.

There will be a solo number, the artist being Mr. Richard Burmeister, the scholarly, spirited Baltimore pianist. He has chosen Liszt's "Pathetic" concerto, which he has adapted for performance with orchestra. This has but a single movement, although it constantly changes its tempo, and fresh instructing as to manner and expression appear constantly, one sometimes treading upon another's heels and sometimes being kept back by a cadenza or a bravura passage. It begins allegro energetico, must then be pathetic with a sustained melody, than be grandioso, next turn to fantasy, and pass by an andante to a very agitated allegro, upon which follows a funeral march, giving way in turn to a finale of triumph.

One other number remains—a set of orchestral variations by Georg Schumann upon a chorale theme. The public is not yet so far advanced beyond Herz, Thalberg, and even its own Grobe, as not to expect in its variations a rivulet of theme meandering through a meadow of marginal notes, arpeggios and hand shiftings in broken chords and solid crashings. So it passes bewildered moments in vainly trying to discover and seize the subject in the scientific maze which nowadays piques and pleases the musician, the student and the more serious connoisseur. For there is no process of imitation, inversion, augmentation, diminution, canon or even fugue which may not legitimately be used in varying, disguising and transforming the chosen theme until it seems to have become merely a suggestion to the learned invention of some academic composer. This particular set we have had no opportunity to examine, but we doubt not that its fancy, skill and technical sweep will be found to justify Mr. Gericke's selection of it, and to cause satisfaction or ennui, according to the preparation and mood of the auditor.

...RK DAILY TRIBUNE. SU...

...OCTOBER 27, 1901.

At the first concert this season of the Boston Symphony Orchestra at Carnegie Hall on November 7 all the music will be Wagner's and will consist of the overture, bacchanale and duet from the first act of "Tannhäuser," Walther's prize song from "Die Meistersinger," the duet from the first act, Siegfried's death, the funeral march and the finale from "Götterdämmerung." The singers will be Miss Ternina and Ellison Van Hoose.

...DAY.

...OCTOBER 27, 1901.

The concert of the Boston Symphony Orchestra on Nov. 7 at Carnegie Hall will open the local music season which will in all probability be quite as active as any of its predecessors. Mme. Lehmann, who will appear in recital the following afternoon at Carnegie Hall, has sailed for this country, along with Reinhold Hermann, who is to be her accompanist at her recitals. Mme. Lehmann is this year alone and comes without her sister, Marie, who has been her companion on her recent visits to this country. Fräulein Lehmann is in bad health. Mme. Lehmann has announced attractive programmes for her opening recitals and she will in all probability be cordially welcomed by the hosts of her admirers in whose affections she has never been supplanted. Mme. Lehmann represents to many New Yorkers the triumph of the musical theories that have come to be looked upon here as the most artistic and she was a large part of the revolution in musical taste that took place during the golden days of her career here.

The Boston Symphony will begin its New York season at Carnegie Hall a week from Thursday night with a Wagner programme. The soloists will be Mme. Ternina and Ellison Van Hoose. The programme is as follows: "Tannhäuser," overture, Bacchanale and scene between *Tannhäuser* and *Venus* in the first act; "The Mastersingers of Nuremburg:" Walter's prize song; and "Götterdämmerung," *Siegfried's* parting from *Brunhilde*, *Siegfried's* death, funeral march and the immolation.

The Brooklyn concerts of the Boston Symphony Orchestra will be given on Nov. 8, Dec. 13, Jan. 17, Feb. 17 and March 21, at the Academy of Music. The soloists are to be Mmes. Ternina and Nordica and MM. Josef Hofmann, Harold Bauer and Fritz Kreisler.

DAY POST, OCTOBER 27, 1901.

BURMEISTER SOLOIST AT SYMPHONY CONCERT

The programme offered by Conductor Gericke at the Symphony concert last evening was not especially interesting although pleasant in spots. It introduced two features, Richard Burmeister as the soloist, and a new composition at these concerts, a symphonic variation on a German choral, by Georg Schumann. Besides these there was Volkmann's overture to "Richard III." and Hermann Gotz's symphony in F.

The efforts of Mr. Richard Burmeister as a pianist are familiar to Symphony patrons. He has been heard in his own compositions and those of others, and is known as a talented and pleasing artist. The Liszt "Concerto Pathetique," originally written for two pianos, was arranged and orchestrated by Mr. Burmeister, and contains some of his own work.

While the number was eminently attractive, it really afforded but little opportunity for the soloist. Only in a few brief moments was he given prominence, being almost completely overshadowed by the orchestra. Indeed the best passages fell to the large body of musicians, and the piano was more in the way of an obligato. It is to be hoped that on his next appearance Mr. Burmeister will select something which will better display his well-known ability.

The symphonic variations of the German choral proved a novelty, although it is not a number which is likely to become very popular. In it the composer has evidently displayed his skill in twisting and turning the old and not particularly inspiring theme into a multiplicity of forms, employing in fantastic way the leading instruments of the orchestra and sometimes successfully concealing it in a mass of musical complications until finally, with full orchestra and organ, the tune turns up none the worse for its rough handling. As a piece of musical mechanism it is a marvel, but to the layman it must prove very tedious. Of course, it goes without saying that with all its intricacies the piece was most ably handled by the orchestra.

Volkmann's overture with its delightful themes and the symphony filled out the remainder of the evening's programme. Both pieces are familiar to Symphony patrons.

For this week's rehearsal and concert there will be a "Wagner night," a repetition of last season, the programme comprising the overture, bacchanale and scene between Tannhauser and Venus from "Tannhauser"; Walter's prize song, from "The Meistersingers," and four scenes from "Die Gotterdammerung." Milka Ternina and Ellison Van Hoose will be the soloists.

The programme of the first Symphony concert in Sanders Theatre, Cambridge, next Thursday evening will include Brahms's "Academic" overture, Beethoven's seventh symphony in A, and Liszt's symphonic poem, "Fest Klange." Mr. Jean Gerardy will play the Lalo concerto for 'cello, the same as he played in Boston last week.

TIGHT BINDING

Boston Transcript

MONDAY, OCTOBER 21, 1901

Symphony Hall: The Boston Symphony Orchestra

The first Symphony Concert of the twenty-first season was given in Symphony Hall last evening by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor. The soloist was Mr. Jean Gérardy, 'cellist. The programme, so skilfully arranged that in spite of the two hours it took in the playing, it did not grow tiresome, was as follows:

Johannes Brahms: Academic Overture, op. 30.
Edouard Lalo: Concerto for Violoncello and Orchestra.
Franz Liszt: Symphonic Poem, No. 7, "Festklänge."
Ludwig von Beethoven: Symphony in A major, No. 7, op. 92.
Soloist—Mr. Jean Gérardy.

This, the first concert of the new season, was as inspiring a beginning as could be desired; an admirable programme, grandly played. It began with a hearty, spirited performance of the Academic Overture, which, as everybody knows, was written by Brahms out of compliment to the authorities of the University of Breslau, who had invested him with a degree. Whatever may have been its reception in Breslau, where, in 1881, it was first played, it and the Tragic Overture were both severely condemned at their first performances, the same year, in Leipzig and in Vienna. Labored as it has always seemed in the past, last night, perhaps on account of the excellent performance, it sounded remarkably fresh and spontaneous. It was enthusiastically applauded.

Liszt's Symphonic Poem "Festklaenge" was likewise coldly received at its first performance. Of how it came to be composed nothing is known, although much has been surmised, but it was written in 1851 and in 1854, at Weimar, Liszt conducted its first performance. His ardent propagandist, Walter Bache, brought it out in London, following von Bülow's advice against his better judgment, in 1872, at a concert conducted by August Manns. According to Bache, the concert was a success, but critics received the "Festklaenge" unfavorably. Dr. Leopold Damrosch was the first to produce the work in New York in 1879, and Mr. Arthur Nikisch, in 1889, gave it its first hearing in Boston. On this occasion a well-known critic pronounced the music ugly, vulgar and repulsive. Theatrical it undeniably is, and, written at a time when to be new in music was little short of being criminal, it strikes one as though Liszt had stepped out of his way to be aggressively bold and startling. While it contains no intrinsically noble musical ideas, it sounds beautiful from start to finish. In these days, too, when so much is spoken and written about the emotions in music, the "Festklaenge" must make a far keener impression than it did fifty years ago, for, whatever else it lacks, it surely strikes at the first bar a "festal" note which it retains to the last, ranging from the excitable, hysterical hilarity of the opening pages to the serener joyousness of the close. It was splendidly played and warmly applauded.

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A superb performance of Beethoven's A major symphony No. 7 brought a very remarkable concert to a brilliant close.

It may be that the new disposition of the players on the stage is more successful than the old, or that, after the summer's rest, any music would sound well, or, again, it may be that Symphony Hall, like Kipling's ship, has "found herself," but, whatever the cause, the orchestra has never sounded so sonorous in Symphony Hall as it did Saturday night.

Mr. Richard Burmeister will be the soloist at the next concert. This is the programme: Volkmann, Overture, "Richard III." Liszt, Concerto Pathétique, arranged for piano and orchestra by Richard Burmeister; Georg Schumann, Symphonic Variations on a Chorale, first time; Goetz, Symphony in F.

R. R. G.

THE BEACON

A Weekly Magazine of Helpfulness and Hopefulness

Saturday, October 26, 1901

The regular concert season of the Boston Symphony Orchestra at Sanders Theatre, Cambridge, gives an opportunity to music lovers of Greater Boston to hear the best music and some of the most famous soloists of the day at almost nominal prices. The season of ten concerts, under Mr. Gericke's direction, will begin on Thursday evening, October 31. Tickets are now on sale at the University Bookstore, Harvard square, Cambridge.

THE WORLD: SUNDAY, OCTOBER 27, 1901.

A Wagner programme, with Mme. Ternina and Mr. Ellison Van Hoose as the vocalists will serve for the first concert of the Boston Symphony Orchestra at Carnegie Hall on Nov. 7.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 117.

FRIDAY, OCT. 25, 1901.

THE SYMPHONY PROGRAMME.

A Few Notes in Advance Regarding Today's Rehearsal and Tomorrow Evening's Concert.

Mr. Gericke's second Symphony programme may not unfairly be characterized as an emotional one. It opens with the long "Richard the Third" overture of Volkmann, the sombre and almost sardonic cast of which would be oppressive, were it not for the exceeding richness of the ingeniously diversified orchestration and the occasional beams of light which flash upon it, but soon fade. The imaginative may interpret the body of the work as they please, counting these brighter moments as indicative of the softer folk among whom Gloster moved, or of his own gayer and more humane moods and passing fancies; but none will fail to understand the rush and roar of battle which brings the end. The relevancy of "The Campbells Are Comin'" as a warlike summons to Bosworth field may be questioned; but the fury and clangor of conflict are unmistakable.

At the end of the programme is placed Goetz's symphony in F, which has become familiar since the Harvard Musical Association introduced it in 1880. Something of the toilsome and disappointed life of the composer, who died at 35, just as the world was beginning to know him, must be expressed in this composition, which he prefaced by the motto,

"In the heart's still, sacred chamber
Is refuge from the stress of strife."

Both stressful strife and delicious calm repose are intimated in this symphony, which is ample in melodic ideas and devices of development without ever becoming extravagant or unusual. The first and last movements are emphatic and clear in statement, fertile and attractive in orchestral resource, and have an animated and cheerful spirit. But, apart from a disposition to combine in several of the movements a pair of themes which accompany each other perfectly, although apparently presented for individual effect, the one peculiarity is the placing of the scherzo (elassed by Goetz as an intermezzo) before the adagio rather than after it. Each of these movements is sympathetic and appealing, and the former rises through various changes of subject and manner to a climax of lofty and yet gentle beauty, while the latter maintains the influence by its own deeper and stronger feeling until the final allegro uplifts and stirs with its energetic confident earnestness.

There will be a solo number, the artist being Mr. Richard Burmeister, the scholarly, spirited Baltimore pianist. He has chosen Liszt's "Pathetic" concerto, which he has adapted for performance with orchestra. This has but a single movement, although it constantly changes its tempo, and fresh instructing as to manner and expression appear constantly, one sometimes treading upon another's heels and sometimes being kept back by a cadenza or a bravura passage. It begins allegro energetico, must then be pathetic with a sustained melody, than be grandioso, next turn to fantasy, and pass by an andante to a very agitated allegro, upon which follows a funeral march, giving way in turn to a finale of triumph.

One other number remains—a set of orchestral variations by Georg Schumann upon a chorale theme. The public is not yet so far advanced beyond Herz, Thalberg, and even its own Grobe, as not to expect in its variations a rivulet of theme meandering through a meadow of marginal notes, arpeggios and hand shiftings in broken chords and solid crashings. So it passes bewildered moments in vainly trying to discover and seize the subject in the scientific maze which nowadays piques and pleases the musician, the student and the more serious connoisseur. For there is no process of imitation, inversion, augmentation, diminution, canon or even fugue which may not legitimately be used in varying, disguising and transforming the chosen theme until it seems to have become merely a suggestion to the learned invention of some academic composer. This particular set we have had no opportunity to examine, but we doubt not that its fancy, skill and technical sweep will be found to justify Mr. Gericke's selection of it, and to cause satisfaction or ennui, according to the preparation and mood of the auditor.

RK DAILY TRIBUNE. SU OCTOBER 27. 1901.

At the first concert this season of the Boston Symphony Orchestra at Carnegie Hall on November 7 all the music will be Wagner's and will consist of the overture, bacchanale and duet from the first act of "Tannhäuser," Walther's prize song from "Die Meistersinger," the duet from the first act, Siegfried's death, the funeral march and the finale from "Götterdämmerung." The singers will be Miss Ternina and Ellison Van Hoose.

THE SUN, SUNDAY, OCTOBER 27, 1901.

The concert of the Boston Symphony Orchestra on Nov. 7 at Carnegie Hall will open the local music season which will in all probability be quite as active as any of its predecessors. Mme. Lehmann, who will appear in recital the following afternoon at Carnegie Hall, has sailed for this country, along with Reinhold Hermann, who is to be her accompanist at her recitals. Mme. Lehmann is this year alone and comes without her sister, Marie, who has been her companion on her recent visits to this country. Fräulein Lehmann is in bad health. Mme. Lehmann has announced attractive programmes for her opening recitals and she will in all probability be cordially welcomed by the hosts of her admirers in whose affections she has never been supplanted. Mme. Lehmann represents to many New Yorkers the triumph of the musical theories that have come to be looked upon here as the most artistic and she was a large part of the revolution in musical taste that took place during the golden days of her career here.

The Boston Symphony will begin its New York season at Carnegie Hall a week from Thursday night with a Wagner programme. The soloists will be Mme. Ternina and Ellison Van Hoose. The programme is as follows: "Tannhäuser," overture, Bacchanale and scene between *Tannhauser* and *Venus* in the first act; "The Mastersingers of Nuremburg;" Walter's prize song; and "Gätterdämmerung," *Siegfried's* parting from *Brunnhilde*, *Siegfried's* death, funeral march and the immolation.

The Brooklyn concerts of the Boston Symphony Orchestra will be given on Nov. 8, Dec. 13, Jan. 17, Feb. 17 and March 21, at the Academy of Music. The soloists are to be Mmes. Ternina and Nordica and MM. Josef Hofmann, Harold Bauer and Fritz Kreisler.

DAY POST, OCTOBER 27, 1901.

BURMEISTER SOLOIST AT SYMPHONY CONCERT

The programme offered by Conductor Gericke at the Symphony concert last evening was not especially interesting although pleasant in spots. It introduced two features, Richard Burmeister as the soloist, and a new composition at these concerts, a symphonic variation on a German choral, by Georg Schumann. Besides these there was Volkmann's overture to "Richard III." and Hermann Gotz's symphony in F.

The efforts of Mr. Richard Burmeister as a pianist are familiar to Symphony patrons. He has been heard in his own compositions and those of others, and is known as a talented and pleasing artist. The Liszt "Concerto Pathetique," originally written for two pianos, was arranged and orchestrated by Mr. Burmeister, and contains some of his own work.

While the number was eminently attractive, it really afforded but little opportunity for the soloist. Only in a few brief moments was he given prominence, being almost completely overshadowed by the orchestra. Indeed the best passages fell to the large body of musicians, and the piano was more in the way of an obligato. It is to be hoped that on his next appearance Mr. Burmeister will select something which will better display his well-known ability.

The symphonic variations of the German choral proved a novelty, although it is not a number which is likely to become very popular. In it the composer has evidently displayed his skill in twisting and turning the old and not particularly inspiring theme into a multiplicity of forms, employing in fantastic way the leading instruments of the orchestra and sometimes successfully concealing it in a mass of musical complications until finally, with full orchestra and organ, the tune turns up none the worse for its rough handling. As a piece of musical mechanism it is a marvel, but to the layman it must prove very tedious. Of course, it goes without saying that with all its intricacies the piece was most ably handled by the orchestra.

Volkmann's overture with its delightful themes and the symphony filled out the remainder of the evening's programme. Both pieces are familiar to Symphony patrons.

For this week's rehearsal and concert there will be a "Wagner night," a repetition of last season, the programme comprising the overture, bacchanale and scene between Tannhauser and Venus from "Tannhauser"; Walter's prize song, from "The Meistersingers," and four scenes from "Die Gotterdammerung." Milka Ternina and Ellison Van Hoose will be the soloists.

The programme of the first Symphony concert in Sanders Theatre, Cambridge, next Thursday evening will include Brahms's "Academie" overture, Beethoven's seventh symphony in A, and Liszt's symphonic poem, "Fest V lange." Mr. Jean Gerardy will play the Lalo concerto for 'cello, the same as he played in Boston last week.

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SUNDAY HERALD.

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VOL. CX., NO. 119.

SUNDAY, OCT. 27, 1901.

THE SYMPHONY CONCERT.

The Second Programme Includes Two Novelties.

One a Bit of Symphonic Variations and the Other an Arrangement with Orchestra of the Liszt Pianoforte Concerto Made by Mr. Richard Burmeister.

Years ago, when Gottschalk, the pianist, was in the height of his popularity, he announced for one of his concerts an original arrangement for two pianofortes of the "William Tell" overture, which he was to play with the assistance of Mr. B. J. Lang. When the evening came Mr. Lang was placed at the first instrument to play through the overture exactly as it stood in the ordinary two-hand reduction, while at the second Gottschalk added such figures of his fantasy as suited him at the moment—coruscating lightnings of bravura or stentorian thunders of double octaves and crashing of chords. Relevancy was of little consequence, provided he got his chance to show off and did not put Mr. Lang out too much.

It would be unfair to put Mr. Burmeister's arrangement of Liszt's "Pathetic" concerto into the same category with so cheap a thing as that, and yet there is a kind of family likeness between them. This concerto is in every article of its nature a composition for the pianoforte alone—imagined, contrived and concluded for that. Apparently its author had a single eye for the peculiar powers of the instrument and for what a virtuoso might make of them.

There is in it comparatively no call for that sustained quality which even the best made pianos can hardly more than suggest, and its pathos exists more by implication than in direct confession and appeal. But it is replete with resplendent passages wherein a player's speed, finesse and lightness of execution and his mastery of the heavier and louder elements may be exhibited to the top of his bent. Indeed, Liszt expected that virtuosi would do great execution and win great triumphs with it. When he was disappointed in this—for it never made any distinguished successes—he reconstructed it for two pianos, and when no special advantage was gained by this, he showed himself disposed to regard with equanimity the possibility of using it effectively in some orchestral combination. But between a piano in such a composition and an orchestra, there is no natural affiliation.

Were a master of instrumentation to transpose the work bodily to the orchestra, as has been done with some of the Hungarian rhapsodies and Schubert marches, and even figures of Bach, the spirit of the author might live and move in its new body as by a successful reincarnation. But to attempt to divide it into the symmetrical duality of a real concerto is to try something inherently illogical and inconsistent and to obtain a result which can only be applauded as an ingenious study, not as a work of good art.

Mr. Burmeister has done his self-appointed task cleverly, for he is a well equipped musician and understands the adaptation of means to ends. The arrangement is interesting as a reply to the old question, "What will he do with it?" but it is really satisfactory neither as music nor manufacture. It is, at best, a hybrid, which entertains for a while but can have no permanent place or value. The best must necessarily be reserved for the pianoforte, and when the orchestra is not confined to mere accompaniment its share is but secondary and imitative, seeming to feel within itself, if one may put it so, as if it were where it did not belong and undertaking what was none of its business.

There are blendings of effect, to be sure, when the original part is encouraged, upborne, emphasized and brightened by the orchestra, but only seldom is there the right sense of unity, as there is when the composer has idealised and thought out the whole score, solo and band, as just one singly inspired body, whatever the number of its members may be.

Mr. Burmeister has already made his mark in Boston as a pianist of completely developed technique, of good sense and ready judgment, sure and strong in decision, ready and resourceful in execution, of clear understanding and scholarly delivery, using his virtuosity better than for mere display, and, therefore, entitled to respect as much as applause.

All these excellent qualities he brought to bear upon this work, but he could not make it better or more effective than it is intrinsically. The andante, which fitted with the orchestra best of all, he accompanied and assisted admirably, and the vehement and full-toned finale which he had contrived won him a double recall. Yet we venture to say that the majority of the audience would have preferred to hear him in something else.

The set of variations proved more acceptable than might have been expected. There were too many of them, and probably very few of the audience could sufficiently command and retain the theme to appreciate the technical ingenuity and firmness of the treatment. But the instrumentation was so varied and full that the ear was gratified, and interest heightened, especially when the organ was introduced and when the finale swelled to an almost portentous volume and forcefulness.

The overture was well read, the grim and ghastly earlier portion receiving a particularly impressive interpretation, and the finale being as turbulent and noisy as the most ardent admirer of stormy battlefields in music could desire.

The real delight of the evening came with the symphony of Goetz, the thrilling, poetic beauty, veiled pathos and absolute purity of which relieved and refreshed the listener after the deep-seated and mysterious gloom of the Volkmann, the artificial and mechanical sentiment of the Liszt and the academic, even though rather enthusiastic, laboriousness of the Schumann. Mr. Gericke read it well, generally with kindly geniality and perception of its inner sentiments, but sometimes a little too recently, we thought. In all the much [illegible] should be [illegible] with the greatest tenderness of delicacy or be subdued to an almost extreme softness if its spiritual delicacy and soulful significance are to be preserved.

The third programme is thus appointed:

"Tannhauser." Overture, "Bacchanale," and scene between Tannhauser and Venus from the first act. (Paris version.)
"Die Meistersinger" ..... Walther's "Preislied"

Intermission.

"Die Gotterdammerung." "Siegfried's Parting from Brunnhilde." "Siegfried's Death." "Funeral March." "Closing Scene."

Soloists—Miss Milka Ternina, Mr. Ellison Van Hoose.

There was another crowd of subscribers at the second Symphony rehearsal, Friday afternoon, and a number of people not seen the first day. Among them were Mrs. William Hooper, Mrs. Curtis Guild, Jr., and her sister, Miss Mollie Johnson; Mrs. William A. Gaston, Mrs. William P. Fay, Mr. and Mrs. Francis H. Peabody, Mme. Agassiz, Mrs. C. H. Gibson, Miss Rosamond Gibson, Mrs. Lemuel Howe, Mrs. Horatio Lamb, Miss Margaret Anglin of the Empire company, now playing at the Hollis; Mrs. Gericke, Mrs. Neal Rantoul, Mr. John P. Lyman, Mr. and Mrs. Charles P. Curtis, Mrs. Kenneth Horton, Dr. John Mason, Mr. Richard Mansfield, who was the guest of Mr. Comee; Dr. and Mrs. Hall Curtis, Mrs. Seth Sprague, Miss Helen Burnham, Mrs. F. B. Carpenter, Mrs. Oliver Ames, Mr. Franklin Abbott, Mrs. John Lowell, Mrs. Francis R. Allen and Miss Dorothy Allen, Mr. Eugene Greenleaf, Mr. and Mrs. F. W. Lawrence, Miss Lena Little, Mrs. Andrew G. Weeks and her daughter, Mrs. S. Reed Anthony, Mrs. A. H. Latham, Miss Elsa Sherwood, Prof. Carl Armbruster, Miss Katherine Fay, Mrs. A. S. Woodworth, Mr. Gustave Frohman and Mrs. Richard J. Monks. The Wagner programme this week is an especially fine one.

The concert by the orchestra Wednesday afternoon at the Hyperion Theatre, New Haven, as one of the features of the Yale celebration, derived special interest from the fact that Maj. Higginson, who offered the services of Mr. Gericke and his men, received the honorary degree of LL. D. President Hadley in conferring this honor characterized Maj. Higginson as the "ideal Harvard graduate who has founded and is maintaining one of the most perfect concert organizations in the world." Other Boston men who received the honorary degree of LL. D. were President Pritchett of Technology, Profs. W. W. Goodwin, Charles Eliot Norton and James B. Thayor of Harvard, Mr. James F. Rhodes, the historian, the Hon. Richard Olney and Mr. T. B. Aldrich.

A week ago last night, for the first Symphony concert, there was the same pleasant stir and bustle as at the first rehearsal, while the patrons were finding their new places and greeting friends whom they found seated near them or whom they passed in the corridors. Some of those there were Mrs. Henry M. Whitney and her daughters, Mr. and Mrs. Charles Storrow and Miss Storrow, Maj. and Mrs. Higginson, Mrs. John L. Gardner, Dr. William P. Wesselhoeft, Mr. Ezra Baker, the Rev. and Mrs. C. R. Eliot, Prof. and Mrs. John K. Paine, Mr. Robert M. Cushing, Mr. and Mrs. Henry M. Rogers, Mr. T. C. Cummings, Miss Alice Cummings, Mr. and Mrs. F. P. Vinton, Dr. and Mrs. Samuel Mixter, Mr. J. Wallace Goodrich, Mrs. S. B. Field, Mr. and Mrs. C. Howard Walker, Mr. and Mrs. John W. Saxe, the Rev. and Mrs. Charles F. Dole, Mr. and Mrs. H. M. Ticknor, Prof. and Mrs. Leo Lewis, Mr. Arthur Wellington, Mrs. H. D. Pierce, Miss Josephine Clark and Mr. and Mrs. C. N. Allen. Mr. Gericke's welcome back was even more hearty and the applause more prolonged than on the opening afternoon.

Boston Sunday Globe.

SUNDAY, OCT. 27, 1901.

Second of This Season's Symphony Concerts.

The second symphony program introduced Mr Richard Burmeister as soloist in his orchestrated version of Liszt's "Concerto Pathetique," arranged from the original scoring for two pianos. The other numbers comprised Richard Volkmann's overture, "Richard III," symphonic variations in a choral theme, Georg Schumann, and the F major symphony by Hermann Gotz. Mr Burmeister's skill in rearranging the Chopin F minor concerto was shown some four years ago at the Symphony concerts, and, quite naturally, his contribution to the concerto of last week was specially interesting. In the Chopin work he rescored and developed the thin orchestration in a masterly manner, and with the second piano part of the Liszt concerto he has performed a task of much greater difficulty, and with results equally successful. This was shown last month at the Worcester festival and further demonstrated at the Symphony concerts. A pupil of Liszt and familiar with his ideas, Mr Burmeister has been able to retain the master's characteristics in the new orchestral score and, by changing the piano parts in some instances, make the work much more effective than it was in its original form.

Mr Burmeister's playing was very brilliant and full of expression, and his whole performance suggested a sure and sympatnetic understanding of the work he interpreted. He did not force his tones, and he displayed the poetic nature of the composition to the fullest, especially in the dreamy andante where the piano sings its delightful melody accompanied by muted strings. His command of the instrument is thorough, and his finger work is of the highest grade of dexterity and ranks with the foremost among his contemporary artists. Mr Burmeister was cordially received and heartily applauded at the close of his performance.

The orchestra being familiar with the score and soloist on account of the recent performance at Worcester, did full justice to the concerto. The tragic themes of the "Richard III" overture displayed the magnificent resonance of the whole orchestra in splendid shape, for the elaborate scoring in Volkmann's work brings into play a vast amount of strenuous work on the part of all the contingents, very frequently in combination and large forte of fortissimo. It is merely necessary to say that the melodic pomp and gloom of the overture were strictly preserved, for the piece isn't very interesting, although impressive as a whole.

The variations on a choral by Georg Schumann is a skilful disarrangement of a theme which shows the ability of the composer to vary in many ways the treatment of a series of phrases and enables an orchestra to perform, well or ill, a task which may, or may not, interest an auditor. The performance was admirable in every way, so far as Mr Gericke and his forces were concerned. In the Gotz symphony the stress and final repose of a miserable life are supposed to be shown, the artistic combinations of these contrasts being the basis of the four movements. The first part contains a very pretty waltz melody, given to several parts of the band; the second part, which is somewhat irregular in form, has some beautiful horn effects, and in the third movement there are a series of themes for strings, supported by piccicato accompaniment from other strings, which are very dainty and quite original in treatment. The work is ably scored and it was given with good effect, notably the splendid unison of the upper string contingents, and it was very well received as a whole; the third movement particularly so.

This week's program will be devoted to Wagner's compositions, with Milka Ternina and Ellison Van Hoose as soloists. The selections will be as follows: Overture, bacchanale and duet from the first act of "Tannhauser"; the prize song, "Die Meistersinger," and four scenes from "Die Gotterdammerung."

——One of the most interesting events connected with the bi-centennial at Yale was the concert given by the Boston symphony orchestra through the generosity of Mr Higginson, on Wednesday afternoon, at the Hyperion theatre. Mme Ternina was the soloist, and the whole concert was highly pleasing and fully appreciated by the large audience attending. When Pres Hadley conferred an honorary degree upon Mr Higginson, he truthfully characterized him as "the ideal Harvard graduate."

Boston Journal.

SUNDAY, OCTOBER 27, 1901.

SYMPHONY NIGHT.

A Serious Novelty by Schumann, Not Robert — Mr. Burmeister as Arranger and Pianist.

The second Symphony Concert, Mr. Gericke conductor, was given in Symphony Hall last night. The program was as follows:

Overture, "Richard III."..... Volkmann
Concerto Pathétique..... Liszt-Burmeister
Symphonic Variations on a choral..... Georg Schumann
Symphony in F major..... Götz

Georg Schumann's Symphonic Variations on the choral, "Leave God to order all thy ways," was first performed at Bremen early in 1899. The matter of production was an easy one, for the composer was the conductor of the Philharmonic Society of that city. The piece was first performed in this country at Chicago a year ago this month.

Schumann is a serious person. He took a prize as a young man; he wrote chamber music; and then, as if proof were still wanting, he took the old German choral, "Wer nur den lieben Gott laesst walten," and made variations with a prelude and a fugue-finale. Yet he must have strayed into the opera house, for no sooner is the theme hinted at by 'cellos and double-basses than we hear familiar sounds, and lo and behold, there is a thematic lift, a theme boldly lifted, from "Tristan." And not only is there a startling thematic resemblance—but the coloring and the mood are reproduced. What, pray, have such thematic and harmonic thoughts to do in the sober and scholarly treatment of a choral?

There was a time when every German organist-schoolmaster turned out choral variations by the dozen. That time has happily passed, although even now some graduate of Stuttgart or some musician of Eisleben may write compositions of this nature, 24 pages in length. To accomplish the feat successfully, to say something in the variations and at the same time to remain at an easy distance from the church is as great a tour de force as to write an essay in the style of the men who met at London coffee houses in the 18th century. It is not enough to be ingenious in counterpoint, fertile in contrapuntal thought, unerring in expression. Music should be something more than a series of praiseworthy exercises. It should say something—it should move, it should thrill, or it should induce contemplation, which is not necessarily synonymous with sleep. Last night we heard a prelude, 12 variations and then a long fugue-Finale which ended with the appearance of the choral proclaimed by brass, supported by the organ, and ornamented with figuration of the strings—in a word, the choral was supported by the whole strength of the company. There was no element of surprise in this Finale. Every student present knew that it was coming, and the apotheosis turned out to be one of the conventional pattern. The variations do, indeed show contrapuntal facility; they do not display marked imagination, they are rather the honest and laborious work of a good, solid musician who walks safely in approved paths.

* * *

Liszt's "Concerto Pathétique" had a curious fate. He wrote it at first for piano solo, but there is no record of a performance by him or anybody else. He wrote it as far back as 1850, but fifteen years after he tinkered with it, turned it into a piece for two pianos, handed it over to von Buelow for revision, and in this form it was played in 1877. And then a pupil, Reuss, made an arrangement for piano and orchestra which interested Liszt mightily a little time before his death. (This was the version Joseffy used in New York.) Now comes Mr. Burmeister, who has done all sorts of things to the original version for two pianos; he has changed the order of passages, omitted, revised, enlarged, added measures of his own, and orchestrated the new piece. This pianist seems possessed with a mania for arranging. Some time ago he came here with his own scoring of a concerto by Chopin, and he is reported to be at work on some incredible task.

It would seem, in spite of the letters written by Liszt in his senile days to Reuss, that he himself was never satisfied with the Concerto. If he had been, he surely would have played it, for opportunity was not lacking. And the question comes up, "Was it worth while for Mr. Burmeister, a man of indisputable talent, to spend his time on such a task?" This question may be answered—and not after one's hearing alone—in the negative. Nor is the fault probably that of Mr. Burmeister; it is the fault of Liszt. The Concerto is not to be named in the same breath with the two frequently played, nor is it to be ranked with Liszt's other serious works for the piano. The themes are seldom of real interest and the treatment is often vain and bombastic. Mr. Burmeister himself says that the Andante contains "one of the most beautiful and inspired melodies of Liszt." This is his opinion, and he proves his sincerity by the charming manner in which he played it; but is not this melody, after all, sentimental to the verge of commonplace? Neither the opening movement nor the finale is musically effective; when either is effective, the point is made by theatrical means. Mr. Burmeister was at his best in the Andante to which I have already referred.

* * *

The Overture, "Richard III.," of Volkmann and the Symphony by Goetz are familiar pieces. The overture is today distinguished by the Ghost music, which is spectral and in no ordinary manner. The Battle of Bosworth Field is panorama music, and only until the appearance of the Ghost theme just before the death of Richard is there any bold stroke. The music of the battle itself is ordinary stage music and it suggests weariness on the part of each contending army. The sentimental passages are weak in comparison with the opening pages, which are supposed to portray Richard. The symphony by Goetz has charming passages, but as a whole it hardly deserves the eulogy with which it was greeted in many cities some years ago. The Intermezzo is delightful in its simplicity and there is the thought of outdor life—even with the inevitable German male chorus. There are pretty things in the first movement, but the themes do not bear such apparently endless repetition.

The orchestral performance was an improvement on that of a week ago Saturday. The men were closer together in sympathy; there was more marked precision; there was greater spontaneity.

Philip Hale.

The Boston Symphony Orchestra, Mr. Gericke, conductor, will give ten concerts in the Sanders Theatre, Cambridge, on Thursday evenings, Oct. 31, Nov. 21, Dec. 5, Dec. 26, Jan. 9, Jan. 30, Feb. 13, March 13, April 10, April 24. Among the soloists will be Nordica, Miss Gifford, Miss Heymann, Messrs. Bauer, Gregorowitsch, Gérardy, Knei sel, Schroeder. Tickets are now on sale at the University Bookstore.

Mrs. Thomas Tapper, pianist and teacher, will give a recital on the afternoon of Thursday, Nov. 21, at which Mr. Emil Mahr, violinist, and Mr. Hermann Heberlein, 'cellist, will assist.

The Orpheus Club of Somerville, under the musical direction of Mr. H. Carleton Slack of Boston, has started upon its third season with renewed vigor. It is the intention of the club to give three concerts, with the assistance of the very best talent. Those wishing to become associate members should write at once to Mr. C. P. Johnson, 60 Spring Street, Somerville.

The first of the concerts which the Symphony Orchestra are giving in New York is to take place early next month in Carnegie Hall, which will be the usual brilliant social affair.

Maj. Henry L. Higginson of this city, who kindly consented to allow the Symphony Orchestra to play at the bi-centennial celebration of Yale College at New Haven this past Wednesday at the Hyperion Theatre, was among the five dignitaries, including Prof. Charles Eliot Norton, President Charles W. Eliot, Prof. William W. Goodwin and Prof. Wolcott Gibbs, who represented Harvard at the bi-centennial anniversary.

BOSTON DAILY ADVERTISER
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The Symphony Concert — Richard Burmeister, Pianist—Georg Schumann's Symphonic Variations.

Until the intermission before the symphony the concert was of an austere and penitential character. Volkmann's gloomy "Richard III" overture was followed by Liszt's "Pathetic Concerto", and this was succeeded by Schumann's Variations of a Chorale which clung to minor modes with a persistency worthy of a better cause. The various brands of Anguish passing in succession might have caused the joyful-minded auditor to cry, with Clarence,

"Oh, I have passed a miserable night."

But there was a certain dignity in all the earnestness that redeemed the proceedings. The overture was finely read and played. Richard's Scottish regiments (!!) marched out on Bosworth field to the tune of "The Campbells Are Comin'" a century before that tune was composed, and the ghosts came forth to song accompaniment somewhat like the ghost of King Ninus does in Rossini's "Semiramide"; musical ghosts always appear either on gongs or bass-clarinettes.

Liszt's "Concerto Pathetique" is not one of his greatest works; it has not the dash and scintillation of the E flat piano-concerto, not the clear development of the one in A; it has, however, been much improved by Mr. Richard Burmeister, who, by judicious excisions and careful additions, has given it something of classical coherency. Yet at the best, Liszt's concertos are disguised Rhapsodies and are not to be judged by the form which Mozart established and Bethoven and Brahms culminated.

But one may not demand that Tokay should taste like Rhine-wine; a more legitimate fault is to be found in the fact that Liszt has certain formulas which repeat themselves too often; it is always combat, sorrow, possibly funeral thoughts, and finally a grand apotheosis with brasses, drums, and the whole orchestra "fortissimo." Almost all of Liszt's Symphonic fantasies (to which one can add his concertos) end with a puffed-up grandeur which finally become conventional.

Mr. Richard Burmeister deserves much praise for the manner in which he has retouched the concerto, and also for the intelligent manner in which he interpreted it. While one cannot award him the technical rank of a Rosenthal or consider him as wonderful as some of the piano-meteors which have fallen in Boston during the last two years, it is yet a delight to hear a good, musicianly player of this kind, one who convinces even while he does not furiously excite. He was recalled three times at the close of his performance.

Georg Schumann's Symphonic Variations on a German Chorale came next. The young Bremen conductor is a product of the Leipsic school and his work shows something of the pedantic skill of his teachers, Reinecke and Jadassohn. One does not warm up heartily over the variation school of music, for this also goes on a beaten track: there must be so much of display for this instrument, so much for that one; there must be a major treatment in contrast with a minor one: there must be one exhibition of fugal skill: there must be a crashing and swelled-out finale; all of which Georg Schumann has done with adequate power.

One recalls the conservative enthusiasm of the English Philistine who heard Beethoven's Fifth symphony for the first time:—"Why," cried he, "I don't think there are six men in London who could write a symphony like that!" Now there are more than six men who could write learned variations like this, and the ingenious succession is not so far removed from what Wagner satirized as "Kapellmeister-musik."

But towards the end the composer really has something worthy to say and he says it well. Here there is excellent development of the subject matter, and a fine climax is reached. The difference between strict variation and development is the difference between repainting and redecorating a house and pulling it down and building a new edifice with the old materials: in the first case one finds the same shape of theme in each variation: in the second one recognizes the figures of the old theme, building into "something new and strange."

Beethoven tore down the fence between these two modes of treatment and his later variations stray boldly into the field of thematic development: and Brahms and Mr. Georg Schumann have followed him on this path. The combination of organ with orchestra is well-managed and especially fitting in this semi-religious work. Both this work and the one before it dropped into fugal writing in a friendly way before they ended.

Now came the most genuine, the most charming work of the programme,—the one symphony of that unfortunate genius,—Herman Goetz. It is a sorrowful reminder of the misery of this composer to think that when this same symphony was performed in Vienna the composer was compelled to refuse an invitation to go to that city and hear it (possibly to conduct it) because he could not afford the railroad fare! At this time he was appearing in concerts while racked with the most dreadful cough, because he needed his small stipend, and pathetic stories are told of his having more than one hemorrhage in the greenroom. This dainty symphony brought forth in the midst of poverty and illness suggests an alteration of a Shakespearian line into

"One may smile, and smile, and be a suffer."

The motto of the work may serve to show that in his inner soul Goetz found consolation in tones; it runs

"Within thy heart's still, holy chambers,
Seek refuge from the stress of life."

A thought not utterly unlike the one which moved poor Schubert so deeply:—

"Thou Holy Art, how oft in sad, grey hours,
When Life's horizon seemed all dark to be,
Hast Thou upheld me with thy mighty powers,
And op'd a purer, better world to me?"

The pure genius of the Goetz symphony is indescribable; it was played in a perfect manner and the reading was all that heart could wish. Much praise must be given to the horn-playing of the second movement (it was less perfect in the Adagio) and the flute obbligato work was of excellent character. It is a double delight to hear such a symphony nowadays, for of recent years it has come to be believed that Music to be truly great must be very ugly, that Art has nothing to do with beauty. We could wish that Strube's Symphonic trouble of last year, or Loeffler's dealings with Death, had been played as contrast beside this symphony written by an invalid with troubles of his own.

Louis C. Elson.

Boston Transcript

MONDAY, OCTOBER 28, 1901

Symphony Hall: The Boston Symphony Orchestra

The second concert by the Symphony Orchestra was given Saturday evening in Symphony Hall. This was the programme:

Volkmann: Overture, "Richard III.," op. 68.
Liszt: Concerto Pathétique for Pianoforte and Orchestra. (Arranged and orchestrated by Richard Burmeister from the original version for two pianos.)
Georg Schumann: Symphonic Variations on the Choral, "Wer nur den lieben Gott lässt walten," op. 24.
Hermann Götz: Symphony in F major, op. 9.
Soloist: Mr. Richard Burmeister.

Another admirable programme admirably played. The novelty was a Chorale and Variations for full orchestra by Georg Schumann, conductor of the Philharmonic Orchestra in Bremen. It is a strange composition. Founded on a simple chorale published in 1651, it starts out with an introduction that would serve very well for a symphonic poem by Liszt, so theatrical is it, particularly in the sudden hush of the full orchestra, leaving the organ gently playing. And it is brought to a close by a grandiose finale for full orchestra and organ, the whole making a glorious mass of thundering sound. In between come the theme and variations, all well-sounding in varying degrees, and showing good contrapuntal skill. They are not of great interest, however, and the chief value of this composition lies in its very beautiful orchestration.

Mr. Richard Burmeister's version of the Liszt concerto may well pass for a new work. Since the original work came into the world in 1850, it has had a strange fascination for those musicians who love to make things over. Liszt himself was the first to begin, for he turned his pianoforte solo, as it was originally called, into a concerto for pianoforte, with accompaniment for second piano, the whole a "Concerto Pathétique". In 1877 he termed it a concerto for two pianofortes, and under this telling name he and his pupil, Frau Ingeborg Stark-von Bronsart played it at the Fourteenth Tonkuenstler Summlung in Hanover. Of Fraulein Stark, to whom the concerto was dedicated, Liszt wrote to Louis Koehler, "the man of the famous exercises": "I have grown very much attached to Fraulein Stark, as hers is a very particularly gifted nature. The same will happen to you if you hear her striking sonata. Ingeborg composes all sorts of fugues, toccatas, etc., into the bargain. I remarked to her lately that she did not look a bit like that. 'Well, I am quite satisfied not to have a fugue countenance,' was her striking answer." To return to the concerto, however, in the early eighties a Russian wrote an orchestral accompaniment to it, and, in 1885, Edouard Reuss did the same thing, with Liszt's approval and coöperation. This version Mr. Joseffy played in New York in 1886. And now Mr. Burmeister has tried his hand at it, making more radical changes than any of his predecessors, till, in his arrangement, it is difficult to recognize the original. He has thrown the whole composition quite out of scale, for what was planned for piano alone is overweighted with an orchestra, and, furthermore, it loses its proper color. The old effects are all lost, and the new concerto, except the slow movement, which, in Mr. Burmeister's way of it, is very beautiful, proves ineffective. Mr. Burmeister played this slow movement with much delicacy, the rest strongly and neatly, but without much warmth. He was recalled three times.

The overture to "Richard III." wears well. Volkmann has been most successful in finding expression for the sinister character of that "foul devil," "cacodemon," as two women in the tragedy term the baleful Richard. The stress of battle, too, is vividly suggested, partly by the introduction of "The Campbells Are Comin'," the use of which tune has raised terrible commotion among critics from 1875, when London first heard the overture, at a Crystal Palace concert under Manns, down to now, for, they say, the song could not possibly have been heard at the battle of Bosworth Field, and, in addition, Volkmann has not quoted it correctly. Saturday night the overture, wonderfully well played, made a striking effect.

The concert ended with a spirited performance of Götz's F major symphony, once so popular and rightly, for it is a charming and brilliant work, if not "the only symphony written since Beethoven", which fact the critic of the London World, in 1893, supposes to be "the reason it has fallen into neglect."

The programme for the next concert is as follows: "Tannhäuser." Overture, bacchanale and scene between Tannhäuser and Venus, from Act I. (Paris Version.) "Die Meistersinger." Walther's Preislied. "Die Götterdämmerung." I. Siegfried's parting from Brunnhilde. II. Siegfried's death. III. Funeral March. IV. Closing scene. Soloists: Miss Milka Ternina, Mr. Ellison van Hoose.

R. R. G.

WAGNER MUSIC BY BOSTON'S PLAYERS

Symphony Orchestra's Programme in Carnegie Hall.

KUBELIK IS COMING HERE SOON

Josef Hofmann's American Tour His First "on His Own Hook"—Demand for Kreisler.

First among musical incidents of importance this season will be the concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, November 7. It was announced on last Sunday that a Wagner programme probably would be given. The arrangement is this:

"Tannhauser"—Overture, Bacchanale and scene between Tannhauser and Venus from the first act (Paris version).
"Master Singers of Nuremberg"—Walter's Prize Song.
"Die Gotterdammerung"—Siegfried's Parting from Brunnhilde; Siegfried's Death; Funeral March; Closing Scene.
Soloists—Madame Milka Ternina, Ellison van Hoose.

Madame Ternina needs no introduction. She is one of the most perfect artists of this day. Her intellectuality, outside of music, tells in her art. Mr. Van Hoose is a young tenor, rapidly rising to an assured position. His voice is of excellent quality and of the order somewhat indefinitely defined as lyrico-dramatic. The Boston Symphony Orchestra is unexcelled, and its concerts here should be patronized well. After this every music lover should do his or her best to help in establishing a permanent orchestra of equal proportion and merit for New York.

MUSICAL MATTERS.

THE BOSTON ORCHESTRA IN A WAGNER PROGRAMME—SUNDAY NIGHT CONCERTS AT THE METROPOLITAN — MME. LEHMANN'S SONG RECITALS —NOTES.

At the first concert this season of the Boston Symphony Orchestra at Carnegie Hall on November 7 all the music will be Wagner's and will consist of the overture, bacchanale and duet from the first act of "Tannhäuser," Walther's prize song from "Die Meistersinger," the duet from the first act, Siegfried's death, the funeral march and the finale from "Götterdämmerung." The singers will be Miss Ternina and Ellison Van Hoose.

Wagner will exclude all other music in the Boston Symphony Orchestra's opening New York programme at Carnegie Hall, Thursday evening, November 7, and Mr. Gericke and his men will have the aid of Miss Milka Ternina, soprano, and Ellison Van Hoose, tenor, as soloists. A novel episode will be the transfer to the concert room of Siegfried's scene of parting from Brunnhilde, in the Act I. of "Gotterdammerung." Here is the whole Wagnerian list:

"Tannhauser"—Overture, Bacchanale, and scene between Tannhauser and Venus, from the first act. (Paris version.)
"Master Singers of Nuremberg"—Walter's Prize Song.
"Gotterdammerung."
Siegfried's Parting from Brunnhilde.
Siegfried's Death.
Funeral March.
Closing Scene.

The Boston Symphony Orchestra.

The programme of the Boston Symphony Orchestra's first concert this season is as follows:

THURSDAY EVENING, NOV. 7.
Wagner Programme.

"Tannhaeuser"—Overture, Bacchanale, and scene between Tannhaeuser and Venus from the first act. (Paris version.)
"Master Singers of Nuremberg"—Walter's prize song.
Intermission.
"Die Goetterdaemmerung"—Siegfried's parting from Brunnhilde; Siegfried's death; Funeral March; closing scene.
Soloists—Miss Milka Ternina and Mr. Ellison van Hoose.

Milka Ternina will have Ellison Van Hoose, the local church tenor, as her associate in the Boston Symphony Orchestra's Wagnerian programme here and in Philadelphia and Baltimore.

At its first concert in the Carnegie Hall on Thursday evening, Nov. 7, the Boston Symphony Orchestra will play the following programme:

"Tannhaeuser"—Overture, Bacchanale, and Scene between Tannhauser and Venus, from the First Act (Paris Version).
"Master Singers of Nuremberg"—Walter's Prize Song.
"Goetterdaemmerung"—Siegfried's Parting from Brunnhilde; Siegfried's Death; Funeral March; Closing Scene.
Soloists—Miss Milka Ternina and Ellison van Hoose.

The concert of the Boston Symphony Orchestra on Nov. 7 at Carnegie Hall will open the local music season which will in all probability be quite as active as any of its predecessors.

In Carnegie Hall eröffnet am Abende des 7. November das Bostoner Symphonieorchester seine New Yorker Saison mit einem Wagner-Programm, zu dessen Ausführung Fräulein Ternina und Herr van Hoose ihre Mitwirkung leihen werden. Die Tannhäuser-Ouverture und die Scene zwischen Tannhäuser und Venus, nach dem Pariser Arrangement, bilden die erste Nummer. Dann folgt Walther's Preislied aus den „Meistersingern". Den zweiten Theil des Programms bilden Scenen aus der „Götterdämmerung". — Am gleichen

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BOSTON DAILY ADVERTISER
Nov. Established 1813. 4

The Official Paper of the State

The Symphony Concert—A Wagner Night, With Ternina and Van Hoose Soloists.

It was a Wagner night very similar to that which ended the last season; "Tannhaeuser", "Die Meistersinger", and "Goetterdaemmerung" furnished the numbers, and Ternina and Van Hoose were the soloists. The programme began with the "Paris version" of the first part of Tannhaeuser", which means that the overture had its climax cut out (the great apotheosis of the Pilgrim's Chorus with its downpour of violin figures) and led directly into the first scene of the opera.

To our mind this specimen of Wagner mutilated by Wagner is not a great success. It was done in the interests of continuity; Wagner held, in his later days, that a separate overture was a sin against the true canons of opera. But one need not prance about with the composer upon his hobby-horse; he remains overwhelmingly great in spite of all his defects; his introduction of animals upon the stage, for example, often led to the comic where the tragic was intended, and the horse Grane, the goats of Fricka, the bear of Siegfried, are blemishes, while the dragon of "Siegfried" goes frankly over into the domain of Christmas Pantomime.

But the over-insistence upon continuity also has its drawbacks; in Bayreuth they hiss down innocent Americans who venture to applaud at the end of any act act except the last, yet they break the thread of the poetry by going into the restaurants between the acts and interpolate sandwiches and Culmbacher between the flight of Sieglinde and her subsequent unhappy fate. We prefer "Tannhaeuser" in its original state, even if it has not a theory at its back.

Of the music there is nothing new to say. This time the young ladies of Venus who so tenderly invited the audience to come into the ante-room, were not heard, and "Come to these Bowers" was given instrumentally. The soloists were effective. We were especially delighted with the work of Ellison Van Hoose, who sang with a steadiness and a purity of intonation that is not always present in a Wagnerian performance. Fraeulein Ternina, however, although singing with the highest artistic intelligence, seemed fatigued, and spite of the loudness of the screamy climaxes showed more of effort than was conducive to the best effect. Per Contra, Tannhaeuser could have put a little more of vehemence in his final cry to the Virgin. One ought to mention the harp playing of Mr. Schuecker as one of the fine points of the performance; it was a field-night for the Harp, and the young artist rose to the occasion.

We heartily enjoyed Mr. Van Hoose's interpretation of the Prize Song from "The Mastersingers." There was something of Alvary's earnestness in the performance and we did not wonder at the enthusiastic recalls that followed. Here one finds the full glory of Wagner and an everlasting rebuke to those who cry out that he was incapable of creating melody.

"In the scenes from "Goetterdaemmerung" which ended the concert, we found the orchestra rather too heavy, and the singers forcing beyond their powers. Ternina was not at her best in the Finale of the Trilogy, and even the kettle-drummer pounded out his mysterious strokes at the death of Siegfried as if the occasion were a festive one. The so-called "Funeral March" is not a march at all, but a story such as might be recited by an Aeschylian chorus in a Greek Tragedy. How the motives tread on each other's heels! The Volsung heroism, the love-motive, the suggestion of the sword Nothung, Siegfried's own massive theme, the tender Brunnhilde motive, the portentous figure of three chords representing Fate, the Rheingold cry, and, brooding over it all, the ever-recurring Death-figure—these make up a story such as has never been told elsewhere in instrumental music. And the great Finale is something to grow garrulous over; but we have told of its beauties many times.

If Wagner demands a degree of study before he is fully comprehended on the stage, yet more is this necessary when he is thus placed upon the concert-platform; such a programme must be very dreary to one who is not acquainted with the intention of each figure, the meaning of the orchestral language which Wagner invented.

The orchestral playing was most brilliant, and, with the slight exceptions noted, Mr. Gericke and his men have cause to be contented with the high artistic standard achieved. This week there will be no concert; next week the auditors will be led back to the paths of Peace as found in the symphonies of Mozart and Mendelssohn.

Louis C. Elson.

SUNDAY HERALD.

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SUNDAY, NOV. 3, 1901.

THE SYMPHONY CONCERT.

Third Programme Offered Was Altogether Wagnerian.

Splendid Performance—Miss Ternina and Mr. Van Hoose Assisted Ably in the Vocal Parts—Both Artists Much Applauded and Several Times Recalled.

The obstacle which opposes itself to a much wider concert room representation of Wagner lies in the difficulty of detaching what one would like to hear from the main score, to which so many connecting thoughts and continuous figures bind it.

Let the conductor do his best, and still the beginning of his excerpt is apt to appear abrupt and its conclusion unfinished and indecisive. Even the overtures and preludes presuppose a direct entrance into the first business of the drama, and there are comparatively few episodes, either vocal or orchestral, which are complete in themselves and can be satisfactorily presented without any context. One such, the Prize Song from "The Master Singers," was put midway in Mr. Gericke's third programme, between his two large selections, each of which was compiled from a single opera.

The first of these was from "Tannhauser," beginning with the overture and passing direct on through the long scene upon which the curtain rises. In this, as will easily be recalled, Venus strives with determined ardor to retain her domination over the knight whose allegiance wavers as he aspires to better and holier affections, and she throws around him all the charms and spells of the bacchanalian revelry of her haunt in the fastnesses of the Venusberg. Her efforts are unavailing, he breaks from her, and with this renunciation and her despair the initial part of the drama reaches its full conclusion.

The other number grouped four passages from "Die Gotterdammerung." These were the sunrise prelude to the second scene, followed by Siegfried's parting from Brunnhilde, and the tragic episodes which bring on the end of the Nibelungen dramas, being Siegfried's bitter, treacherous murder and pitiful death song, the majestic recessional monody, reminiscent and significant of the hero's career, and Brunnhilde's farewell to life, when she extols the virtues of her dead, consecrates the fateful ring to its purgation and its return to the keeping of the Rhine maidens, and then casts herself into the flames which begin to blaze on Siegfried's pyre.

The orchestra was held strictly to a just balance of its elements, the ample bass choir not being allowed to indulge in any undue preponderance, and the expressive sallies of single instruments being encouraged into effectively detaching clearness. The climaxes which Wagner develops so elaborately were attained by their proper dynamic gradations and reached with full volume and emphatic accent, the progressive changes of tone color being excellently marked. We should have liked, however, a warmer and more sensuous feeling in the bacchanale, which Wagner desired to see fitted with such ardor of dance and pantomime as even Paris in his day hesitated to admit upon the stage of the Opera.

Mr. Gericke seldom departed from that habitual reserve which does not incline to let strong earnestness pass on into real enthusiasm, but he occasionally ignored Wagner's principle that the actors in his dramas should have the first consideration, and let his accompaniments exceed their due proportion, dominating, even if they did not overwhelm, the singers. But it should be allowed that, even when he gave them most rein, they were still moderate in comparison with such playing as most Wagner conductors compel the singer to bear up against if they can, and fall victims to if they cannot.

The singing was very fine, upon the whole, although it is too much to expect that Wagner can be sung by anybody with even perfect intonation. It must be a tremendous test of an artist to undertake coping with those tremendous scenes in the blankness of a concert stage, clad in conventional dress clothes and bearing a roll of music in hand. But Miss Ternina has the gift of passionateness, as she has also a certain wisdom, whereby she can govern and apportion her fervor to her occasions, thus insuring vitality and intensity without excess, extravagance or irrelevancy.

Mr. Van Hoose, too, can infuse a forceful meaning into his music and vary its dramatic quality readily and truthfully, while preserving his personal tranquillity. Miss Ternina has won entire acceptance in more than one phase of Brunnhilde's emotional and diversified life, and she now imparted to the music of Venus that verisimilitude which it generally lacks. She did not present an imperious termagant, but a vehement creature swayed by a desperate determination not to lose the man of her choice—an eager contestant for what she regards as hers, but capable, when loss appears inevitable, of disappointment, chagrin, scorn, anger and despair. It was worth while to hear her make the high, declamatory phrases of both her parts ring out with clarion amplitude of tone, yet without a yell, a shriek or a scream.

Mr. Van Hoose, who will be remembered by some readers as having sung Erik acceptably in "The Flying Dutchman," in the Damrosch-Ellis opera seasons, and who now appeared for the first time in a Symphony concert, showed his more developed and exercised voice to be searching, vibrant, of sufficient extension and evident reserve power, as delivered without strain, clamor and capable of varied expression—this last trait being well shown in his contrast between the bold brilliancy of Tannhauser's song and the suppressed pathos of Siegfried's farewell words. Both artists were much applauded when the opportunities offered and several times recalled.

This is the orchestra's absent week, but on its return it will present for its programme Mozart's "Jupiter" and Mendelssohn's "Scotch" symphonies, with a concerto, not yet announced, to be played by the Polish pianist, Slivinski.

For the third Symphony rehearsal Friday afternoon there was the largest attendance yet. More people are back in town, and, of course, Mme. Ternina with the Wagner programme made an added attraction. There was not a vacant place anywhere, and the audience was deeply appreciative and enthusiastic. Some of those there were Gen. Charles G. Loring, Mrs. George H. Perkins, Dr. William Sturgis Bigelow, Mr. John P. Lyman, Mr. Robert G. Shaw, Miss Madeleine Boardman, Mrs. E. D. Jordan, Mrs. John L. Gardner, Mr. Charles M. Skinner, the musical critic of the Brooklyn Eagle, and his son, who were guests of Mr. Comee; Miss Dora Williams, Mr. and Mrs. Arthur Johnson, Mrs. James W. Kenney and Miss Kenney, their first appearance, as they were in New York for the first two; Mr. George B. Chase, Mr. George Barnard, Mrs. William V. Kellen, Mme. Agassiz, Mr. and Mrs. C. P. Curtis, Mr. Francis Bartlett, Mr. and Mrs. Philip Sears, Miss Edith Torrey, Mrs. John Osborn, Mrs. Alfred Woodworth, Mrs. A. F. Conant, Mrs. Theodore Gooding, Dr. Charles Inches, Mr. and Mrs. Dana Estes and Mr. Norman McLeod.

Mme. Ternina, who had a very hearty welcome, was in a heavy black and white striped silk done with flounces of black lace and white chiffon. Her large black hat had white roses under the brim and there were long black lace strings reaching from the back to below the waist. She wore a rope of pearls, which went twice around her neck and hung in long pearl pendants. Upon her first entrance Mme. Ternina brought a large bunch of violets, which had been sent to her, and on the second an enormous cluster of red roses with long red ribbons. She was recalled enthusiastically four times and so was Mr. Van Hoose, whose beautiful tenor voice met with the strongest kind of recognition. Last night Mme. Ternina wore white satin with point lace and diamonds. Her recalls were even more numerous than on the afternoon before. The orchestra is leaving tonight for Baltimore, Philadelphia, New York and Brooklyn, so there will be no rehearsal or concert this week. Mr. Josef Slivinski is the next soloist.

At the first of the Symphony concerts at Sanders Theatre, Cambridge, Thursday night, Mr. Gerardy, the soloist, was recalled three or four times enthusiastically. Some of those there were President and Mrs. Eliot, Prof. James Mills Pierce, Dean Hodges and Mrs. Hodges, Prof. and Mrs. John K. Paine, Mr. S. Lothrop Thorndike, the Rev. and Mrs. Edward Hale, Mrs. Henry Endicott, Mrs. A. L. Coolidge and Miss Coolidge, Mme. Ternina, Mrs. George H. Converse and Miss Converse, Prof. and Mrs. Cummings, Mr. and Mrs. Roswell Field, Mr. and Mrs. Weston-Smith. The second concert will be on the evening of Nov. 21.

Boston Sunday Globe.

SUNDAY, NOV. 3, 1901.

THIRD SYMPHONY CONCERT.

The program for the third rehearsal and concert by the Boston symphony orchestra was devoted entirely to Wagner. Milka Ternina and Ellison van Hoose were the soloists and the selections were the overture, bacchanale and duet between Tannhauser and Venus, from the first act of "Tannhauser"; the prize song from "Die Meistersinger," and four excerpts from "Die Gotterdammerung." This represented two hours of severe classical music with nothing of a lighter nature for relief; but the great audiences evidently wanted Wagner and nothing else, the applause for the soloists and the orchestra being spontaneous and hearty, and showing the fullest appreciation on the part of the auditors of a splendid performance of each one of the master's compositions. The interest in the program was pretty plainly shown by the large number of would-be patrons who came to the hall two hours or more before the doors were opened.

Mr Gericke's skill in conducting the music of Wagner needs no special consideration at this time, for his ability is known to every patron of these concerts. He understands the scores thoroughly, he reads them so well that only the hypercritical take exceptions to his interpretations, and to the majority of auditors he is perfectly satisfactory. With perfect command of what might be called a perfect orchestra last week's concerts were up to the usual high standard, and they may be briefly summarized as striking examples of the many artistic achievements of our symphony men during the past 20 years in this city.

Ternina sang her soprano numbers magnificently, imparting to the Venus music a warmth and passion which thoroughly typified the character of the loving goddess. Her voice was as powerful and melodious as ever, and her control in the fortissimo passages was an object lesson in breathing, which many grand opera singers should emulate. It was the art of tonal production shown in its highest form. In the Brunnhilde music from "Die Gotterdammerung" the great singer illustrated skilfully a goddess of a different nature, and colored her vocalism to suit the role. She gave the apostrophe, "Ye Eternal Guardians," with splendid fervor and melodic phrasing, and in the tenderer passages she declaimed the music with touching effect. Her work throughout was of the highest order, and the applause she received was justly her due.

Mr van Hoose's tenor voice was heard to special advantage in Walther's prize song from "Die Meistersinger," although all of his music was given artistically and melodiously. The "Tannhauser" duet with Ternina also deserves commendation, for his part of the music was sustained admirably. The Siegfried numbers call for no particular praise, though satisfactory withal. He was warmly applauded.

The next concerts will be given Nov 15 and 16 with Josef Slivinski, pianist, as soloist.

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Boston Journal.

SUNDAY, NOVEMBER 3, 1901.

WAGNER NIGHT.

Superb Performance of Symphony Orchestra.

Ternina and Van Hoose Sang Brilliantly.

About the Bacchanale in "Tannhaeuser."

(By Philip Hale.)

The program of the third concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Overture, Bacchanale, and scene between Venus and Tannhaeuser....."Tannhaeuser"
Walther's Prize Song....."Die Meistersinger"
Farewell of Siegfried, Siegfried's Death, Funeral March, Finale....."Die Goetterdaemmerung"

The singers were Miss Milka Ternina and Mr. Ellison Van Hoose.

This program was the same as that of the last concert of the season, May 4, with this exception: The Prize-Song took the place of Siegmund's love-song. The singers at the former concert were Miss Ternina and Mr. Dippel.

* * *

It is a singular fact that in certain cities the music of Wagner is best known and best enjoyed when it is heard in the form of excerpts for concert use. There was a time when the rabid Wagnerite protested against a concert performance as rank blasphemy, not to say "flat burglary." He was unable to take refuge behind Wagner himself, for that composer during his life-time not only allowed such performances, but nervously sought opportunities for leading them. But the rabid Wagnerite insisted that to take this music away from the opera-house and the scenic frame, to throw it, stripped of costume and action, into the concert hall, to perform it there without consideration of scenes that precede or follow, is barbarous mutilation.

And now the same person is often heard saying that such concert performances are often the most satisfactory so far as the music itself is concerned. He argues that in only very few opera houses are these music-dramas given correctly and in any way according to Wagner's intentions. These operatic performances are often slovenly—especially in the United States; there is always something to disturb the eye or the ear of the faithful believer engaged in worship; and if the works cannot be performed properly on the stage, let portions of them at least be heard on the concert stage.

There is this to be said in reply: "The Ring of the Nibelung" and "Parsifal" were written for a sunken and hidden orchestra. In the concert room this orchestra is prominently on the stage. When, therefore, such a scene as Bruennhilde's Death is performed, the singer cannot hold out against the orchestra, and the most authoritative conductor with the most willing players cannot maintain the just proportion between orchestra and singer. There are singers who try to prevail against the orchestral storm; they are generally bulky persons, who puff out their cheeks and emit wild and ill-omened cries, like poisoned Philoctetes on the Island of Lemnos; but even their bulk does not prevail; and, after all, song is not chiefly a matter of avoirdupois. There is this unavoidable disadvantage in concert performances of excerpts from these music-dramas.

* * *

It may be a fair question whether the brilliant Bacchanale does not gain as a concert piece.

Written for Paris, it did not accompany the scenario which Wagner planned. This scenario was erotically bold, as may be seen by consulting the draught given by Wagner to Petitpa, the ballet master of the Opéra. Petitpa and the ballet girls protested against the scheme of this "reformer of the opera," and when it came to the proposed introduction of such tableaux vivants as "The Rape of Europa" and "Leda and the Swan" there was firm denial. When these tableaux were seen at Vienna there was an outcry against them, and in fact the whole Bacchanale; not on account of any immorality, but because the whole thing was "not aesthetic."

The Bacchanale has been given in Boston on the operatic stage, but the ballet was laughable—say rather pathetic. If it were given sumptuously, voluptuously, in full accord with the directions of Wagner, I doubt whether even rabid Wagnerites would pay sober and close attention to the music. They are freed from this distraction when only conductor and players are seen upon the stage, correctly attired in becoming dress suits and white cravats.

Again, it is doubtful whether the Bacchanale and the extended scene between Venus and Tannhäuser heighten the effect of the whole. They certainly lengthen it—for the performance of the revised "Tannhäuser" in Vienna lasted four hours. An operatic performance of three hours is enough; one of two hours and a half is better. To the ordinary opera-goer the Overture is more effective when it closes with the return of the Pilgrim Chorus; and the Venus of the ordinary version is a bolder, stronger characterization, for the Venus of the extended scene is, as Hanslick well said, too much like Donna Elvira

The chief objection, however, to the Bacchanale in the opera is that this music as well as the music of the longer scene between Venus and the Knight is written in Wagner's later manner and in startling contrast with the music that follows.

We are thrown from the glowing heat of "Music drama" into the coldness of Wagner's conventional early manner. The work seems scrappy, rather than spontaneously devised, firmly knit, homogeneous.

Therefore this music from "Tannhäuser" is admirably adapted to use in concert.

* * *

The "Funeral March" (miscalled) from "Die Götterdämmerung," has long been a favorite concert piece, and as music it is, of course, impressive; but it has full value only when it is heard in the drama by those who know the musical story of "The Ring" as indicated and symbolized by the motives.

The other pieces may well serve for concert use, with Brunhilde as any woman farewelling her lover and dying, and Siegfried as any joyous and tragic hero.

The performance of the orchestra, as led by Mr. Gericke, was one that calls chiefly for enthusiastic praise. The tone was rich and sonorous, the various choirs were firm in attack, the brilliance was never hard, there was elasticity in strength as well as gentleness, and there was a wealth of charm in the work of the solo instruments. Perhaps in the allegro of the overture there was a sagging in the tempo, but as a whole the concert was a superb example of orchestral playing.

Ternina was in excellent voice and she again revealed herself as a consummate artist. Her comprehension and management of the phrase, her subordination of each phrase to the whole intent of the composer, her preparation of a climax—these are all rare and admirable; but there is something more. She is a supreme mistress of characterization in song, not merely a sound musician and an intelligent woman with voice and commanding presence. Never does she turn her back on art for the sake of popular applause, yet she is never the artist to whom the emotions are as distracting things to be put aside. Here is indeed a truly dramatic singer, who makes each point legitimately, yet none the less effectively; who is the character impersonated, queen, Amazon, goddess with her singing clothes upon her; not merely a singer who feigns the character and knows not what it is.

It was a pleasure to hear an American-born tenor at these concerts. Mr. Van Hoose has an excellent voice, clear, robust; which yet lends itself easily to appeals of a gentler nature. He has the endurance which is needed imperatively in such concerts; he controls the long, broad phrase, and he is not wanting in finesse, as was shown in "Siegfried's Death." He has certain facial mannerisms which he could easily overcome, and he should, for they are unnecessary and injurious. It was his first appearance at these concerts; let us hope that it will not be his last.

The hall was filled with a most applausive audience.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 3, 1901.
(Copyright, 1901, Post Publishing Company.)

SYMPHONY DEVOTES AN EVENING TO WAGNER.

Milka Ternina and Ellison Van Hoose Were the Soloists.

Last evening the Symphony concert was devoted to Wagner, the programme being practically a repetition of the one given last season with much success. There were three numbers, the overture to "Tannhauser," Paris version, the Bacchanale and scene between Venus and Tannhauser, being the first; Walter's prize song from "The Mastersingers," the second, and several scenes from "Gotterdammerung," the third. The soloists were Milka Ternina and Ellison Van Hoose.

The work of the Symphony Orchestra in the "Tannhauser" overture has become traditional and practically a standard. Mr. Gericke's reading differs from that of the late Anton Seidl, Walter Damrosh or Theodore Thomas, who first brought the overture into prominence in this country, and to many, the majority, perhaps, the present Symphony conductor has the best ideas. Certain it is that his rendering of the famous number is replete with beauty and should be a powerful factor in converting those who are averse to the musical thoughts of the great German master.

The Bacchanale was beautifully and effectively done, and the duo between Miss Ternina and Mr. Van Hoose proved equally attractive. The lady was in admirable voice and her well-known reputation as an exponent of Wagnerian roles was well maintained. Mr. Van Hoose is a new comer to Boston. He is a tenor with a voice of much volume, and for a singer of German music holds a remarkable fidelity to the key.

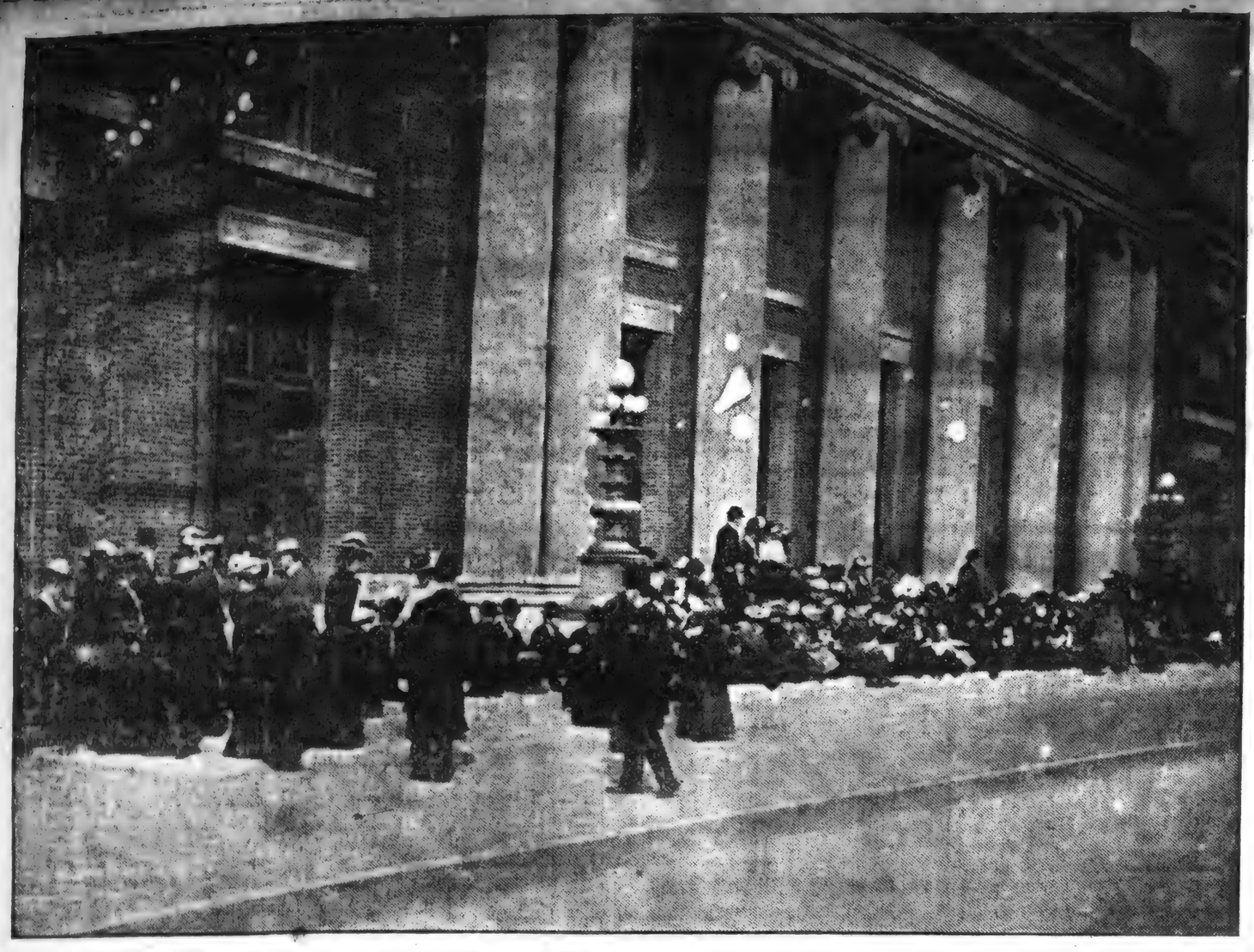
In Walter's prize song from "The Mastersingers" he was heard to still better advantage, and in this particular effort he was warmly recognized.

MME. TERNINA.
One of the soloists at the Symphony concert last evening.

The closing number, four scenes from "Gotterdammerung," was given most delightfully, the work of the soloists being so effectively supplemented by the orchestra that in many ways it was a revelation.

The rehearsal and public concert [illegible] week will be omitted, as the orchestra will be on tour, but on Nov. 16 Josef Slivinski will be the soloist, rendering a concerto for the pianoforte. The other numbers on the programme will be Mozart's "Jupiter" symphony in C major and the Mendelssohn "Scotch" symphony No. 3.

BIG CROWD AT SYMPHONY'S WAGNER REHEARSAL.



(Photo by Post Photographer.)
TYPICAL BOSTON SCENE.
Crowd waiting for the doors of Symphony Hall to open to attend the Symphony rehearsal.

Bevies of pretty debutantes sat on the steps of Symphony Hall yesterday eating bonbons and discussing the latest fashions.

Passers-by wondered why they gathered in such large numbers and appeared to wait so patiently.

The explanation was volunteered by one demure miss to the effect that all hands were waiting for the doors to open for the Wagner rehearsal.

Sedate business and professional men, college students and prosperous looking clerks constituted the male portion of the waiting hundreds.

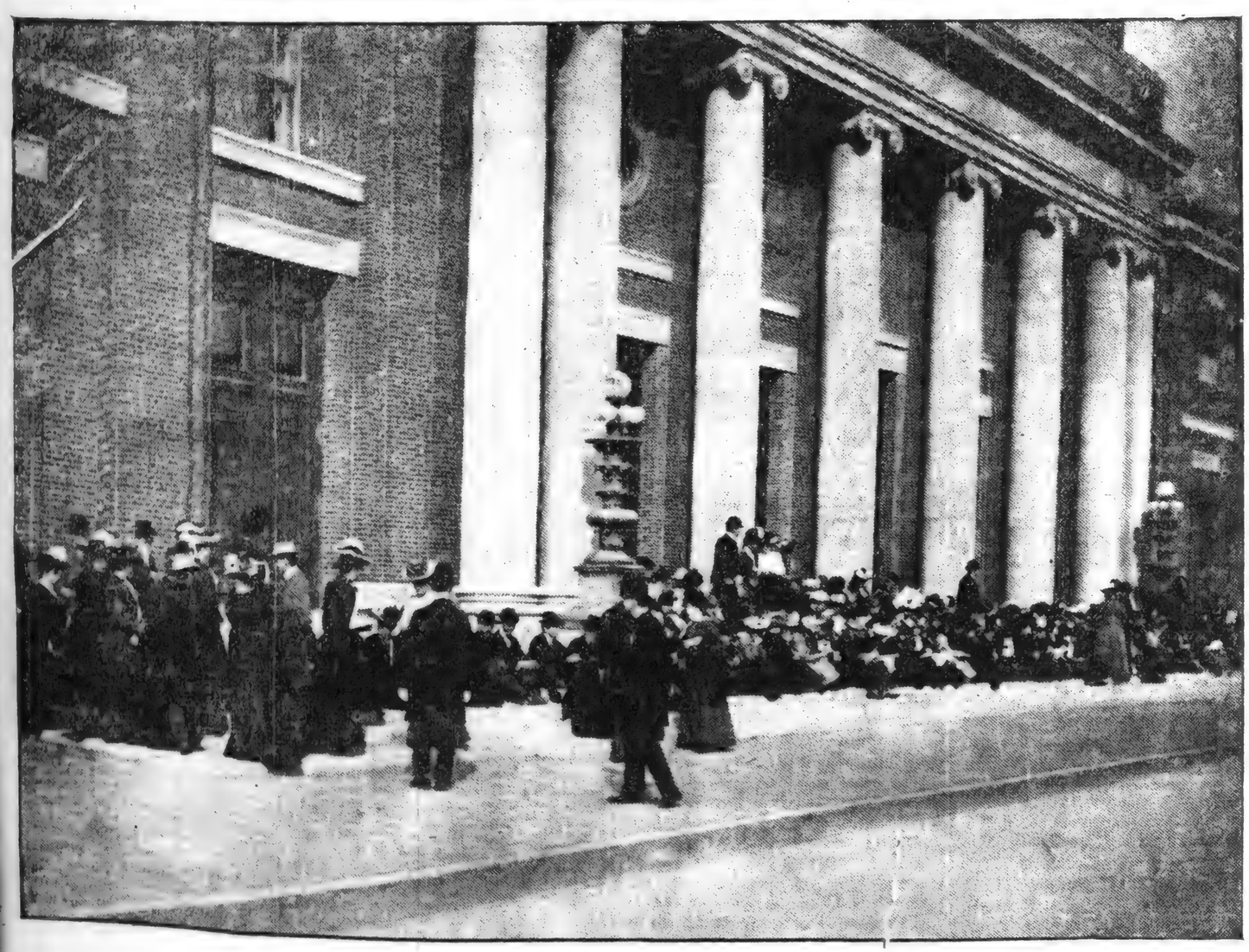
The programme presented yesterday was an excellent one in every respect.

Selections were given from "Tannhauser," "Die Meistersinger" and "Die Gotterdammerung."

All the numbers were enthusiastically received by the large audience

BOSTON JOURNAL—MONDAY, NOVEMBER 4, 1901.

WAITING FOR THE DOORS TO OPEN.



"SYMPHONY" GIRLS READY FOR THE REHEARSAL.

On Friday afternoons the top gallery in Symphony Hall is opened for "rush seats" at 25 cents, and there is always great competition for these places. The crowd, on rehearsal days, gathers long before the doors open and waits for the supreme moment. It is a picturesque and typically Boston gathering, in which the gentle sex far outnumber the male music lovers, that may be seen on these occasions, and they read books and do fancy work or talk to kill time so long as the fine weather lasts.

Boston Transcript

MONDAY, NOVEMBER 4, 1901.

Symphony Hall: The Boston Symphony Orchestra

The third concert of the season was given in Symphony Hall, Saturday evening, by the Boston Symphony Orchestra. With the help of Miss Milka Ternina and Mr. Ellison Van Hoose, the following Wagner programme was done:

"Tannhäuser": Overture, Bacchanale and Scene between Tannhäuser and Venus, from act I. (Paris version.)
"Die Meistersinger": Walther's Preislied.
"Die Götterdämmerung":
1. Siegfried's Parting from Brünnhilde.
2. Siegfried's Death.
3. Funeral March.
4. Closing Scene.

If concerts of music all by one composer must be given, Wagner's probably stands the test better than most. And yet, according to the most devoted Wagnerites, just his is the music that should never be given in concert, for, they say, quoting Wagner himself to prove they are in the right of it, his music, meant to be taken only in conjunction with poetry and dramatic action, cannot make the intended impression when performed by itself; they hold it wrong to do what was contrary to the master's wishes. This argument of right or wrong is answered effectually by the fact that Wagner himself arranged concerts of fragments of his dramas. As to the loss of effect when separated from dramatic action, that is a question of taste. To many it is a relief to hear the Venusberg music without witnessing the absurdity of a Venus trailing about the stage in a long-tailed gown. The final scene of "Götterdämmerung," too, proves very effective as done Saturday night, even if Brünnhilde does not have on her hands the managing of a horse, distracting if he prove restive, irritating if he be placid. And it may be well, once in a way, to hear this tremendous scene before one is exhausted from listening for three or four hours to equally hysterical music. If we had frequent opportunities of hearing Wagner's operas produced on Bayreuth principles, with proper rests between the acts, excerpts in concert might be out of place, but under the present conditions, both here and abroad, to hear really good performances of well-chosen selections is a pleasure.

There are several scenes, however, well worth while, which have not been sung here in concert in many years, if ever. Saturday's programme, with the exception of the prize song, which Mr. Van Hoose sang in place of Siegmund's Love Song, chosen last year by Mr. Dippel, was identical with that of the last concert of last season. Some years earlier almost the same programme was performed, with Lilli Lehmann and Paul Kalish as soloists. Why not do the third act of "Siegfried"? One never hears it adequately sung on the stage, for no living tenor has voice enough, after singing through the first two acts, to do justice to that duet. And the scene between Erda and Wotan, and that between Brünnhilde and Waltraute, rarely given in Boston performances, would be intensely interesting. Or the scene between Brünnhilde and Siegmund in the second act of "Walküre," always mutilated in Boston presentations.

To come to Saturday evening's performance the overture to "Tännhauser" and the early part of the Bacchanale went without much effect. From then on, however, the orchestra warmed up and the rest of the concert played superbly, reaching their height in the deeply impressive playing of the Funeral March.

They were well seconded by the soloists. Mr. Van Hoose sang remarkably well. His piano tones, to be sure, are not forward, and he sings too much with a nearly uniform loudness of voice. He also sings as though he had no distinct understanding of the text, and with a certain unelasticity that shows a lack of long training and experience in Wagnerian singing. He has an unusually good voice, however, of heroic character, with beautiful high notes. Least good in the Prize Song, in Siegfried's Death Song he was more successful, and in the excerpt from "Tännhauser" he was admirable. This long scene, with its cruelly high tenor part, he sang in tune, with an excellent legato, with musical phrasing, and with warmth; at the end there was no sign of exhaustion, the high A ringing out clear, strong and brilliant. There are few tenors on the German stage today who could carry the scene through so successfully.

Miss Ternina is a highly interesting artist, so full is she of contradictions. In her voice wonderfully beautiful notes, of a fascinatingly strange quality, jostle tones that are worn and harsh. It is quite the same in her singing: one night she sings with chilling composure, and the next she sweeps you off your feet. Saturday evening she sang the Venus music beautifully, very beautifully indeed, but not once did her singing strike fire. The duet with Siegfried she began in the same way, marvellously beautiful. But towards the middle you were conscious there was more than beauty there; she was singing with a warmth and passion not felt before. This vein she continued in a steady climax to the last. Anything more moving than her "Ruhe, Ruhe, du Gott" would be unbearable. It was, indeed, great, glorious singing, true singing, with no more shouting than is necessary if a singer is to be heard above the music Wagner found for this wonderful, terrible scene.

There will be no concert this week. Next week the orchestra will play Mozart's "Jupiter" Symphony, Mendelssohn's "Scotch," and Mr. Josef Slivinski will play a pianoforte concerto.

R. R. G.

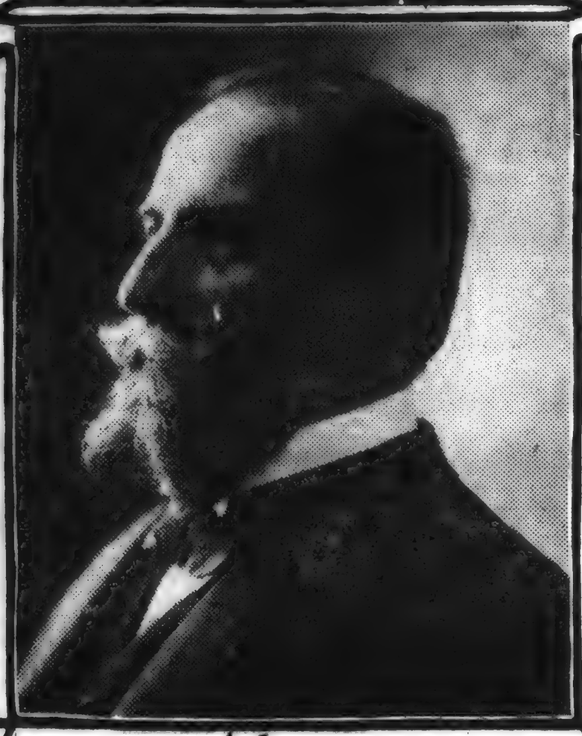
BOSTON SYMPHONY ORCHESTRA STARS

NORDICA.

BAUER

TERMINA

GREGOROWITSCH.



WILHELM GERICKE. Conductor.

KREISLER

Celebrities Who Will Appear With the Organization in Baltimore This Season

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 131.

FRIDAY, NOV. 8, 1901.

SYMPHONY PLAYER ARRIVES.

Prof. Carlo Buonamici Reaches New York from Naples.

NEW YORK, Nov. 7, 1901. Among the passengers who arrived tonight from Naples on the steamer Liguria was Prof. Carlo Buonamici, who will play with the Boston Symphony orchestra.

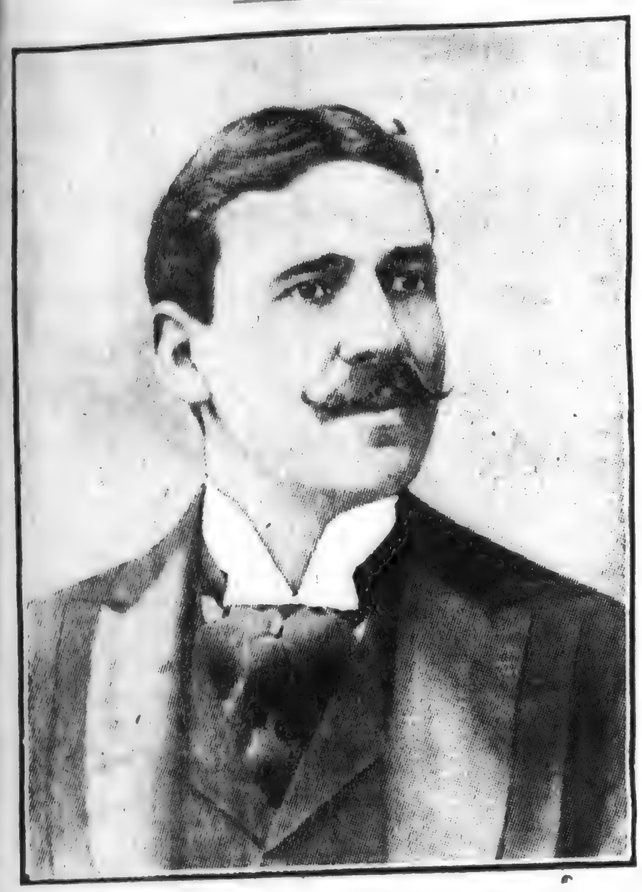
TIGHT BINDING

...Press

...ESDAY, NOVEMBER 5, 1901.

VAGNER OPERA UNDER GERICKE

...e First Concert of the Boston Symphony Orchestra a Non-symphonic Novelty.



MR. ELLISON VAN HOOSE,

The well-known American tenor, who was heard last evening with the Boston Symphony Orchestra.

As if by way of daring experiment the Boston Symphony Orchestra under Mr. Gericke gave what was in all musical essentials—vocal and instrumental—an operatic evening, a Wagnerian potpouri, at the Academy of Music last evening. Owing to its novelty and as a matter of record the programme is worth setting out. It ran in full as follows:—

"Tannhauser" ....Overture, Bacchanale, and Scene between "Tannhauser" and "Venus" from the First Act. (Paris Version).
"Die Meistersinger".Walther's Prize Song
"Die Gotterdammerung"
"Siegfried's" Parting from "Brunnhilde"
"Siegfried's" Death
Funeral March
Closing scene.

Soloists: Miss Milka Ternina, Mr. Ellison Van Hoose.

Though most brilliantly interpreted such a programme is, however, not altogether convincing when viewed from the standpoint of the music-drama, when the issue of the absolute value of individual art-forms is considered. It is, of course, quite safe to say that no greater orchestra has ever read the Wagnerian scores than the band Mr. Gericke leads, and better vocal interpreters than Fraulein Ternina and Mr. Van Hoose are not found every day. At the same time the fact that the lengthy "Tannhauser" and "Die Gotterdammerung" scenes, forty-five minutes in the one case and nearly an hour in the other, were sung without costumes or scenic background, with dramatic action in abeyance and the entire stress of the emotional content and intent of the music falling on the voice alone, so far as the singers were concerned, rises once more the question of the fitness of such selections for concert interpretation.

No one disputes that the art value of the separate aria, or brief scena, or concerted vocal number, or special orchestral selection is but little affected by its use in concert, but the more nearly the selections approach in character, sequence and length, the actualities of opera, the greater the danger that arises from the inevitable comparison that the extended scene calls forth. In "Tannhauser," for instance, the overture (Dresden version) "Elizabeth's Prayer," and the "Evening Star" romanza followed by an orchestral repeat of the Pilgrim's chorus can be arranged very charmingly for concert purposes, as can also the "Prelude" and "Liebestod" from Tristan and Isolde" and other like groupings that will readily occur to any one, but the attempt to give what are practically entire acts belongs to another category and raises other issues.

Indeed, despite the splendid work of soloists and orchestra last evening, it seemed as if the line of legitimate concert interpretation had been overstepped when, during the long drawn out Paris version of the Venusberg scene—what a shock it would have been if some of the conservatives "who never go to opera" had fully realized what was going on before them!—the corp de ballet was absent and a "Venus" in concert costume stood beguiling, cajoling, imploring, upbraiding, reproaching and scorning a "Tannhauser," who stood harpless if not hapless in conventional evening clothes! The incongruity also obtruded—and the more strongly—in the long and varied scenes from "Die Gotterdammerung." Whatever scenic pictures, whatever background of the flashing skies of horse mythology the highly-colored orchestral score and the text and vocal interpretation called up to one's mind, jarred decidedly with the actual scene before one's mortal eyes; a great orchestra seated row by row behind the two singers and the active conductor and a stage setting that has always represented the dusty "twilight of stage art" rather than a suitable setting even for a symphony concert doing duty as the hall of the "Gibichungs and the last of 'Valhalla."

While therefore Mr. Gericke's operatic night did not settle the artistic problem raised by so elaborate a concert interpretation of Wagner it must be said frankly that it was all splendidly done. The tone, quality and artistic balance of the orchestra goes without saying. In many ways it seemed as if some of the music had been heard satisfactorily and adequately rendered for the first time, though Mr. Gericke's tempi on the whole were not as hot-blooded as one could wish for. Above all, the honors were carried off by the singers. Fraulein Ternina is a Wagnerian specialist with few equals. She did what one would expect of her, but the surprise for most of the audience—and it by no means concealed its appreciation—was the sterling work of Mr. Van Hoose, who has not been heard here since the opera season of 1898-1899, when he was a member of the Ellis Opera Company.

Mr. Van Hoose possesses a true lyrico-dramatic tenor voice, of beautiful tone quality, capable of sustained *effort* and striking climateric effects. His phrasing is most artistic and the emotional coloring well laid in. His "Tannhauser" music was splendidly declaimed and sung and the "prize song" was broadly and delightfully rendered and was not without the unction the music demands. In the "Siegfried" music he held his own with Ternina's splendid effort and the brief death gasp was artistically rendered. His success with the audience was unquestioned and his reception flattering.

There was the usual crowded, first-night, typical "Boston Symphony" audience in attendance with full evidence of general enthusiasm over the programme. On Wednesday evening at the first concert of the second series the following programme will be interpreted: Robert Volkmann, overture, "Richard III," Op. 68; Edouard Lalo, concerto for violoncello and orchestra, soloist, Jean Gerardy; Franz Liszt, symphonic poem, No. 7, "Festlaenge;" Ludwig van Beethoven, symphony in A major, No. 7, Op. 92.

Some of Those at the Concert.

People prominent in society and the business world greeted the first appearance of the Boston Symphony Orchestra last night. Most of the lower boxes and many of those on the balcony have been engaged for the whole series.

Among those who have taken lower boxes for the season are Mr. E. M. Robinson, Mrs. J. A. Caldwell, Mrs. George Fletcher, Mr. S. S. Thompson, Mr. Joel J. Bailey, Mr. W. L. Austin, Mr. John H. Converse, Mr. Richard Y. Cook, Mrs. J. Levering Jones, Mrs. Cyrus K. Curtis, Mr. J. C. Happin, Mr. F. T. S. Darley, Mr. C. W. Bergner, Mrs. T. J. Berry, Mrs M. Baltz, Mrs. H. P. McKean, Miss M. Hutchinson, Mrs. E. A. Schmidt, Mr. Clarence H. Clark, Mr. von Utassy.

Those occupying balcony boxes were Mrs. Joseph Leidy, Mr. George C. Thomas, Miss Knight, Mrs. John Struthers, Mr. A. P. Richardson, Mrs. Lesley, Miss Anne Thomson, Mr. John Reilly, Mrs. C. Howard Clark, Jr., and Mr. George K. Johnson.

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
Established 1836.

Philadelphia, Tuesday, Nov. 5, 1901.

BOSTON SYMPHONY ORCHESTRA

An Immense Audience Welcomes the Return of Mr. Gericke and His Men.

The Boston Symphony Orchestra, that melodious harbinger of the winter musical season, made its welcome reappearance at the Academy of Music last night. Not a seat in the house was anywhere vacant and wherever there was convenient room for standing that place was filled.

The programme was an unusual one, that is, for the Boston Symphony Orchestra, inasmuch as no symphony was included in it, a matter that apart from other considerations goes to show that there is at least no immediate danger of the orchestra becoming hidebound by tradition. It was a pure and simple Wagner programme, admirably arranged, so as to show at least three of the composer's most widely contrasting styles, the sensuous bacchanale music of the Venusberg, the purity of thought expressed in Walter's prize song and the God-like majesty of Brunnhilde's self-sacrifice. In full it was as follows:

"Tannhauser" — Overture, Bacchanale, and scene between Tannhauser and Venus from the first act. (Paris version.)
"Die Meistersinger"—Walter's Prize Song.
Intermission.
"Die Gotterdammerung"—Siegfried's parting from Brunnhilde.
Siegfried's Death.
Funeral March.
Closing Scene.

A more intellectually conceived reading of the "Tannhauser" number or a more perfectly finished interpretation of that conception could hardly be imagined; in its way it was perfection, but it carried with it so much of the refinement of the scholar that something of the atmosphere of the Venusberg was lost. It may be, too, that the music was shorn of some of its glamour by being taken at a rather slower and more deliberate tempo than usual; however that may be, and however opinions may differ on the subject, there can hardly be but one opinion of the way in which the orchestra worked up the four (really three) numbers from "Gotterdammerung" and brought them to a magnificent climax.

It is true that in the closing scene the orchestra had the valuable assistance of Ternina's glorious voice, but the ensemble was the most beautiful that has ever been heard within the walls of the Academy, and that is saying a very great deal. It is the misfortune of this scene that it has to be sung by Brunnhilde after four hours of hard work and while holding a nervous horse, who, as a rule, does his best to step on her toes. The conjunction of circumstances is not such as to enable the singer to do her best. But the concert stage has none of these objections, and it has the advantage of placing the singer before the orchestra instead of behind its curtain of sound.

It is true the stage illusions are not there, but few who were at the Academy last night could have failed to see in their mind's eye the still figure of Siegfried on his forest bier, the weeping maidens round about Gutrune and the rippling waters of the Rhine in the background.

Fraulein Ternina was in superb voice; she sang with that consummate ease and clear enunciation that is so restful to listen to, and the quality of her voice seems to be richer, fuller, and, if possible, rounder than ever. Not only as Brunnhilde was she delightful to listen to, but she disproved again what has been so often and so foolishly declared, that Wagner must be shouted. Not in the duet with Tannhauser, nor for one single moment, barring Brunnhilde's own momentary cry, did she emit one note that was not truly and absolutely melodious.

Mr. Ellison Van Hoose, who sang the Tannhauser and Siegfried music, has reason to congratulate himself both on the company he was in and on the very favorable impression he made. He is a robust tenor, who has improved immensely since he was last heard here with the Ellis Opera Company as the young sailor in "Tristan and Isolde," and in all that he sang last night he acquitted himself well.

He has not, however, yet arrived at that stage when he can put even a friendly audience entirely at their ease; a strenuous atmosphere seems to emanate from him, which makes one uncertain whether he will succeed in bringing out the note he is after. It is only fair, however, to say that Mr. Van Hoose did succeed last night in all that he tried for, and that his intonation was absolutely and at all times impeccable. When Mr. Van Hoose acquires more freedom of voice and manner and a greater familiarity with the music he is singing, he should prove a very valuable tenor.

Philadelphia Inquirer

TUESDAY, . . . NOVEMBER 5, 1901

BOSTON SYMPHONY ORCHESTRA

Its Opening Concert for the Season Took Place at Academy of Music Last Evening

There was a splendid audience, both as regards number and character, at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave what was its ninety-second concert in this city and its first for the season of which it served to signalize the opening. Every part of the great auditorium was filled to overflowing by crowds of eagerly and confidently expectant people and it is a circumstance worth noting as speaking well alike for the work of the orchestra and for the appreciative intelligence of its constituency that a large proportion of those who attended its very first local concert in April, 1886, were present last evening.

Yet, while the occasion was so eminently and so deservedly successful the function was rather a solemn one. The program was composed exclusively of selections from the compositions of Wagner and it included nothing that could by the wildest stretch of the imagination or by the most reckless abuse of language be described as frivolous. The nearest approach to that was the bacchanale which is incorporated in the Paris version of the Tannhauser overture, and even that is not precisely a gladsome or exhilarating morsel. It is supposed to be descriptive of a particularly unrestrained and joyous revel, but it suggests the inspiration rather of Gambrinus than of the god of wine. The other numbers were the Prize Song from the "Meistersinger" and an elaborate arrangement of scenes from the "Gotterdamerung," comprising Siegfried's Parting from Brunnhilde, Siegfried's Death, the tremendous music which accompanies the funeral cortege and the scene of Brunnhilde's self-immolation which brings the drama to its close.

There is no arguing against success, and both the magnitude of last night's audience and the manner in which the performance was received served to show that the program pleased the popular taste. Yet it is perhaps open to question whether a symphony concert without a symphony is quite the right thing, and also whether music so essentially dramatic, so intimately connected with the action as that of Wagner, ought to be given on the concert stage by an organization such as the Boston Symphony Orchestra, which is primarily intended for other if not better things. Wagner's music inevitably loses much, if not most, of its significance and a good deal of its interest when it is disassociated from the drama, which it is designed to illustrate, and if the truth could be known, it would probably appear that not a little of last evening's performance was trying in its tediousness. That long duet between Venus and Tannhauser is apt to become wearisome, even when the appropriate action accompanies it. Last night it seemed interminable.

The vocal music was upon the whole effectively sung by Miss Milka Ternina and by Mr. Ellison Van Hoose. The Croatian prima donna was not in her best voice, and her lower notes had something less than their usual volume and resonance, but her delivery is so broad and noble, her expression is so fervent and sympathetic, her mastery of the grand dramatic manner is so complete, that her rendering of the music which fell to her share, and especially of the music of Brunnhilde, was impressive and satisfying to the last degree. Mr. Van Hoose sings better than he did, with a larger and more musical utterance and a more authoritative style, but the music of Siegfried is distinctly beyond his reach, and it seemed to be as much as he could do to struggle through with it. It is hardly necessary to say that the orchestra was easily equal to its by no means unimportant part. A finer rendering of the Tannhauser overture, one more vivid and lucid and eloquent and symmetrical is not to be wished for, and all the wonderful music of the "Gotterdammerung" finale, which must be counted among the most inspired pages of its author, was magnificently played. The orchestra will give another concert to-morrow evening, when Beethoven's Seventh Symphony will be given, and when Mr. Jean Gerardy will play a concerto for the 'cello by Lalo.

[26]

Philadelphia Inquirer

THURSDAY, - - - NOVEMBER 7, 1901

BEETHOVEN'S SEVENTH

That Was the Leading Feature of the Program at the Academy of Music Last Night

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the first in its second series of symphony concerts at the Academy of Music last evening when the principal feature of the program was the seventh symphony of Beethoven, that in a major with the familiar march-like allegretto, and the other orchestral numbers comprised an overture by Robert Volkmann entitled "Richard III," and the "Festklaenge" symphonic poem by Liszt. Neither of the two latter compositions is well known here, and it cannot be said that the impression produced by their performance last night was of a kind to cause one greatly to regret that circumstance.

There is a certain degree of imaginative power in Volkmann's overture and not a little melodic beauty, but it is too vague and shapeless, too lacking in form and substance, too wanting in dramatic intensity and in climateric force deeply to affect the hearer or to justify the name it bears. Just what connection is intended between this rather mysterious, rather plaintive, rather nerveless music and the ruthless English king does not clearly appear. Nor is the "Festklaenge" of Liszt a particularly valuable or interesting composition. It has its fine moments and shows that faculty for the grandiose, that sense of orchestral color, which are seldom absent from the writings of Liszt, but it barely escapes becoming wearisome and its most befitting place is not in the middle, but at the end of the program where it might serve to play the audience out.

But the performance of the symphony was an unalloyed delight. The seventh is one of the master's most brilliant, genial and sympathetic works. It is full from beginning to end of original and fascinating ideas. It has been called the apothesis of the dance, but its scope is really much wider, and in the wonderful themes out of which it is constructed the whole gamut of human emotion is sounded with a sincere and communicative eloquence. It was admirably played, with the utmost lucidity of outline, symmetry of proportion and dynamic effectiveness, and in its rounded completeness and incomparable finish the interpretation was one long to remember. The soloist was Mr. Jean Gerardy, who rendered a graceful and musicianly concerto for the 'cello by Lalo, with a nice sentiment and an impeccable execution. He was heartily applauded.

The Times

PHILADELPHIA, NOVEMBER 7, 1901.

THE BOSTON ORCHESTRA

Gerardy the Soloist at the Second Concert of the Season.

The Wednesday night concert of the Boston Symphony Orchestra was a symphony concert, rightly so called. Its two distinctive features were the violoncello concerto of Lalo, played by Jean Gerardy, and a particularly interesting performance of the beautiful seventh symphony of Beethoven. The Lalo composition is exceedingly poetical and charming, rich and varied in color and full of admirable invention, and Gerardy played it with an exquisite sentiment and with the firm and fluent style, the facile execution and the unaffected grace of a master. His performance was so entirely satisfying, and its fine art was made vital by such an individual charm of lyrical expression, that it left an impression quite unusual. The virtuosity of the orchestra in this work was scarcely less remarkable than that of the soloist, and equally to be remarked was the tasteful appreciation with which Mr. Gericke conducted it.

The fine qualities of the orchestra were impressively displayed in the symphony. Mr. Gericke's treatment of this familiar work is in some respects unusual, but it is always perfectly clear and coherent and often illuminating, and to hear this lovely music on so perfect an instrument is a pure joy. The concert opened with Volkmann's overture for "Richard III.," music sufficiently appropriate as a prelude to the play, though it is less happy in its theatrical features than when it follows purely musical lines, and the concerto and the symphony were separated by Liszt's "Festklange," which is pleasing enough under some conditions, but seemed superfluous here. The crowd of the Wagner concert was not repeated, but those who chose the second series had no disappointment.

Mr. Scheel has announced the programme for the opening concert of the Philadelphia Orchestra. The symphony will be Schumann's in B minor, and there will be a violin concerto with Gregorywich as soloist. The other numbers are a Bach suite for strings and flute and the great "Leonore" overture.

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PHILADELPHIA

THURSDAY, NOVEMBER 7, 1901.

BOSTON SYMPHONY AT THE ACADEMY

Orchestra Gives Its First Concert of the Second Series.

The first concert of the Boston Symphony Orchestra's second series was given last night at the Academy of Music. The audience, as compared with the attendance at Monday evening's event, was surprisingly small, a fact that may be partially explained by the circumstance that the former was the opening of the season, and its approach to a popular character in the selections presented.

Last evening's programme was altogether made up of works representative of the strictest classical school. While thus limited in their appeal to musical appreciation, they enabled Conductor Gericke to especially make manifest the splendid training and quality of the organization under his control.

The three numbers assigned to the orchestra proper might be said from opening beat to final chord to have constantly demanded the exercise of the highest degree of technical skill in the instrumentalists. And the flawless manner in which this demand was met reflected equal credit upon leader and players. A thorough grasp of the composition's sense and confidence in its expression came out most impressively perhaps in the Beethoven Symphony in A minor. Here the movements were executed with exceptional beauty and brilliance, their generally spirited tempo offering one of the best possible tests for general orchestral evenness and precision. Liszt's symphonic poem "Festklaenge" likewise afforded fine opportunity for the organization to display its technical outfit, and Robert Volkmann's overture, "Richard III," may be placed in the same category. Artistic interpretation could hardly hope for more satisfying results.

The soloist of the evening was Jean Gerardy, the violoncellist, who played with orchestral accompaniment a "Concerto," by Edouard Lalo. The composition, while among the greatest creations of its author's genius, is hardly calculated to thrill into spasms of admiration any but the extremest devotees of pure music, though at the same time fairly abounding in chances for a performer to show to the utmost the 'cello's capabilities and his own. Mr. Gerardy's efforts excellently illustrated both propositions.

The second concert of the first series takes place at the Academy on Monday evening, December 9.

The Times

PHILADELPHIA, NOVEMBER 5, 1901.

BOSTON ORCHESTRA CONCERT

Mr. Gericke and His Band in a Wagner Programme.

Mr. Gericke was greeted by a brilliant audience at the Academy of Music last night when he came to the desk to open the annual season of the Boston Symphony Orchestra. The crowded house showed that the programme had been attractive to concert-goers, though a part of it gave reason for misgivings that proved well founded. Wagner's operas are so familiar now that there is not the same justification as formerly for concert-excerpts, except such as belong altogether or chiefly to the orchestra. The Venusberg scene from "Tannhaeuser," in the Paris version, is often tedious with all the aid of pictorial illusion and stage movement. Even the familiar overture is destroyed in this arrangement, and as a concert selection, with Venus and Tannhauser in evening dress and nothing to explain the bacchanale, the forty-five minute scene proved effective only in weariness. Madame Ternina is an artist of dramatic temperament who is often magnificent in action, but uneven as a concert singer, and one felt that her fine intelligence did not count for all it was worth in these conditions. Mr. Van Hoose made proportionately more effect in his less exacting role and later sang Walter's prize-song very agreeably; but this is a "concert piece." It was not till the second part, which was drawn from "Die Gotterdammerung," that a programme like this for a symphony orchestra justified itself. In this is the culminating glory of Wagner's orchestral work. In the parting of Siegfried and Bruenhilde the two soloists sang before a splendor of tone and an exquisite tracery of instrumental detail such as hardly can be expected from an opera orchestra. Siegfried's death is purely orchestral, except that the imagination must supply the pictorial interpretation, and in the closing scene, which Ternina delivered with fine declamatory power, the whole marvelous wealth of musical invention of the great Niebelungen cycle is woven together and summed up in one tremendous finale, to which this glorious orchestra gave most impressive expression. It is not worth while here to speak in detail of Mr. Gericke's particular treatment of this programme. His orchestra never has seemed in finer form. In purity and beauty of tone, in brilliancy and exactness of execution, it left nothing to be asked, and all the latter part of the concert was so splendid that the last impression was one of absolute musical delight. The first concert of the second series will be given to-morrow night, when Beethoven's seventh symphony will be played and Gerardy, the 'cellist, will be heard in a concerto by Lalo.

PUBLIC LEDGER

Philadelphia, Thursday, Nov. 7, 1901.

BOSTON SYMPHONY ORCHESTRA.

A New 'Cello Soloist, Mr. Jean Gerardy, Delights the Audience.

Yesterday evening, at the Academy of Music, the Boston Symphony Orchestra commenced their second, or Wednesday evening, series of concerts, with the following programme:

Robert Volkmann,
Overture, "Richard III," op. 68
Edouard Lalo,
Concerto for Violoncello and Orchestra
Prelude, Allegro maestoso.
Intermezzo.
Introduction. Rondo.
Franz Liszt,
Symphonic Poem, No. 7, "Festklaenge"
Ludwig van Beethoven,
Symphony in A major, No. 7, op. 92
I. Poco sostenuto ed Allegro vivace.
II. Allegretto.
III. Scherzo e Trio.
IV. Finale. Allegro con brio.

It is a pity that the two series come so closely together. Only two days have elapsed since the Academy was filled to its utmost capacity with people anxious to listen to the men from Boston; yet, though their playing excited the liveliest enthusiasm, and though last night's programme was in its way equally as attractive as the former one, the attendance last night was hardly more than half that of the previous evening.

The Wednesday series indeed have all the characteristics of an edition de luxe for a limited number of subscribers only. It is rather pleasant, in a way, for the subscribers, who have more elbow room and a fresher atmosphere, but it seems a pity to see a single seat going begging when such admirable music is being discoursed. No doubt it would be easier to fill the house three times in three weeks than twice in three days, but such are the exigencies of the orchestra's route that the arrangement can hardly be avoided, this year at any rate. But those who know what a really first class symphony orchestra is and the pleasure to be derived from listening to one, should note the fact that the Wednesday series are every whit as good as Monday's, and there are plenty of good seats to be had.

First in point of interest in last night's programme comes the playing of the Lalo concerto by the Belgian 'cellist, Jean Gerardy. It is only a few years since Mr. Gerardy was playing in this country as a juvenile prodigy, but there is nothing to remind one of those days now. He is no longer juvenile, either in appearance or in playing. He handles his instrument like a master, his tone is large, round and of beautiful quality. He has temperament, too, though he uses it with admirable discretion. He impresses one as a man with a wholesomely poetic mind and so well equipped technically that he can express the most delicate shades of thought with the greatest ease and accuracy. His playing of the concerto was remarkable for the lovely quality of his cantabile, for perfect accuracy and the freedom and ease of his bowing. He was recalled again and again by an audience that was plainly captivated by his playing.

The purely orchestra part of the programme calls for little comment beyond a tribute to the magnificent playing of the orchestra. Volkmann's overture, "Richard III.," is a somewhat gloomy bit of programme music that hardly excites a desire to hear it a second time, and Liszt's "Festklaenge" is not a particularly alluring symphonic poem. Beethoven's Seventh Symphony is probably second only to his Ninth. Even on an average audience's familiarity with it is concerned; it was read with exquisite taste by Mr. Gericke and played with a precision and lightness of touch by the orchestra that was beyond praise.

The next two concerts by the Boston Symphony Orchestra will take place on December the 9th and 11th, as usual, at the Academy of Music.

THE RECORD

Philadelphia, November 5, 1901.

A WAGNER TRIUMPH.

Conductor Gericke and The Boston Symphony Orchestra Score Superbly.

A story is told of a sailor who whilst visiting some city occupied a prominent orchestra seat in a theatre where a magician was performing. After every act of the performer the sailor loudly exclaimed: "That is a most wonderful trick. I wonder what he will do next." This exclamation might easily have escaped any one who cast a glance upon Mr. Gericke's programme of the first Boston Symphony Concert last night. Usually Mr. Gericke and the other conductors of the orchestra have reserved the Wagner programme for the last concert of the season. This year Mr. Gericke has chosen to present Beyreuth's great master at the inaugural evening, and the experiment proved an overwhelming success. The Academy of Music was densely crowded. The sale of admission tickets to the amphitheatre had to be suspended early in the evening, and hundreds were literally turned away from the door. The orchestra upon the occasion under notice had the aid of Fraulein Milka Ternina and Mr. Ellison Van Hoose, and the programme included the overture, Bacchanale and the complete first scene from "Tannhaeuser;" Walter's prize song from "Die Meistersinger," and four scenes from "Die Goetterdaemmerung."

"Tannhaeuser" was first produced in Dresden in 1845. The director of the opera at Paris, wishing to have the opera performed there, wrote to Wagner upon the subject, and as the ballet is very essential to every opera produced in France Wagner had to elaborate the original short ballet d'action in the Venus grotto. The Choreographic Scenario included some scenes, such as Leda and the Swan, at which the not overprudish corps de ballet of the French Opera rebelled. At the same time the composer changed the entire finale of the overture, omitting the well-known repeat of the Pilgrims' Chorus and annexing the overture to the introduction. It was this version which was used last night. The playing of the orchestra was simply superb. The tonal beauty of the strings was marvelous. Mr. Gericke's reading of the score must also be heartily commended. Mlle. Ternina sang the Venus music most artistically and Mr. Van Hoose, who will be remembered as a tenorino of the Damrosch-Ellis season, returns a full-fledged and most capable tenor. Later in the evening Mr. Van Hoose was heard with much pleasure in an admirable rendition of Walter's prize song and also in the duet and dying scene from "Die Goetterdaemmerung." It was in the latter selection that the full power of Mlle. Ternina's dramatic singing was most notably displayed. Never have Brunnhilde's phrases been uttered more eloquently. It was a performance that will never be forgotten. The funeral march was a triumph for Mr. Gericke and his incomparable band. Conductor and vocalists received innumerable recalls. The second concert of the season and the first of the Wednesday series will take place to-morrow night, when the programme will include Volkmann's Overture to "Richard III," Liszt's Symphonic Poem, "Festklaenge," and Beethoven's Seventh Symphony. The soloist will be Gerald, who will play Lalo's Concerto.

For to-morrow evening's concert, the first of the second series, an entirely different programme has been arranged, which includes Volkman's Overture, "Richard III;" Lalo's concerto for violoncello and orchestra; Liszt's Symphonic Poem, No. 7, "Festklaenge;" Beethoven's Symphony in A Major, No. 7, Op. 92. Jean Gerardy will be the soloist.

The Press

THURSDAY, NOVEMBER 7, 1901.

GERARDY AND A SYMPHONY

Second Series of the Boston Orchestra Concerts Begun at the Academy.

Lacking the potency of Wagner, disarranged for concert purposes and also the vogue of the first series, the first concert of the second series of the Boston Symphony Orchestra drew a small audience to a chilly auditorium at the Academy of Music last evening to hear a delightful soloist, an artist of the first rank, Gerardy, the 'cellist, in a legitimate orchestral programme in which Beethoven's seventh symphony in A major was easily first in interest.

Mr. Gericke placed the symphony as the final number, a rather risky thing to do usually, since no matter how well balanced the programme may be one is apt to come to the symphony a little aurally jaded, but last evening neither the Volkmann overture, "Richard III" nor the Lalo violoncello concerto nor the Liszt symphonic poem No. 7, "Festhlaenge," proved disconcerting enough to make one wish to have heard the symphony earlier, though as things go the ideal place for the symphony is as the second number, preceded by an armoniously chosen overture. As interpreted last evening the symphony was a thing of pure musical delight, calling for no accessories of human passion or limelight to make its message obvious or its art convincing. It is in a work of this kind that Mr. Gericke reveals all his poise as a conductor and the exquisite finish of the band is most marked. The robustness in the crashing passages was vigor without being mere noise, and the elf-like beauty of the dance in the scherzo was the very essence of rhythmic grace, while the characteristic Beethoven melodies were sprinkled as lovely flowers along the way with a generous hand by conductor and the choirs concerned.

Lalo's concerto is a work that is not long drawn out and the melodic beauties, as well as its harmonic and rhythmic background, have a certain exotic effect which however are quite in the vernacular of the 'cello. Gerardy is a most satisfying artist. By the very earnestness of his work, a youthful passionate earnestness at times, taken with his curious way of leaning over and, as it were, enveloping his 'cello, he gives a peculiar impression of intense individuality to all that he does. His tone is of a beautiful singing quality, ravishing in the broad sweeping cantilena and always sure and pure and mellow. The concerto is a charming work and the rendering was thoroughly in its spirit and a revelation of true art.

The orchestra was heard to full effect in Volkmann's well-managed battle, in which Richard very properly dies, and in the climaxes in Liszt's "Festhlaenge," though the latter number is not Liszt at his best.

[27]

COMMERCIAL ADVERTISER.

CHO(NEW YORK, GE W
NOVEMBER 8, 1901.

MUSIC AND OPERA.

Theoretically it is not within the legitimate field of an organization like the Boston Symphony Orchestra to devote an entire programme to excerpts from Richard Wagner's music-dramas. Theoretically, also, it is not within the field of artistic endeavor to detach scenes and episodes from any operas, much less Wagner's, and give them in concert form. In practice it sometimes works differently. The purpose of a great orchestra is not less to edify than to instruct, and perhaps it may be forgiven if once a year, or once in several years, it leans more to the former function than to the latter. And as for a programme composed of excerpts from Wagner's music-dramas, it must not be forgotten that there is a large public that enjoys such programmes which will not or cannot listen to the operas themselves in a proper environment.

The first concert of the Boston Symphony, which took place in the Carnegie Hall last evening, was a frank appeal to popular taste and it found its reward in the largest audience the orchestra has had in New York in many years, if not in its history, and one of the largest ever crowded into the big auditorium. In a way, this fact itself justified the programme and the ethics of the case may be left to musical purists. It is too delicate a subject to be treated here. There is a very large and growing public in New York which finds sensuous delight in Wagner's music, a part of which, curiously enough, cares little for anything else, and without seeking elsewhere Mr. Gericke found sufficient excuse for his programme in the intense interest of a great audience. The programme comprised the overture and first scene of the Paris version of *Tannhäuser*, the "Preislied" from *Die Meistersinger* and the parting duet of Siegfried and Brünnhilde, Siegfried's death and "Funeral March" and the closing scene from *Götterdämmerung*. The soloists were Miss Ternina and Mr. Van Hoose.

It was a long programme, of its kind an interesting one, and on the whole it was admirably played. Once more the auditor is compelled to pay homage to the magnificent band, its perfect mechanism, its sonority and brilliancy of tone and the ability of each and every choir to keep absolutely on pitch. Since when have we, for example, heard the tubas exactly on pitch in the *Götterdämmerung* funeral music? How gloriously the violins carried that final exalted phrase of the same opera! The mellowness of the brass, the sweetness of the wood-winds, the richness of the strings—it is all an old story that has been told time and again, and will likely be repeated as often as the Boston band plays here. There are times when Mr. Gericke is exasperating in his mechanical polish, when it seems that he would sacrifice all strength, breadth and virility for a technical perfection that fails to satisfy when it is secured. Oftentimes the feeling of resentment thus aroused extends to the orchestra itself; but when all is said and done one can find but small, if any, fault with the material the conductor has to work with. In such richly hued music as was dealt with last night the quality of the band shone brightly.

Mr. Gericke himself disappointed those who expected to hear a cut-and-dried exposition of the music. His readings were broad, plastic, vivid and colorful, strong in contrasts yet seldom exaggerated. Sometimes the contrasts he secured were exceptionally felicitous, as, for example, the unusual slowness with which he took the first part of the *Tannhäuser* overture compared with the vivacity of the Venusberg music. All through the "Bacchanale" and the subsequent scene his reading was unexpectedly ductile and elastic. In the *Götterdämmerung* music his dynamic contrasts were admirable. His climaxes were solid and substantial, without being noisy, for through his ability to work his band down to the finest *pianissimo* he was able to reach them without forcing.

And for the same reason the soloists had an unusually easy time of it. Wagner wrote the orchestral score of *Götterdämmerung* with the expectation of having a hidden band, and when the band is brought up on the stage with the singers the best of conductors cannot prevent at times the latters' vocal extinction. But last night it was the exception rather than the rule, which in itself speaks volumes for Mr. Gericke's command of his forces. Ternina received the warmest of welcomes and with her complete art added not a little to the enjoyment of the evening. Barring her unfortunate habit of pinching her upper tones, her work as a singer can excite only highest admiration. Her vocal coloring, her sure judgment of the musical and dramatic value of a phrase, her spontaneity, her sincerity and her admirably controlled temperament combine to place her in the front rank of the artists of to-day. Mr. Van Hoose sang the *Tannhäuser* music with much fire and passion and his strong, virile voice enabled him to do much with it. In the "Preislied" and in the few measures given to Siegfried as he lies dying he was not so successful. In the former he wanted grace and lightness. He sang it rather woodenly, with seemingly small appreciation of its poetic significance. In the latter he lacked that something—call it pathos or what you will—that makes it one of the most affecting episodes in the whole *Ring*.

At the first matinée to-morrow afternoon at 2.30 the programme will comprise Volkmann's overture to *Richard III.*, Lalo's concerto for the violoncello, Liszt's symphonic poem, No. 7, *Festklaenge*, and Beethoven's Seventh Symphony. Jean Gerardy will be the soloist.

THE EVENING POST:

M NEW YORK, FRIDAY, NOVEMBER 8, 1901.

Boston Symphony Orchestra.

From a business point of view it was doubtless a wise thing to open the Boston Symphony Concerts at Carnegie Hall for this (the sixteenth) season with a programme devoted entirely to Wagner. The public's appetite for Wagner anywhere and everywhere seems to be insatiable. He leads in the opera-houses, and in German concert halls Beethoven alone is ahead of him. Even the popular concerts, like those of Kaltenborn, could hardly flourish without him. And thus it was that last night's concert attracted what was probably the largest audience the Boston band has ever had in Carnegie Hall. There was abundant applause, too, for the players as well as the soloists, who were Frl. Ternina and Mr. Ellison van Hoose.

From an artistic point of view things were not quite so rosy. In the appreciation of Wagner Boston is perhaps the most backward city of its size in the world. In its music schools he is still looked on with suspicion. Lectures like those of Mr. Armbruster are attended so eagerly that the course has to be repeated. But when "Tristan" or "Siegfried" is produced there with an almost ideal cast, everybody goes—to the Kneisel Quartet! This state of affairs is due largely to the fact that Boston has never had a first-class Wagnerian conductor. Even Mr. Nikisch, incomparable in many other ways, was weakest in Wagner. The dramatic side—the best side—of Wagner is unknown to the Bostonians; hence their lack of appreciation and enthusiasm.

Of all the Boston conductors, Mr. Gericke is the most Bostonese. He has a splendid orchestra, the parts of which fit into each other almost as exactly as the parts of a seventeen-jewelled American watch. Precision, refinement, delicacy, intelligence, are always present, and so far as these qualities are called for in Wagner, last night's playing was perfect. But where we have been accustomed to look for an ocean tidal-wave there was nothing but the gentle ripple of a brook. The "Tannhäuser" overture was followed by what was announced as the bacchanale in the Paris version, but it proved to be the Boston version. The "growing abandon," the "wild excitement," and the "frenzy" of the dancers were hardly hinted at, and the way in which the brass was suppressed was simply outrageous. Mr. Gericke seems to look on the brass very much as a New York reformer does on Tammany. Unjustly so. In the hands of injudicious conductors the brass is an evil, but there are places where you cannot have too much of it, and the wildest point of the bacchanale is one of them. It should sound like the noisy orgies of drunken Oriental Corybantes, and not like amiable picnic music.

In the "Götterdämmerung" excerpts from the Prelude and last act the dramatic accents and swing were also frequently missing, but on the whole the performance was more satisfactory. Fräulein Ternina, whom our climate does not seem to agree with as a rule, was in unusually good voice, and, after her voice had become warmed up, it was a pleasure to listen to her. As for Mr. Ellison van Hoose, his voice seemed at first forced, but the sense of effort gradually disappeared, and in "Walter's Prize Song," in particular, it made an excellent impression. He has a clear, ringing voice, well in hand, and he sings like one who understands and enjoys good art.

The second concert of the Boston Orchestra will be given to-morrow afternoon. It includes Liszt's symphonic poem "Festklänge," which will be welcomed as almost a novelty. The other numbers on the programme are Volkmann's "Richard III." overture, Beethoven's seventh symphony, and Lalo's concerto for violoncello, with M. Gerardy as soloist.

The Evening Sun.

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FRIDAY, NOVEMBER 8, 1901.

PRIMA DONNA ORCHESTRA NOW TAKES THE STAGE.

In Grand Opera of the Most Dramatic and Scenic Sort, with a "Venus" in Bride's Robes and a Tennessee "Tannhauser" to Assist—A Memorable Opening of the Season at Carnegie Hall

Since the days when children thronged after each pied piper that strolled through country village greens, bagpipes at lip and finger, cymbals at shoulderblade, drums at heel and toe, and, as it seemed, a mineral wealth of sounding brass in every member, no more delightful spectacle has been presented to fancy's field than was furnished in the reverse process by which the whole great Boston Symphony Orchestra became as a sweet girl débutante in local grand opera. The début was effected last night at Carnegie Hall. It served incidentally to start the musical season of 1901-2 with pomp and flourish. It drew such a crowd as rarely climbs the gradus ad Parnassum of dignified orchestral performance. It was a popular occasion.

Opera on Boston's accustomed intellectual plane was a novelty to the fellow citizens of Mr. Maurice Grau. How picture a passionate love scene between one heroic woman and a hundred visible men of assorted weights and sizes? How pay tribute to art in other terms than cut flowers and curtain calls to the individual artist? There were strange questions raised in the minds of men. The renaissance of oratorio outside the devotional field was a good deal of a sensation.

For the music—which was Richard Wagner's in vivisections—the obvious criticism is that it was somewhat orchestral. Would that grand opera had always such an orchestra at command! The organ tones of this big band made "Tannhäuser's" religious panel paintings almost like an actual experience meeting. A sweet, tuneful wood-wind, a regular weld-schmery of appealing violins, a virtuoso skill in the stage management of the human ear, these were some of the splendid virtues of the show. No mere "prima donna" conductor but a prima donna orchestra was on display. When it came, however, to letting Wagner's brass choir take the stage centre, so to speak, the effect was enought to out-Richard that other brazen Mr. Zarathustra Heldenleben Strauss himself. Footlights at full glare, too, were a heavy handicap for the "dusk" of *Siegfried's* dying vision and the dead marches of "Die Götterdämmerung." There was no world of woe in Conductor Gericke's measured tread of Wagnerian rhythms. It was a musicianly performance, though, and it showed arduous and skilled labor for the passing purpose of a two-hour evening's entertainment. Thanks to Mr. Gericke's firm control, the orchestra, when so called upon, managed to accompany the hired solo singers in a manner positively buoyant, and not submerging, to the vocal part.

A sort of Dresden china *Venus* and a *Tannhauser* from Tennessee were allowed to rest upon the margin of the stage, instead of being toppled over into the pit by the widely present instrumental players. Will the next Wagnerian experiment be to send singers below stairs and let the scenery act? There was no scenery in Carnegie Hall beyond the rectangular red and gold "set" that stands for a Boston symphony room's interior. It was like tragedy in the old style—one star against a cotton velvet curtain and slow music when the plot thickened to intensive fury! Last night's "star" was *Venus*. In the admired person of Frl. Milka Ternina, this *Venus* strode into view attired as for a bridal all in white, one jewelled comb in her hair, diamond "drops" at her ears, ropes of pearls hung chastely from a proud neck and just a broken bridal wreath flung loosely over one white satin shoulder.

Mr. Gericke as best man might have produced a gold ring from his pocket at any moment without disturbing the dramatic unities of the scene. It was different when Ternina sang. The German soprano was in full voice, full sympathy, full possession of the spirit of the drama. Mr. Ellison Van Hoose, her unwonted and, in conventional evening dress, her unlovely companion, did surprisingly well with the strained situations of *Tannhauser* and *Venus*. He sang *Walther's* Prize Song from "Die Meistersinger" also with resonont tenor voice and a style at least commendable. The two singers, the orchestra, indeed the house itself, all were at top pitch of excitement in the "Hail, Life! Hail, Love!" of *Siegfried's* and *Brunhilde's* farewell. Let the record stop with the climax. And let us still take our opera and our orchestras unmixed at times.

The great outpouring of people for the first night of the new music season was not the least remarkable spectacle of last evening. What is more, the entire house heeded a printed request to "be in their seats promptly" and not to leave except "during a pause in the programme." Standing room only was selling long before 8:15 o'clock, and great was the sale of it. The quality of the Boston band's patrons was shown at 10:15 in the streets full of private coaches for blocks around.

Mr. Andrew [illegible] occupied a box at precisely the centre of the great double row in his namesake music hall, could have had none but hopeful feelings about a musical assembly as big and well-behaved as this one. Both he and Frl. Ternina, however, escaped without any after-curtain speeches.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, NOV. 8, 1901.

Boston Orchestra, with Miss Ternina and Ellison Van Hoose, Gives Noteworthy Performance.

For the nearest parallel to the final number of last night's Boston Symphony concert, one must go back to February, 1896, when Anton Seidi and the Philharmonic orchestra ended a remarkable evening by playing Siegfried's death music and Brunnhilde's renunciation of life and the world. Marie Brema was the singer of that occasion, and her fiery temperament gave an effect almost torrential to text and music. Her faults of voice and her frequent lack of self-control counted for little that night, while Seidl's conducting of his powerful orchestra set free prodigious energy. Singer and band could not have been better matched.

Milka Ternina was last night's Brunnhilde and she found in the Boston orchestra exactly the balance for her voice and style. Mr. Gericke held his men in check, but even when he gave them whip and spur, the transparent tone quality, due to balance between wood, strings and brass, never overpowered the Croation soprano's notes. Miss Ternina sang this music; she did not shout, scream or choke. Emotion was conveyed in color and quality of tone, in enunciation of text, in clearness, even elegance of phrasing. Nothing could have added, for example, to the eloquence of her message to Wotan: "Ruhe! Ruhe, du Gott!" Yet the effect was achieved quickly, with dreamy utterance of the first words and a gradual swelling out of the "Gott," finally cutting the consonants off clean. Again, the singer expressed immeasurable exaltation in the final cries of Brunnhilde:

"Siegfried! Siegfried! Sieh!
"Selig grusst dich dein Weib!"

Truly, it was music fit even for the captious gods of Valhalla that began last night at Carnegie Hall New York's concert season of 1901-1902. The Boston Symphony orchestra, with Mr. Gericke in his accustomed place as conductor, offered a Wagner programme, of excerpts not often heard in the concert room. The first number, which consumed fifty unbroken minutes, was the "Tannhauser" overture, Paris version, and the scene between Venus and Tannhauser. Next came the Prize Song from "Die Meistersinger," and the last number, taken from "Gotterdammerung," consisted of the parting of Siegfried from Brunnhilde, Siegfried's death, the funeral music and the finale. The music of Venus and Brunnhilde was sung by Miss Ternina, and that of Tannhauser, Walther von Stolzing and Siegfried by Ellison Van Hoose, a tenor who is fast becoming somebody in the musical world.

Neither Mr. Gericke nor the Boston Symphony Orchestra has materially changed since last spring, though one or two members of the band are newcomers. Mr. Kneisel and Mr. Loeffler still share the first violin desk, with Mr. T. Adamowski and Mr. Roth in their usual places near by; Mr. Schroeder is still at the head of the 'cello department, and the other familiar faces are in evidence. As to the orchestra's playing, it is not less delightful than of yore. Mellow tone, nicely distributed, flows from every choir and every instrument. Mr. Gericke's beat seemed slow and academic more than once, especially at the beginning of the "Tannhauser" overture, but he built up his climaxes with careful knowledge, and had his forces under perfect control.

Miss Ternina's singing of the difficult Venus music was almost a new revelation; her setting forth of Brunnhilde's joy and sorrow poignantly eloquent. Mr. Van Hoose's intelligence is at present more in evidence than warmth of style, or freedom of tone production; he was at his best in the prize song.

A splendid audience bade the Boston men, the singers and the concert season welcome. To-morrow afternoon, the orchestra will play a different programme, with Jean Gerardy, 'cellist, as soloist.

[28]

NEW YORK PRESS,
NOVEMBER 8, 1901.

WAGNER MUSIC BY BOSTON ORCHESTRA

Extremely Modern Programme in Carnegie Hall.

ORGANIZATION NOW IS UNEXCELLED

"Tannhauser" Selection Serves to Show That All Weaknesses Lie with the Director.

Opening the musical season in this city last night, in Carnegie Hall, the Boston Symphony Orchestra gave this wildly modern programme:

"Tannhauser," Overture Bacchanale and scene from Act I.
"Meistersinger of Nurenberg," Walther's prize song.
"Die Gotterdammerung," selections.
Soloists: Mme. Milka Ternina, Ellison Van Hoose.

Perhaps no work has called forth as much rapturous praise and heartfelt condemnation as Wagner's overture and bacchanale from "Tannhauser." According to the programme Wagner had mapped out in his perturbed musical sub-consciousness, the bacchanale was positively non-producible from a scenic point, and a series of tableaux vivants would fail utterly to portray the fever of his creation. This is a fortunate fact, for were this brief and lively excerpt to be given by the master's schedule, the beholders, even from chilly Boston, would be impelled to indulge in riotous living.

It is a peculiar fact that this music of Wagner's, written for scenes, tableaux, costume, acting, color and pose, should be uprooted and given to us in concert, and that Wagner is said to have thought that in concert the full effect of the music itself was obtained best; for between cold walls, with singers in formal evening costume, the orchestra unromantically exposed on a high-lighted platform, nothing could distract the mind from the music itself. This sounds highly convincing, but it must be ineffectual music which is exploited best beyond the province for which it was written originally.

Many persons wonder what a musician who is not familiar with the labyrinthian "Ring des Nibelungen" must think at a concert where a singer will give a vastly difficult selection, full of unusual intervals and loud noises, which in itself explains nothing, and is only fit for sane persons as it forms a component part of the entire work.

EFFECT UPON THE IGNORANT.

What can the Siegfried Funeral March (so-called) mean to one who has not heard "Die Gotterdammerung"; and would not Brunhilde's or Frick's noisy and long expostulations with the overworked Wotan have a decidedly debilitating effect upon an ascetic concertgoer who is operatically ignorant?

Regardless of Wagner's personal opinions (and he entertained about six million weird, unsavory, morose and sour ideas), it is hard to see just where the value of his music, as programme music for use in otherwise harmless concerts, comes in. It is true that the prim environs of a concert impart that respectability, peace of mind and tranquility of the senses, seriously disturbed at the Metropolitan, but the result is an anomaly: it isn't symphonic music; it isn't opera; as either it is wholly unsatisfactory.

Why not try to stage Beethoven's Pastoral Symphony with a trained quail in the cast, or costume the orchestration of Haydn's "Creation," with its neighing horses, roaring lions and light and flaky (staccato) snow?

AN UNEXCELLED ORCHESTRA.

In regard to the orchestra itself one may repeat what was written in these columns a fortnight ago. Always a fine organization, it now is unexcelled, with the augmented wood-winds. There is a sonority, a balance of parts, an excellence in quality which calls forth constant admiration. It is an instrument upon which the most inexpert director could sing melodiously. The long "Tannhauser" selection served to reveal the strength and weaknesses of this organization adequately, and the entire weakness can be said at once to be with the director.

Just what Mr. Gericke's conception of "Bacchic frenzy" is we no longer puzzle over: it is a sort of somnolent, restful condition, good for "what ails you." The men and director are more in accord than at the first Boston concert, but there is still vast room for improvement. The orchestra seems unable to color, contrast or even to build up a sincere healthy climax. The true pianissimo also is lacking, and when the men strive to construct a big effect they are pulled back at that moment by the director, who seems afraid that they will get away from him or rouse him out of his ironclad reserve or lethargy. The Overture and Bacchanale never before were given with such lack of attack, vitality, color and outline as at the performance under Mr. Gericke's baton last night.

ONE FAULT NOT TO BE OBVIATED.

One fault could not well be obviated—that of the predominance of the orchestra in the accompaniment. The accompaniment, save at rare intervals, was discreet, but not entirely inspiring. This same inability to obtain effect was as noticeable in the balance of the programme. For the orchestral beauties of tone, the excellencies of the various choirs, the sonority and ensemble, one can look to the excellent musicians in the ranks.

Mme. Ternina earned warm praise. She sang, with timbre, tone and clear intonation, music which usually is sung so badly that we have come to believe that it cannot be sung, only declaimed. Nothing could excel the sentiment, true and just, which rang through the "Gotterdammerung" selection. She is always refined; always forceful; authoritative, but not aggressive. Her duet with Tannhauser revealed to us a Venus of strong moods and speech, but not a termagant. Her Brunhilde was full of dignity and pathos, but not of the noisy, resentful grief of the average singer. It is unusual for a singer of such roles to maintain the rich, warm quality which still [illegible] Ternina's voice.

Mr. [illegible] won many recalls also, and deservedly, for he stands at the head of American tenors.

To-morrow afternoon the programme of the first Boston concert will be played, with Jean Gerardy as soloist. A more magnificent organization cannot be found, and as an orchestra is never stronger than its weakest part so this cannot be stronger than its director, who must cultivate many positive qualities before he can be otherwise than a negatively good conductor.

The Sun.

FRIDAY, NOVEMBER 8, 1901.

BOSTON SYMPHONY ORCHESTRA.

The Musical Season Opened Last Night at Carnegie Hall.

If the programme given at the first concert of the Boston Symphony orchestra last night in Carnegie Hall is to be taken as an exemplar New York is likely to hear much Wagner during the musical season. It was a scheme that included the Overture, Bacchanale, and scene between *Tannhauser* and *Venus* from the first act; *Walther's* Prize Song from "Die Meistersinger;" *Siegfried's* Parting from *Brunnhilde; Siegfried's* Death; the Funeral March and the finale—all from "Götterdämmerung." The singers were Milka Ternina and Ellison Van Hoose. Wilhelm Gericke conducted.

Whether or not this indigestible medley would have been approved by Wagner is not to be considered seriously. The stormy, irregular life of that composer often forced him to be an opportunist again st his most sacred convictions. So we find him at one time summoning the gods to mete vengeance upon the impious ones who dared play his music on the concert platform anon he unbends, the Jovian front loses its wrinkles while complacency nestles in his prognathic dimples. Behold! Wagner permits—in the kindness of his heart—certain excerpts to be doled out in concert. We know now it was the need of that universal lever money, which prompted him to play all sorts of fantastic pranks with his innermost lights.

The ethical question, then, has little to do in this matter. A community without an active operatic season may well enjoy a concert entirely devoted to Wagner's music; for New York it is somewhat of a strain. Because of our familiarity with his scores our constructive imagination is not severely taxed in listening to this music shorn of its scenic surroundings; yet what a paradox it is—evocation of a dramatic situation from footlights to "backdrop" through sheer aural memory! That it was successfully accomplished last night by an immense audience there can be no doubt. Applause was timely. All the fine points made by the singers and orchestra were noted. The enthusiasm at the end of each part was unmistakably of the proper sort, and for all this one cannot admire the taste that dictated such a programme.

There is the Bacchanle for example. Without the wild, whirling tumult of the scene, the mad gyrations of satyr and nymph about the sleeping goddess and her thrall, this music becomes mere empty gesture, a crazy arabesque shot through with untimely gleams of Tristan and Isolde and the Ring. In a word, just the sort of music that would have enraged the late Charles Lamb, who discoursed severely upon such tricks upon the imagination of travellers. Besides Boston and Bacchanales are ill-assorted companions. The duo, long as it is, we can endure, for here at least flesh and blood enters into the plan, clothed as it may be in latter day garb. Nor can much be said in disfavor of *Walther's* Prize Song. It is saccharine, melodious, very Italian, therefore adapted for the concert room. But "Götterdämmerung" leaves us in midair. Snippets, snippets, and again most melancholy snippets.

Having entered the customary critical protest against this kind of delicate sacrilege—in this case Wagner was not butchered to make a Boston holiday—there is something to praise in the general performance. At first a chilly, even frosty air, nipped the Tannhäuser music, but the native tonal mellowness of the band asserted itself and there was much to admire. Mr. Gericke, who never tears from passion its chaste peplum, aimed more at balance, moderation, perspective, clarity, precision, than fire, force or imagination in his interpretation. And it must be confessed that he gave his singers a careful accompaniment; for he can hardly be censured for the too compelling quality of his noble brass in *forte* passages. His men were on the same level as the singers, and there was no shell to moderate the great volume of tone. Wagner was wise in sinking his orchestra.

It is easier for a singer to make herself heard across the "mystic gulf" than to sing with a large orchestra back of her. Extreme finish and a not very plastic rhythmic life were the distinguishing characteristics of Mr. Gericke's readings. They suited Carnegie Hall, but did not once sound the big dramatic note of Wagner.

Milka Ternina did. This dramatic Wagner singer was in brilliant voice and sang brilliantly, forcefully, tenderly, and in hugely dramatic vein.

Her *Venus* was wrathful, more wrathful than seductive, withal a goddess of the Hollow Hill. And of her *Brunnhilde* nothing new need be written Mr. Van Hoose was an excellent *Walther* and was recalled several times after his solo air. As has been indicated the audience was beyond the capacity of the hall. Is it possible that the awful is at hand, that Wagner is become popular in concert garb? If so farewell the exoteric vapors behind which he has been veiled so long by his worshippers. Farewell the lean and lusty *leitmotif*; and a long adieu to the Perfect Wagnerite, and the Art of Becoming One, Though Unmusical!

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, NOV. 8, 1901.

THE BOSTON ORCHESTRA.

First Concert of the Season at Carnegie Hall.

The Boston Symphony Orchestra gave the first of its series of concerts at Carnegie Hall last night. Whether it was because this was the opening entertainment of the musical Winter, or because the magic name of Wagner headed the programme, the audience was one of the largest ever seen at these concerts. The programme was one to attract this public, which has now come to value the performances of Mr. Gericke and his men at their true worth. It consisted of the overture, bacchanale, and first scene of "Tannhäuser"—the Parisian version—Walther's prize song from "Die Meistersinger," the duet from the first scene of "Götterdämmerung," the scene of Siegfried's death and the ensuing cortege from the same drama, and the conclusion of the tetralogy, the apostrophe of Brünnhilde. The singers were Milka Ternina, soprano, and Ellison van Hoose, tenor.

The selection was an unusual one for concert uses, and the temptation to discuss its value is strong. But perhaps it is easiest to fall back upon the time-worn observation that few of the scenes in the Wagnerian dramas bear separation from their theatrical surroundings. This is certainly true of the excerpt from "Tannhäuser" heard last night. The prelude and bacchanalian music of the Parisian version may, perhaps, be utilized for concert purposes, though the hearer, in order to understand what all this maze of tone signifies, must be necessarily acquainted with the drama. And this is the argument against all concert selections from the Wagner works. For example, the flower girls' scene from "Parsifal," will bear separate performance admirably because of its intrinsic loveliness, but none the less its deeper beauties are lost to the hearer, who cannot call the aid of memory to a realization of them.

So in the "Tannhäuser" bacchanale one must needs recollect the wild terpsichorean, pantomimic action of the scene in order to enjoy fully the music. But these arguments have been repeated so often that they may as well be noted once and then laid aside for the present. The character of last night's audience was such that the music probably had its full significance. It was an audience of representative New York music lovers, and all such know their Wagner very well indeed.

Mr. Gericke's aims last night were smoothness, dignity, and breadth. The fierce, overmastering pulse of passion is never permitted by this scholarly conductor to roughen the polished surface of the playing of the Boston Symphony Orchestra. Though the heavens fail to fill with the glory of comets or the rushing of thunderstorms, the perfection of balanced tone, the absolute precision of equilibrium in voicing, the delicate symmetry of every phrase must be preserved. The orchestra must never shout; it must always sing.

The prelude to "Tannhäuser" was breathed forth in long phrases of majestic breadth and marvelous tenderness. The bacchanale was delivered with a dazzling clearness which made its kaleidoscopic colors as transparent as sunlight. It was a stupendous technical achievement, and its results were such as to go far toward justifying it even for those who would rather have bacchantes with a little more madness in their blood and a Venus less portentous than she becomes at a restrained tempo. But in the "Götterdämmerung" music, Mr. Gericke's conception seemed to have more convincing embodiment. Here indeed the orchestral postlude to the duet—the first few measures of Siegfried's Rhine journey—burst out in a glory of color and a splendor of virility that showed what this conductor could do when he thought fit to do it. The funeral march was played with imposing breadth and power, except for an instant in the climax of the Siegfried theme, when one would have liked to hear a little tempo rubato and some special accentuation.

The finale of the trilogy was superbly done, though here the chief glory was Mme. Ternina's. She sang with a plenitude of opulent tone and a loftiness of style that moved her hearers to the highest enthusiasm. And she was equally admirable in the "Götterdämmerung" duet and the Venus scene, the latter of which she had not sung here before. Mr. Van Hoose sang with excellent tone, with beautiful smoothness, and with intelligence. His advances in his art in recent years have been marked and his success with last night's audience was a fitting reward for his earnest study.

Mr. Frederic Comee, assistant manager of the Boston Symphony Orchestra, has found out what's in a name. His looks short and simple, but it has been spelled and pronounced in so many different ways that he has issued the following statement:

Music Hall, Boston.

To Whom It May Concern:

After many years of torture, I am forced, in self-defense, to issue a bulletin as to the spelling and pronunciation of my name. As an explanatory preliminary to this information, here are a few choice, but absolutely genuine, malformations and distortions:

Chromo, Coome, Corney, Connell, Comb, Cornee, Come, Coombs, Cornell, Comey, Comble, Comel, Cameo, Comme, Comer, &c., to the limit! ! !

The name is Comee, accent on the o, and not on the final e; is a Scotch name; was originally MacComee, and is pronounced as if spelled Comy, with a long o, exactly as the abbreviation Co. used to indicate partnership. Cordially yours,

FRED R. COMEE,
Assistant Manager, Boston Symphony Orchestra.

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NEW [illegible] JOURNAL
NOVEMBER 10, 1901.

BOSTON SYMPHONY AT CARNEGIE HALL.

Matinee Performance Is Generously Full of Good Music.

The programme of the Boston Symphony Orchestra's matinee at Carnegie Hall yesterday was generous in length as well as in variety. At the end one felt thoroughly satisfied. Beginning with Robert Volkmann's interesting overture, "Richard III.," the list contained a concerto for violoncello by Edouard Lalo, Liszt's symphonic poem No. 7, "Festklaenge," and Beethoven's seventh symphony.

No music could have been more congenial to the Boston organization than the above, for the reason that the demands were more for beauty of tone, symmetry and clear indication of form than for unusual bursts of sound or bizarre, dazzling effects. Not that it is impossible for this versatile combination of artists to thunder and clash and utter tones of passion, as evidenced in last Thursday's "Gotterdammerung" music.

Liszt's "Fest Klange" received sincere, conscientious treatment It is in parts quite Weberish, especially in one theme played by the violins, which recurs several times, and in this theme's development. The effect of the timpani starting the composition is odd, also the harmonization with the persistent predominance of the seventh of the chord. Beethoven's symphony stood out in all its classic purity and was reverently, perhaps somewhat too deliberately played. The first movement might have been more animated without losing any of its characteristics. The other movements, especially the dainty scherzo with its sharp, bright theme and melodious trio could not have been given with nicer precision or more delicate phrasing.

The soloist was the well-known Belgian cyclist, Jean Gerardy. Lalo's concerto is not often heard, never before, to my recollection, in New York. It has the characteristics of the other works of this composer, delicate, refined melodies, quaint and unconventional orchestral coloring and graceful technical work.

The intermezzo is charming. It is made of two themes of melancholy character, the second accompanied by a fascinating little counter figure in some of the wood, wind and string pizzicatto.

Gerardy produced mellow singing tones, and played with the ease and certainty that bespeak the great artist. His interpretation of the concerto was not lacking in the elegance and grace it requires. After his performance there was a burst of applause of long duration and an evident desire on the part of the audience to hear an encore. But Mr. Gericke remains firm in the barring out of encores at these concerts.

The audience was very large and intelligently appreciative.

LAURA DANZIGER.

New-York Daily Tribune.

FRIDAY, NOVEMBER 8, 1901.

THE BOSTON ORCHESTRA.

Most of the questions touching Wagner's art which still have vitality are local and temporary. They were called up for the time being by the first of this season's concerts by the Boston Orchestra at Carnegie Hall last night. If the voice of the public proclaims a divine fiat the popular appreciation of that concert settled some of the questions irrevocably, for the orchestra never previously played before so numerous an audience in New-York, and seldom, if ever, stirred up so much enthusiastic approbation. The programme was composed exclusively of excerpts from "Tannhäuser," "Die Meistersinger" and "Götterdammerung"—the whole of the first scene from the beginning of the overture to the end of the first scene (Paris version) of the first opera, the prize song from the second and the duet which follows the prologue; Siegfried's dying song, the death music and the finale from the closing drama of the "Niblung" cycle. The works from which thes excerpts were taken are heard every season in New-York on the stage in a style acceptable to Wagner lovers in many respects. The quarrels which they provoke are quarrels over details. Given in the concert room they are and always will be fragmentary, and fulfil only one of the requirements of Wagner's art.

The element presented last night was the purely musical; and it was wondrously presented. Therein lay its justification and its triumph. The lovers of Wagner's music, as music, enjoyed a revelation. They heard an orchestral euphony which was transporting; a reading of the orchestral score which was illuminating. They heard, also, a beautiful blending of vocal and instrumental tone. The singers were Mme. Ternina and Mr. Ellison Van Hoose—both known to New-York's music lovers. They sang with beautiful purity of tone and in a manner thoroughly in consonance with the orchestra. The lack was in declamatory eloquence; but this belongs to the stage. It is one of the things which the lovers of Wagner's complete art had to forego along with scene and action. Compensation came from the music, which presented Mr. Gericke and his men in an attitude that compelled the highest degree of admiration. The visitors from Boston have opened the season of 1901-1902 more brilliantly than ever a metropolitan concert season was opened before.

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TIGHT BINDING

The New York Press

SUNDAY EDITION.

New York, Sunday, November 10, 1901.

HAIR RAISED BY VOLKMANN'S MUSIC

Battle and Murder in the "Richard III." Overture.

UNEXPECTED SCOTCH TUNES, ALSO

Boston Symphony Orchestra's Programme Includes Jean Gerardy, Who Gets Many Deserved Recalls.

With the exception of the Beethoven ymphony, a concert of ordinary dimenons was given by the Boston Symphony rchestra yesterday afternoon in Carnegie all. This programme tells the tale:

verture, "Richard III.," op. 68.....Volkmann
oncerto for violoncello and orchestra.....Salo
Jean Gerardy.
mphonic poem, No. 7, "Festklaenge".....Liszt
mphony, A major, No. 7, op. 92.....Beethoven

The actuating principle of the Volkmann verture was Shakespeare's "Richard III.," nd, knowing this, one is not surprised at he queer things the composer felt conrained to do in all consistency. The verture reeks of battle, murder and sudn death, and unexpectedly jingles Scotch unes. There are ghost themes and manical themic anticipations of a sad end. assoons darkly hint of horrid spectral sions and the percussion instruments unctuate a bad story. There are passages r the oboe which raise one's hair in proest, and the brasses more than suggest oiling caldrons, witches' broomsticks and lack cats.

The overture is not without considerable usical value, but there exists a big doubt hether any still, small voice aroused olkmann in the middle of the night to reate this work for the lasting benefit and dmonition of mankind.

ORCHESTRA BOUND TO DO DUTY.

The orchestra read it as skilfully as was ecessary, blocking out the medieval atnosphere with evident determination to do s entire duty by a not greatly loved ork. Was there ever a German, Frenchman, Austrian, Slav or man of any race, ave the Highland elect, who could stand a cotch tune skirling as it should? There s something inexpressibly sad, yet mirthful, about an alien struggling to comprehend the Scotsman's lays.

Save as a mark to be given as a lesson n horrible examples, Liszt's "Festklaeng" hould be lost forever in musty archives. t is tawdry, bespangled and not worthy the thunder of Mr. Gericke and his dignified orchestra. Still there are Hungarian moments which charm, and the passages for the wood winds were handled marvelously. These works have to be given from time to time to keep the family tree of music fresh in our minds.

The Lalo concerto, with its vigorous introduction, received excellent treatment in every direction. The accompaniment was much more plastic and spontaneous than at the Boston concert, and Gerardy was unhampered by a soggy support. This concerto is a gracious and lovely work; it recalls long, dark halls, with polished floors and richly garbed lords and ladies who speak in flowery language and curtsy with grace. Thematically it is delicious, but over developed.

MANY RECALLS FOR 'CELLIST

Gerardy was recalled repeatedly. Where a youth of his age acquired such mature judgment and analytical powers is as mysterious as his all around excellence as a technician. His tone is luscious.

This brings us to the Beethoven symphony, which, with its direct utterance, was the balm of Gilead after the foregoing orchestral numbers, in which the paucity of melodic invention was concealed only in part beneath the copious raiment of instrumentation. It is the scoring of this symphonic work which reveals the augmented wood wind choir to such superb advantage. Beethoven loved every instrument in the orchestra and treated the oboe with considerably more respect than it often receives. The duet for two oboes and two clarinets is one of the milestones particularly noticed on the musical highway. Beethoven frequently snubbed the second flute in favor of the first oboe, and he must have been dreaming of the first oboe player of this orchestra, who indeed would have delighted his crusty soul.

LEADER'S READING STRONGER.

Mr. Gericke infused more life and vigor into his reading yesterday, and the result approximated satisfaction. The second movement and the scherzo and trio were far more intelligible than in Boston, but the last movement still was on the order of a scamper.

Yesterday the chief criticism was called forth by the works themselves rather than by their treatment. Occasional slight slips in intonation in the wind instruments might lead one to suppose that the men have been working a bit too hard after the long vacation. In Carnegie Hall, however, one is seldom safe in criticising intonation, for the acoustics are not perfect. The wind instruments invariably sound off pitch in the left tier boxes, and other vagaries exist. The next concerts will take place on December 12 and 14.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, SUNDAY, NOV. 10, 1901.

THE BOSTON ORCHESTRA.

First Afternoon Concert of Its Sixteenth Season in New York.

The first afternoon concert of the sixteenth season of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme was as follows:

Overture—"Richard III."..... Volkmann
Concerto for violoncello and orchestra..
Edouard Lalo
Symphonic Poem—"Festklaenge"..... Liszt
Symphony, A major, No. 7..... Beethoven

The soloist was Jean Gerardy, 'cellist.

The programme was one excellently suited to the capacity of an afternoon audience. Although women are the most numerous patrons of musical entertainments and equally of matinée performances, it is conceded that in the afternoon music must not be quite so serious as it is in the evening. An afternoon programme must be of the luncheon order, while in the evening we may be expected to digest a dinner. Wise men do not attempt to explain such things. Volkmann's overture to "Richard III." served well as the first course yesterday. It is music with a serious intent, but it is not over-heavy. It is part of a set of pieces written by the composer for Shakespeare's tragedy, and therefore it characterizes the crook-back as him who described himself as

> Curtailed of this fair proportion,
> Cheated of feature by dissembling nature,
> Deformed, unfinished, sent before my time
> Into this breathing world, scarce half made up,
> And that so lamely and unfashionable,
> The dogs bark at me as I halt by them."

Yet the composer saw a vein of melancholy somewhere in the tyrant of fiction, and wrote a passage of tender sadness in his overture. And then, of course, there is a battle-scene, for was not Richard slain on Bosworth Field? "The Campbells Are Coming," sings the wind band, though the callous critic knows that Bosworth Field never heard that tune in 1485. Trumpets peal and brasses clash, and so dies Richard, having fatally seen six Richmonds in the field, to the chord of F-sharp minor. It is an orderly and well-arrayed overture, and one can listen to it without excitement endangering a weak heart.

As for Mr. Lalo's 'cello concerto, which Mr. Gerardy played with much fervor and with exquisite beauty of tone, it is music of a most elegant pattern, music which should always be heard in a most luxurious drawing room with a half-curtained view of respectable petunias and irreproachable smilax in the conservatory beyond. Ladies and gentlemen in evening dress should be the listeners, and ices should be served between the movements. And if perchance there were a portrait of Mendelssohn on the wall, it should be decorated for the occasion, for he was the prince of all the exquisites among composers.

The "Festklaenge" of Liszt is admitted to be one of the most tenuous of that master's works, and when that is said the mind is filled with a conception of wondrous leanness. At the end of the concert it was a great joy to sit upright in one's chair and listen to some real music, something through which the spirit of a mighty master throbbed, and poured its aspirations out upon the palpitating air, filling it with the vibrations of a potent humanity. And it was good to hear the Boston Orchestra play the symphony. There was something missing in the broad and noble performance of Wagner's music on Thursday night, but with Beethoven Mr. Gericke was on terms of most sympathetic friendship. His reading of the symphony was masterly. Never has a New York audience heard the slow movement played with more dignity, more profound pathos, more perfection of phrasing. And the scherzo was rippled off with a glad and lightsome touch, which deepened into power in the trio. The splendors of the glowing last movement were equaled only by the wonderful beauties of the introduction and the opening allegro. In short, it was a memorable performance.

Let it be noted in passing that in the course of the Summer this orchestra has acquired a new first clarinet, second oboe, and pair of bassoons, all from the sunny land of great wood instrumet performers, France. They are not yet quite set in their places in the orchestra, but they will prove to be valuable acquisitions.

THE WORLD: SUNDAY, NOVEMBER 10, 1901.

THE musical season has commenced in a most brilliant manner. In this instance the word "brilliant" is used in its colloquial sense. At the opening concert—the one given by the Boston Symphony Orchestra on Thursday—there was a fashionable audience present, and pleasure was unmistakable; an operatic star of the first magnitude sang and the famous orchestra was in its highest state of tonal and technical perfection. What more could be wished?

It would be pleasant to believe that at last the good taste and the good sense of New York have been awakened to the superlative merits of the performances given by the musicians over which Mr. Wilhelm Gericke presides with so much aristocratic restraint of power and passion. It is more probable, though, that the unusually large assemblage was attracted by the combination of occasion, orchestra, Termina and Wagner.

From the purely musical point of view the concert was not entirely satisfactory. Mr. Gericke was most disturbing in his rending of the "Tannhauser" excerpt. He marched the pilgrims along at a snail's pace and he transformed the bacchanale from a wild orgy into a mild spree. The instrumentalists did all that was possible; it was the excessive sobriety of the conductor's baton that played the marplot. But in the "Goetterdaemmerung" scenes Mr. Gericke "found himself," as the saying goes.

* * *

THE SUN, SUNDAY.

NOVEMBER 10, 1901.

AN ORCHESTRAL MATINEE.

The Boston Symphony Orchestra Greets Another Great Audience.

Wagner, then, is not the only lodestone of the Boston Symphony Orchestra! This organization gave its first matinée of the season yesterday in Carnegie Hall for the edification of an audience almost as large as the one which assembled there last Thursday evening. Such a gathering was eloquent evidence of our admiration for this unique band. And if there was much to fault in its work on this occasion there was more fire in its playing than at the previous concert. Mr. Gericke did not quail before his own thunder—and the man behind the *Tympani* wore a contented expression. The programme was a popular one, for Beethoven now comes within this category: Volkmann's overture to "Richard III." op. 68; Edouard Lalo's concerto for violoncello and orchestra, the seventh symphonic poem by Franz Liszt called "Fest Klaenge," and Beethoven's A major symphony. Mr. Jean Gerardy took the solo part in the cello concerto.

The symphony was rather roughly played for Mr. Gericke, whose usual treatment of its content has hitherto been anything but brusque. For one thing his brass was often coarse; nor can the woodwind choir be praised for all of its work during the afternoon. The allegretto was smoothly executed, and there was too much *maestoso* and not enough *vivace* in the first movement. But vigor there was in the finale, while the scherzo and trio were delightfully delivered. The coloring of the last few bars of the *coda* was almost magical.

Volkmann's well-constructed overture was very well done. Up to the battle scene the writing is clear, the form well knit and logical. But to our Strauss-attuned ears the conflict that follows, with its scraps of "The Campbells Are Comin'," is a childish sort of an affray. Javelin and arquebus were used in Richard's day; it remained for a later musical Richard to picture in his scores—reproduce is a better word—all the hellish detonations of modern warfare. Volkmann's music is clever, never great; his introduction of this old English (or Gaelic?) air was patterned after by Saint Saëns in his Henry VIII. music.

There is little to be said of Liszt's effective and pompous conglomeration of Meyerbeer and Weber—surely "Freischutz" was levied upon for that bathetic section. It is well-scored music and might serve to inaugurate a Fourth ward Alderman as well as play the processional part at a Kingly coronation. In a word, it absolutely lacks distinction. The plea that the so-called symphonic poem cannot be a harbor for diffuse phrasemaking, as are often the cyclic forms, falls to earth after hearing the yards of "padding" and empty sonority in this least interesting of Liszt's poems.

Mr. Gerardy, an artist whose every tone is sheer sensuous pleasure, gave a finished performance of the picturesque Lalo concerto, a work he played here a few years ago. Brilliant, not without the deeper note of pathos, this concert piece for 'cello afforded the handsome young Belgian every chance for the display of his lovely art and instrument. He never "fiddles" in rapid passage work, while his *Cantilena*, rich as it is, never degenerates into nasal sentimentality. Those few bars before the rondo were a pure lyric joy! Mr. Gerardy was recalled half a dozen times. Little wonder that such a concert attracted a large audience. The Boston Symphony Orchestra has embarked upon an unusually prosperous season.

New-York Daily Tribune.

SUNDAY, NOVEMBER 10, 1901.

THE BOSTON SYMPHONY ORCHESTRA.

The first visit for the season of the Boston Symphony Orchestra brought New-York exquisite musical delights. The Wagner programme given at Carnegie Hall on Thursday evening was repeated on Friday at the Academy of Music, in Brooklyn. Yesterday afternoon there was a miscellaneous concert in Carnegie Hall, at which Mr. Jean Gérardy played the concerto for violoncello by Lalo which he introduced in America at a concert of the Philharmonic Society in January, 1898. Liszt's "Festklänge," an overture to "Richard III" by Robert Volkmann, and Beethoven's seventh symphony were the other pieces on the programme. In the size, character and enthusiasm of the audience a survival of the interest created by the brilliant concert of Thursday was evident, and it seems more than likely that the visiting organization is on the threshold of a season which will be the most prosperous of the many with which it has dowered New-York.

The overture by Volkmann was given here nearly twelve years ago (on March 18, 1890) by the Boston Orchestra, under Mr. Nikisch; Liszt's symphonic poem has figured in local schemes at long intervals since 1860, when Mr. Bergmann first brought it forward at a concert of the Philharmonic Society. There was no absolute novelty on the programme, therefore, but these two numbers were as good as new to yesterday's audience; the overture had been heard only once so long ago that it had faded out of memory, the symphonic poem had never made impression enough to be retained. It is in no sense a striking composition. Its polonaise theme is commonplace, and its reiteration becomes tiresome. There is no organic development, no emotional climax, and, so far as it is delineative of external scenes, it is sketchy and inconsequential. It is brilliantly sonorous in patches, however, and a capital vehicle for the exposition of the virtuoso character of the Boston players, especially of the hautboyist. The overture by Volkmann contains an amusing musical anachronism in the shape of the tune "The Campbells Are Coming," which, in the exposition, is made to masquerade as "An old English war song." Composers are, of course, not to be held to too strict an accountability in the use of historical themes, but to transplant a Scotch tune of comparatively recent origin back to the fifteenth century and make it play a part in the English War of the Roses is scarcely venial. Composers will do such things, however. "But what English tune might have been heard in 1485 for the benefit of future composers?" asks Mr. Philip Hale in his notes on the programme. Surely none, so far as is known which would serve the composer's purposes as well as the Scotch one. Richard was a generous supporter of music, but his chief concern seems to have been with the Chapel Royal. It was he who empowered one John Melynek, a gentleman of his chapel, "to take and sease" for the King "all such singing men and children being expart in the (said) science of music as he can finde and think sufficient and able to do us (the King) service." This was to be done "within all places in this our realme, as well cathedral, churches, colleges, chappels, houses of religion, and all other franchised and exempt places, as elliswhere, our College Post at Wyndesor reserved and exempt." This refers to church singers. It does not appear that Richard III was ever crookminded enough, however crookbacked he may have been, to impress Scotch pipers or a brass band. Volkmann's music is interesting, but not vivid enough to keep pace with Shakespeare's melodramatic villain. Mr. Gérardy played entrancingly, and it is pleasant to reflect that he will soon be with us again. He is to be the solo performer at the second concert of the Philharmonic Society.

New-York Daily Tribune.

FRIDAY, NOVEMBER 8, 1901.

THE BOSTON ORCHESTRA.

Most of the questions touching Wagner's art which still have vitality are local and temporary. They were called up for the time being by the first of this season's concerts by the Boston Orchestra at Carnegie Hall last night. If the voice of the public proclaims a divine fiat the popular appreciation of that concert settled some of the questions irrevocably, for the orchestra never previously played before so numerous an audience in New-York, and seldom, if ever, stirred up so much enthusiastic approbation. The programme was composed exclusively of excerpts from "Tannhäuser," "Die Meistersinger" and "Götterdammerung"—the whole of the first scene from the beginning of the overture to the end of the first scene (Paris version) of the first opera, the prize song from the second and the duet which follows the prologue; Siegfried's dying song, the death music and the finale from the closing drama of the "Niblung" cycle. The works from which thes excerpts were taken are heard every season in New-York on the stage in a style acceptable to Wagner lovers in many respects. The quarrels which they provoke are quarrels over details. Given in the concert room they are and always will be fragmentary, and fulfil only one of the requirements of Wagner's art.

The element presented last night was the purely musical; and it was wondrously presented. Therein lay its justification and its triumph. The lovers of Wagner's music, as music, enjoyed a revelation. They heard an orchestral euphony which was transporting; a reading of the orchestral score which was illuminating. They heard, also, a beautiful blending of vocal and instrumental tone. The singers were Mme. Ternina and Mr. Ellison Van Hoose—both known to New-York's music lovers. They sang with beautiful purity of tone and in a manner thoroughly in consonance with the orchestra. The lack was in declamatory eloquence; but this belongs to the stage. It is one of the things which the lovers of Wagner's complete art had to forego along with scene and action. Compensation came from the music, which presented Mr. Gericke and his men in an attitude that compelled the highest degree of admiration. The visitors from Boston have opened the season of 1901-1902 more brilliantly than ever a metropolitan concert season was opened before.

THE WORLD: FRIDAY, NOVEMBER 8, 1901.

A BRILLIANT CONCERT.

The honor of beginning the musical season of 1901-1902—a season which is destined to be one of the most elaborate and important on record—fell to the Boston Symphony Orchestra. At Carnegie Hall last evening the musicians of this premier organization performed the allotted task in a splendid manner.

From an abstract point of view the concert was a most brilliant affair. The hall was crowded with a cultured and refined audience, whose demeanor demonstrated powers of musical discrimination. The programme consisted of vocal and instrumental excerpts from Wagner's "Tannhauser," "Die Meistersinger" and "Goetterdaemmerung." The singers were Miss Ternina and Mr. Ellison Van Hoose.

In its performance the orchestra was at its best. The tone was rich, full, warm in quality, the execution was faultless, the technical tests were met with smoothness, precision and a degree of authoritative ease which lifted the mechanical exhibition to the highest phase of art.

If the interpretations had been as satisfactory the concert might well pass into history as a model, but Mr. Gericke's coldness, rigidity and positive repression of anything that might suggest enthusiasm was at times most depressing. In the "Tannhauser" ouverture the tempo dragged, and the Bacchanale was sadly lacking in passionate fury. There was a good measure of compensation in the superb breadth and solemnity of the so-called Siegfried Funeral March.

Ternina was in excellent voice and sang the Brunnhilde music with a wealth of emotional fervor, much declamatory emphasis and an amplitude of tone that never lost its musical purity. Van Hoose, an American tenor, with a sweet and strong voice, sang with rare taste and finish Walther's Prize Song.

A most promising season may be said to have opened most auspiciously.

NEW YORK HERALD,
NOVEMBER 10, 1901.

BOSTON SYMPHONY ORCHESTRA HEARD

Give Their First Matinee Concert of the Season in Carnegie Hall.

PROGRAMME WELL PLAYED

Much Applause for the Band's Performance and for M. Gerardy, the Soloist.

Before a large and manifestly enthusiastic audience, the first of this season's matinee concerts by the Boston Symphony Orchestra was given in Carnegie Hall yesterday afternoon. Enthusiasm was present not alone in the chairs of the auditors, but also actuated the men who played—and that to no small degree.

Indeed, if the pegs are kept throughout the season where Mr. Gericke's forces set them yesterday the Boston orchestra will have made itself one of this public's heaviest creditors when the year's music account is cast up. In all of yesterday's offerings there was present a fine balance of fervor, muscularity and judgment, with no loss of that technical refinement, which this band always has brought to its work.

On the programme were Volkmann's overture to "Richard III.," a concerto for violoncello and orchestra by Edouard Lalo; Liszt's seventh symphonic poem ("Festklaenge") and the A major symphony of Beethoven (No. 7), a sequence which led from gloom to joy. The Volkmann overture, perhaps the most striking and forceful picture music has made of Shakespeare's "Richard," is in spirit sombre, in manner reflective, in workmanship strong, rich colored, born of resource. It deserves a more frequent place in the concert room.

The soloist was M. Jean Gérardy. In his 'cello speaks the voice of an artist, and if in moments of vehemence that voice loses somewhat of its smoothness and purity, it owns habitually a rare beauty and a wide range of modulation. M. Gérardy gave to a composition of warmth and piquant flavor a delicious interpretation. The most lovely moments were those of the intermezzo. Into his playing of the rondo there crept at times a slight hoarseness of tone—this in its louder phrases—and once or twice his upper position playing left the ear unsatisfied; but this is hypercriticism, made possible by comparison with his earlier playing.

The orchestra's first concert of the season—that of Thursday night was devoted to the production of a Wagner programme, with the assistance of Miss Milka Ternina and Mr. Ellison Van Hoose as soloists.

Baltimore American.
AND COMMERCIAL ADVERTISER

WEDNESDAY, NOVEMBER 6, 1901.

FIRST CONCERT OF BOSTON ORCHESTRA.

The Season Opened With a Fine Rendition of Wagner's Music.

The Boston Symphony Orchestra gave its first concert of the season last night in Music Hall to one of the largest audiences ever assembled to enjoy music in the building. Mr. Gericke's whole program was taken from Wagner's works, and was as follows: "Tannhauser"—Overture, Bacchanale and scene between Tannhauser and Venus from Act I. (Paris version); "Die Meistersinger;" Walther's preislied; "Die Gotterdammerung"—1. Siegfried's parting from Brunnhilde; 2. Siegfried's death; 3. Funeral March; 4. Closing Scene. The soloists were Miss Milka Ternina and Mr. Ellison van Hoose. Mr. Gericke thoroughly understands Wagner, and with a perfect orchestra under perfect control, the performance was what may always be expected of this band—a splendid triumph. Miss Ternina sang with great beauty of voice and dramatic power. The long dialogue from "Tannhauser" was admirably rendered, but it was in the closing scene that she especially revealed her power as a Wagnerian singer. The music was delivered with great breadth and warmth, her vocalism being finely adjusted to the emotional requirements. The delivery of "Ruhe, Ruhe, du Gott" was moving in intensity and adequateness of expression.

Mr. van Hoose has a fresh, robust tenor voice, the upper notes being especially fine; but in the lower register it is not yet fully developed. In the duet from "Tannhauser," most of the music is pitched high, and the length of the selection is somewhat trying, but he acquitted himself with success. He sang the prize song also beautifully, but something was lacking in clearness of enunciation. Both singers were heartily applauded.

THE SUN

BALTIMORE, WEDNESDAY, NOVEMBER 6, 1901.

GREAT WAGNER NIGHT

Boston Symphony Orchestra Opens Musical Season.

BRILLIANT AUDIENCE THERE

Splendid Performance Of Selections From The Master's Works—Soloists Add To Success.

With the first concert of the Boston Symphony Orchestra the musical season has a sort of official beginning—so important and so appreciated have the concerts of the great orchestra become. All its performances are full of musical import, but this season's initial concert last night at Music Hall might be regarded as almost epoch-making.

It was notable in every sense. Never has there been a greater audience at an orchestral concert in this city, except, of course, on the occasion of the opening of Music Hall. Rarely has there been such a unique or more original program, and rarely has the orchestra and its distinguished conductor been in a better mood.

The audience was typical of all that is discriminating in matters musical. It was exceptionally impressive whether viewed as a splendid body of auditors, all intent upon the superb artistic display that was made for them, or whether considered more materially as representative of what is most distinguished in Baltimore city.

In spite of the name of the Boston Symphony Orchestra, it was not a symphonic concert. It might have been looked at as "Hamlet" with Hamlet left out, but the substitution was so extraordinary that the change was more than appreciated. It was announced as a Wagner evening, but there was none of the conventionality of the ordinary Wagner concert. To be sure there was the "Tannhauser" overture, but in its French dress and prolonged deep into the first act and with singers. This was decidedly original, and the other numbers were still more unhackneyed. The complete program was as follows:

"Tannhauser"—Overture, Bacchanale and scene between Tannhauser and Venus from the first act. (Paris Version.)
"Die Meistersinger".....Walter's Prize Song
"Die Gotterdammerung"—
Siegfried's parting from Brunnhilde.
Siegfried's death.
Funeral march.
Closing scene.

The presentation of Wagner in the cold light of a music hall, robbed of the assisting scenic effects, is always a doubtful experiment. The master himself disapproved strongly of this method, but in the case where the works produced are familiar a most admirable result is gained.

Of the various elements which contribute to the success of a Wagnerian music drama the orchestra is undoubtedly the most important. It therefore seems appropriate that the orchestra should sometimes be brought up from its place in front of the stage to the stage. In the ordinary dramatic performance the singer and the action itself usually absorb unduly the interest of the hearer. But when the orchestra has the main place—when it is in reality everything but the singer, and where the stage setting has to be supplied mentally—the mighty importance of Wagner's orchestral writing is first realized.

And then with such an orchestra as the Boston Symphony the effect is multiplied. Last night the finest concert orchestra lavished its greatest care upon what too frequently receives indifferent treatment. The results were superb and the enthusiasm of the great audience was more than justified.

Of the soloists nothing but what is enthusiastic can be said. Ternina belongs in a class by herself. As a thinking artist, as an artist who fully appreciates her task and realizes her ideals, she is unique. It is impossible to think of her as a mere vocalist, even when her marvelous declamatory power is noted. Her gift is a greater and rarer one.

Undoubtedly Ternina is most admirable in opera, but last night she showed all that was expressive and beautiful in the compositions presented.

Mr. Ellison Van Hoose was also notably successful. He completely changed the impression made by him last year when he sang in this city.

Mr. Gericke's most evident sympathy with Wagner revealed a new side of his musical nature. The concert last night was one of the most notable of his triumphs as conductor of the Boston Symphony Orchestra.

BALTIMORE MORNING HERALD

WEDNESDAY, NOVEMBER 6, 1901.

BOSTON SYMPHONY SEASON INAUGURATED

The 17th season in this city of the Boston Symphony Orchestra was inaugurated last night at Music Hall with a rather heavy Wagnerian program under the direction of Mr. William Gericke. The audience comfortably filled the seating capacity of the building, and a sufficient quota of men was present to prove that local music lovers place their art above even affairs of state and politics.

Of the soloists Miss Milka Ternina, the soprano, is recognized as the greatest modern interpreter of difficult Wagner roles. Her dramatic ability, combined with a powerfully robust volume of tone and clearness of enunciation, eminently fit her for the role of Brunnhilde, which she sang with such brilliant success last night, in selections from the "Goetterdaemmerung."

Mr. Ellison Van Hoose is a graduate from the chorus who has risen through recognition of his really excellent voice to the position he occupies today. His singing is characterized by a depth of expression and sympathy with the part that is rare in many operatic soloists who give all attention to the perfection of technique, but his avoidance of facial expression rather mars his stage presence.

But the solo of "Die Meistersinger," Walter's Prize Song, his individual defects were utterly forgotten by the audience that heard, in attentive silence, his voice at its best.

The program was opened with the overture to "Tannhauser" (Paris version), which was given as one number, with the Bacchanale and scene between Tannhauser and Venus from the first act. From the introductory measures it was evident that the orchestra was equal, if not better than on previous visits to Baltimore.

A trifle more strength in the brass would have improved the ensemble work, but this was probably due to the director's methods, for Gericke is not temperamentally a Wagnerian conductor. The wailing and sighing, the triumphant laughter and glad singing of the violins appealed to him, and, as a result, the stringed instruments in the first number made quite the best impression of the evening.

But in reaching after the pedal effects that crescendo into a veritable fury and storm of sentiment and passion, as in "Die Goetterdaemmerung," the conductor failed to move or to be moved.

Siegfried's parting from Brunnhilde, his death, the impressive funeral march and Miss Ternina's superb closing scene from "The Twilight of the Gods" ended the program.

During the magnificent revelation of grief and anger that so soon gave place to despair, and finally rose to heights of divine resignation, the great soprano soared above conventionalities of concert work and appeared a veritable queen of tragedy, as her splendid voice rang high and clear above the resounding crash of brass and sobbing of strings in that last triumphant: "Siegfried! Sieh selig gruesst dich dein Weib;" or "Siegfried, my blessed greeting to thee."

The Evening Bulletin.

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THE EVENING BULLETIN, $6.00 per annum.

MONDAY, NOVEMBER 11, 1901.

INFANTRY HALL.

Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor.

FIRST CONCERT

WEDNESDAY EVENING, NOV. 13,

At 7:45 sharp.

PROGRAMME.

Volkmann.....Overture, "Richard III."
Lalo.....Concerto for Violoncello
Liszt.....Symphonic Poem, "Festival Sounds"
Gotz.....Symphony in F major

Soloist: Mr. JEAN GERARDY.

Tickets at Infantry Hall.
n11 J&B3t

The Providence Journal.

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THE EVENING BULLETIN, $6.00 per annum.

THURSDAY, NOVEMBER 14, 1901.

SYMPHONY CONCERT.

First of the Season Given Last Evening.

The Boston Symphony Orchestra made its first appearance for this season at Infantry Hall last evening. There was a very good audience, as symphony audiences go, and the orchestra and its able conductor were given a hearty welcome. Considerable enthusiasm was manifested over the playing of M. Jean Gerardy, the 'cellist, who appeared as the soloist of the evening. The performance of the orchestra, while enjoyable and full of spirit, lacked something of the well-nigh absolute perfection which is shown after the season gets in full swing. This is natural enough, as the players come together at this time of the year after several months of vacation, and it takes a little time to "get together" again.

The programme was as follows:

Overture, "Richard III.," op. 68.....Robert Volkmann
Concerto for violoncello and orchestra.....Edouard Lalo
Prelude. Allegro maestoso.
Intermezzo.
Introduction. Rondo.
Symphonic Poem, No. 7, "Festklaenge".....Franz Liszt
Symphony in F major, Op. 9....Hermann Gotz
I. Allegro moderato F major).
II. Intermezzo: Allegretto (C. major).
III. Adagio, ma non troppo lento (F minor).
IV. Finale: Allegro con fuoco (F major).

It is a long time since a programme has been presented at a symphony concert which did not include the name of one of the great masters in this style of composition. None of the four composers whose works were played last night is to be reckoned in the first class. A possible exception might be made of Liszt, who is not without advocates for a place among the immortals. But even this versatile and prolific genius does not present his best side when writing for the orchestra. As for Lalo, Gotz and Volkmann, they are all alike in one respect—that they fell just short of reaching the point to which their earlier achievements seemed to indicate that they might aspire. Good music they wrote, not without a noticeable flavor of originality; good workmen they were, deft at handling the tools of the musician's trade; but, one and all, they stopped on this side the line that separates the man of talent from the man of genius.

This is not to say that we are never to listen to a man's music unless he is ranked with Beethoven or Wagner. The programme played last night was full of interest and variety, and was received with many tokens of approbation. Unquestionably, the finest number was Gotz's symphony in F, a work which comes very near being on a level with the greatest compositions in the symphonic form. It is full of melody, the development of the themes is bright, fresh and unforced, while the instrumentation is full of color and a charming variety. The symphony had the advantage, too, of being the best played number on the programme, at least among the orchestral selections.

The plays of Shakspeare have furnished inspiration for hosts of composers in need of a text. Volkmann wrote an overture and incidental music designed to accompany performances of Richard III. Evidently he appreciated to the full the fact that the kingly hunchback led a "strenuous" life, for if this overture does not represent something strenuous it represents nothing at all. The battle scene is apparently the chief point, though in lugging in by the ears that lively Scotch tune, "The Campbells are Comin'," the composer seems to confuse the fight at Bosworth Field with the relief of Lucknow nearly four centuries later. It is news indeed if Richard met his death by a Highland claymore.

The concerto by Lalo, which M. Gerardy chose for his solo number, is a fine work, and its beauties were fully brought out by the superb playing of the young virtuoso. M. Gerardy is no longer a boy prodigy in curls and knee breeches. He has, however, unlike some "prodigies," quite fulfilled the promise of his earlier years, and is now an artist of the first rank. Technic he had to a marvellous degree some years ago, and to this is now added the repose, the form, the grace, and the intelligence of the mature player. His performance was masterly in every way, and that it delighted the audience was convincingly shown by the number and warmth of the recalls which greeted him at the close of the concerto.

The second concert by the orchestra will be given on Wednesday evening, Dec. 18, at 7:45 sharp.

TIGHT BINDING

NOVEMBER 8, 1901.
NEW YORK, FRIDAY
THE EVENING POST

MUSIC AND DRAMA.

Boston Symphony Orchestra.

From a business point of view it was doubtless a wise thing to open the Boston Symphony Concerts at Carnegie Hall for its (the sixteenth) season with a programme devoted entirely to Wagner. The public's appetite for Wagner anywhere and everywhere seems to be insatiable. He leads in the opera-houses, and in German concert halls Beethoven alone is ahead of him. Even the popular concerts, like those of Kaltenborn, could hardly flourish without him. And thus it was that last night's concert attracted what was probably the largest audience the Boston band has ever had in Carnegie Hall. There was abundant applause, too, for the players as well as the soloists, who were Frl. Ternina and Mr. Ellison van Hoose.

From an artistic point of view things were not quite so rosy. In the appreciation of Wagner Boston is perhaps the most backward city of its size in the world. In its music schools he is still looked on with suspicion. Lectures like those of Mr. Armbruster are attended so eagerly that the course has to be repeated. But when "Tristan" or "Siegfried" is produced there with an almost ideal cast, everybody goes to—to the Kneisel Quartet! This state of affairs is due largely to the fact that Boston has never had a first-class Wagnerian conductor. Even Mr. Nikisch, incomparable in many other ways, was weakest in Wagner. The dramatic side—the best side—of Wagner is unknown to the Bostonians; hence their lack of appreciation and enthusiasm.

Of all the Boston conductors, Mr. Gericke is the most Bostonese. He has a splendid orchestra, the parts of which fit into each other almost as exactly as the parts of a seventeen-jewelled American watch. Precision, refinement, dglicacy, intelligence, are always present, and so far as these qualities are called for in Wagner, last night's playing was perfect. But where we have been accustomed to look for an ocean tidal-wave there was nothing but the gentle ripple of a brook. The "Tannhäuser" overture was followed by what was announced as the bacchanale in the Paris version, but it proved to be the Boston version. The "growing abandon," the "wild excitement," and the "frenzy" of the dancers were hardly hinted at, and the way in which the brass was suppressed was simply outrageous. Mr. Gericke seems to look on the brass very much as a New York reformer does on Tammany. Unjustly so. In the hands of injudicious conductors the brass is an evil, but there are places where you cannot have too much of it, and the wildest point of the bacchanale is one of them. It should sound like the noisy orgies of drunken Oriental Corybantes, and not like amiable picnic music.

In the "Götterdämmerung" excerpts from the Prelude and last act the dramatic accents and swing were also frequently missing, but on the whole the performance was more satisfactory. Fräulein Ternina, whom our climate does not seem to agree with as a rule, was in unusually good voice, and, after her voice had become warmed up, it was a pleasure to listen to her. As for Mr. Ellison van Hoose, his voice seemed at first forced, but the look of effort gradually disappeared, and in "Walter's Prize Song," in particular, it made an excellent impression. He has a clear, ringing voice, well in hand, and he sings like one who understands and enjoys good art.

The second concert of the Boston Orchestra will be given to-morrow afternoon. It includes Liszt's symphonic poem "Festklänge," which will be welcomed as almost a novelty. The other numbers on the programme are Volkmann's "Richard III." overture, Beethoven's seventh symphony, and Lalo's concerto for violoncello, with Mr. Gerardy as soloist.

CONCERT SEASON OPENED.

Boston Orchestra, with Miss Ternina and Ellison Van Hoose, Gives Noteworthy Performance.

For the nearest parallel to the final number of last night's Boston Symphony concert, one must go back to February, 1896, when Anton Seidl and the Philharmonic orchestra ended a remarkable evening by playing Siegfried's death music and Brunnhilde's renunciation of life and the world. Marie Brema was the singer of that occasion, and her fiery temperament gave an effect almost torrential to text and music. Her faults of voice and her frequent lack of self-control counted for little that night, while Seidl's conducting of his powerful orchestra set free prodigious energy. Singer and band could not have been better matched.

Milka Ternina was last night's Brunnhilde and she found in the Boston orchestra exactly the balance for her voice and style. Mr. Gericke held his men in check, but even when he gave them whip and spur, the transparent tone quality, due to balance between wood, strings and brass, never overpowered the Croatian soprano's notes. Miss Ternina sang this music; she did not shout, scream or choke. Emotion was conveyed in color and quality of tone, in enunciation of text, in clearness, even elegance of phrasing. Nothing could have added, for example, to the eloquence of her message to Wotan: "Ruhe! Ruhe, du Gott!" Yet the effect was achieved quickly, with dreamy utterance of the first words and a gradual swelling out of the "Gott," finally cutting the consonants off clean. Again, the singer expressed immeasurable exaltation in the final cries of Brunnhilde:

"Siegfried! Siegfried! Sieh!
"Selig grusst dich dein Weib!"

Truly, it was music fit even for the captious gods of Valhalla that began last night at Carnegie Hall New York's concert season of 1901-1902. The Boston Symphony orchestra, with Mr. Gericke in his accustomed place as conductor, offered a Wagner programme, of excerpts not often heard in the concert room. The first number, which consumed fifty unbroken minutes, was the "Tannhauser" overture, Paris version, and the scene between Venus and Tannhauser. Next came the Prize Song from "Die Meistersinger," and the last number, taken from "Gotterdammerung," consisted of the parting of Siegfried from Brunnhilde, Siegfried's death, the funeral music and the finale. The music of Venus and Brunnhilde was sung by Miss Ternina, and that of Tannhauser, Walther von Stolzing and Siegfried by Elison Van Hoose, a tenor who is fast becoming somebody in the musical world.

Neither Mr. Gericke nor the Boston Symphony Orchestra has materially changed since last spring, though one or two members of the band are newcomers. Mr. Kneisel and Mr. Loeffler still share the first violin desk, with Mr. T. Adamowski and Mr. Roth in their usual places near by; Mr. Schroeder is still at the head of the 'cello department, and the other familiar faces are in evidence. As to the orchestra's playing, it is not less delightful than of yore. Mellow tone, nicely distributed, flows from every choir and every instrument. Mr. Gericke's beat seemed slow and academic more than once, especially at the beginning of the "Tannhauser" overture, but he built up his climaxes with careful knowledge, and had his forces under perfect control.

Miss Ternina's singing of the difficult Venus music was almost a new revelation; her setting forth of Brunnhilde's joy and sorrow poignantly eloquent. Mr. Van Hoose's intelligence is at present more in evidence than warmth of style, or freedom of tone production; he was at his best in the prize song.

A splendid audience bade the Boston men, the singers and the concert season welcome. To-morrow afternoon, the orchestra will play a different programme, with Jean Gerardy, 'cellist, as soloist.

Times Nov 8

THE BOSTON ORCHESTRA.

Most of the questions touching Wagner's art which still have vitality are local and temporary. They were called up for the time being by the first of this season's concerts by the Boston Orchestra at Carnegie Hall last night. If the voice of the public proclaims a divine fiat the popular appreciation of that concert settled some of the questions irrevocably, for the orchestra never previously played before so numerous an audience in New-York, and seldom, if ever, stirred up so much enthusiastic approbation. The programme was composed exclusively of excerpts from "Tannhäuser," "Die Meistersinger" and "Götterdammerung"—the whole of the first scene from the beginning of the overture to the end of the first scene (Paris version) of the first opera, the prize song from the second and the duet which follows the prologue; Siegfried's dying song, the death music and the finale from the closing drama of the "Niblung" cycle. The works from which thes excerpts were taken are heard every season in New-York on the stage in a style acceptable to Wagner lovers in many respects. The quarrels which they provoke are quarrels over details. Given in the concert room they are and always will be fragmentary, and fulfil only one of the requirements of Wagner's art.

The element presented last night was the purely musical; and it was wondrously presented. Therein lay its justification and its triumph. The lovers of Wagner's music, as music, enjoyed a revelation. They heard an orchestral euphony which was transporting; a reading of the orchestral score which was illuminating. They heard, also, a beautiful blending of vocal and instrumental tone. The singers were Mme. Ternina and Mr. Ellison Van Hoose—both known to New-York's music lovers. They sang with beautiful purity of tone and in a manner thoroughly in consonance with the orchestra. The lack was in declamatory eloquence; but this belongs to the stage. It is one of the things which the lovers of Wagner's complete art had to forego along with scene and action. Compensation came from the music, which presented Mr. Gericke and his men in an attitude that compelled the highest degree of admiration. The visitors from Boston have opened the season of 1901-1902 more brilliantly than ever a metropolitan concert season was opened before.

UN, SUNDAY, NOVEMBER 10.

AN ORCHESTRAL MATINEE.

The Boston Symphony Orchestra Greets Another Great Audience.

Wagner, then, is not the only lodestone of the Boston Symphony Orchestra! This organization gave its first matinée of the season yesterday in Carnegie Hall for the edification of an audience almost as large as the one which assembled there last Thursday evening. Such a gathering was eloquent evidence of our admiration for this unique band. And if there was much to fault in its work on this occasion there was more fire in its playing than at the previous concert. Mr. Gericke did not quail before his own thunder—and the man behind the *Tympani* wore a contented expression. The programme was a popular one, for Beethoven now comes within this category: Volkmann's overture to "Richard III." op. 68; Edouard Lalo's concerto for violoncello and orchestra, the seventh symphonic poem by Franz Liszt called "Fest Klaenge," and Beethoven's A major symphony. Mr. Jean Gerardy took the solo part in the cello concerto.

The symphony was rather roughly played for Mr. Gericke, whose usual treatment of its content has hitherto been anything but brusque. For one thing his brass was often coarse; nor can the woodwind choir be praised for all of its work during the afternoon. The allegretto was smoothly executed, and there was too much *maestoso* and not enough *vivace* in the first movement. But vigor there was in the finale, while the scherzo and trio were delightfully delivered. The coloring of the last few bars of the *coda* was almost magical.

Volkmann's well-constructed overture was very well done. Up to the battle scene the writing is clear, the form well knit and logical. But to our Strauss-attuned ears the conflict that follows, with its scraps of "The Campbells Are Comin'," is a childish sort of an affray. Javelin and arquebus were used in Richard's day; it remained for a later musical Richard to picture in his scores—reproduce is a better word—all the hellish detonations of modern warfare. Volkmann's music is clever, never great; his introduction of this old English (or Gaelic?) air was patterned after by Saint Saëns in his Henry VIII. music.

There is little to be said of Liszt's effective and pompous conglomeration of Meyerbeer and Weber—surely "Freischutz" was levied upon for that bathetic section. It is well-scored music and might serve to inaugurate a Fourth ward Alderman as well as play the processional part at a Kingly coronation. In a word, it absolutely lacks distinction. The plea that the so-called symphonic poem cannot be a harbor for diffuse phrasemaking, as are often the cyclic forms, falls to earth after hearing the yards of "padding" and empty sonority in this least interesting of Liszt's poems.

Mr. Gerardy, an artist whose every tone is sheer sensuous pleasure, gave a finished performance of the picturesque Lalo concerto, a work he played here a few years ago. Brilliant, not without the deeper note of pathos, this concert piece for 'cello afforded the handsome young Belgian every chance for the display of his lovely art and instrument. He never "fiddles" in rapid passage work, while his *Cantilena*, rich as it is, never degenerates into nasal sentimentality. Those few bars before the rondo were a pure lyric joy! Mr. Gerardy was recalled half a dozen times. Little wonder that such a concert attracted a large audience. The Boston Symphony Orchestra has embarked upon an unusually prosperous season.

NEW YORK TIMES.
OVEMBER 8, 1901.

THE BOSTON ORCHESTRA.

First Concert of the Season at Carnegie Hall.

The Boston Symphony Orchestra gave the first of its series of concerts at Carnegie Hall last night. Whether it was because this was the opening entertainment of the musical Winter, or because the magic name of Wagner headed the programme, the audience was one of the largest ever seen at these concerts. The programme was one to attract this public, which has now come to value the performances of Mr. Gericke and his men at their true worth. It consisted of the overture, bacchanale, and first scene of "Tannhäuser"—the Parisian version—Walther's prize song from "Die Meistersinger," the duet from the first scene of "Götterdämmerung," the scene of Siegfried's death and the ensuing cortege from the same drama, and the conclusion of the tetralogy, the apostrophe of Brünnhilde. The singers were Milka Ternina, soprano, and Ellison van Hoose, tenor.

The selection was an unusual one for concert uses, and the temptation to discuss its value is strong. But perhaps it is easiest to fall back upon the time-worn observation that few of the scenes in the Wagnerian dramas bear separation from their theatrical surroundings. This is certainly true of the excerpt from "Tannhäuser" heard last night. The prelude and bacchanalian music of the Parisian version may, perhaps, be utilized for concert purposes, though the hearer, in order to understand what all this maze of tone signifies, must be necessarily acquainted with the drama. And this is the argument against all concert selections from the Wagner works. For example, the flower girls' scene from "Parsifal" will bear separate performance admirably because of its intrinsic loveliness, but none the less its deeper beauties are lost to the hearer, who cannot call the aid of memory to a realization of them.

So in the "Tannhäuser" bacchanale one must needs recollect the wild terpsichorean, pantomimic action of the scene in order to enjoy fully the music. But these arguments have been repeated so often that they may as well be noted once and then laid aside for the present. The character of last night's audience was such that the music probably had its full significance. It was an audience of representative New York music lovers, and all such know their Wagner very well indeed.

Mr. Gericke's aims last night were smoothness, dignity, and breadth. The fierce, overmastering pulse of passion is never permitted by this scholarly conductor to roughen the polished surface of the playing of the Boston Symphony Orchestra. Though the heavens fail to fill with the glory of comets or the rushing of thunderstorms, the perfection of balanced tone, the absolute precision of equilibrium in voicing, the delicate symmetry of every phrase must be preserved. The orchestra must never shout; it must always sing.

The prelude to "Tannhäuser" was breathed forth in long phrases of majestic breadth and marvelous tenderness. The bacchanale was delivered with a dazzling clearness which made its kaleidoscopic colors as transparent as sunlight. It was a stupendous technical achievement, and its results were such as to go far toward justifying it even for those who would rather have bacchantes with a little more madness in their blood and a Venus less portentous than she becomes at a restrained tempo. But in the "Götterdämmerung" music, Mr. Gericke's conception seemed to have more convincing embodiment. Here indeed the orchestral postlude to the duet—the first few measures of Siegfried's Rhine journey—burst out in a glory of color and a splendor of virility that showed what this conductor could do when he thought fit to do it. The funeral march was played with imposing breadth and power, except for an instant in the climax of the Siegfried theme, when one would have liked to hear a little tempo rubato and some special accentuation.

The finale of the trilogy was superbly done, though here the chief glory was Mme. Ternina's. She sang with a plenitude of opulent tone and a loftiness of style that moved her hearers to the highest enthusiasm. And she was equally admirable in the "Götterdämmerung" duet and the Venus scene, the latter of which she had not sung here before. Mr. Van Hoose sang with excellent tone, with beautiful smoothness, and with intelligence. His advances in his art in recent years have been marked and his success with last night's audience was a fitting reward for his earnest study.

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BER 8, 1901.

MUSIC AND MUSICIANS

PRIMA DONNA ORCHESTRA NOW TAKES THE STAGE.

In Grand Opera of the Most Dramatic and Scenic Sort, with a "Venus" in Bride's Robes and a Tennessee "Tannhauser" to Assist—A Memorable Opening of the Season at Carnegie Hall

Since the days when children thronged after each pied piper that strolled through country village greens, bagpipes at lip and finger, cymbals at shoulderblade, drums at heel and toe, and, as it seemed, a mineral wealth of sounding brass in every member, no more delightful spectacle has been presented to fancy's field than was furnished in the reverse process by which the whole great Boston Symphony Orchestra became as a sweet girl débutante in local grand opera. The début was effected last night at Carnegie Hall. It served incidentally to start the musical season of 1901-2 with pomp and flourish. It drew such a crowd as rarely climbs the gradus ad Parnassum of dignified orchestral performance. It was a popular occasion.

Opera on Boston's accustomed intellectual plane was a novelty to the fellow citizens of Mr. Maurice Grau. How picture a passionate love scene between one heroic woman and a hundred visible men of assorted weights and sizes? How pay tribute to art in other terms than cut flowers and curtain calls to the individual artist? There were strange questions raised in the minds of men. The renaissance of oratorio outside the devotional field was a good deal of a sensation.

For the music—which was Richard Wagner's in vivisections—the obvious criticism is that it was somewhat orchestral. Would that grand opera had always such an orchestra at command! The organ tones of this big band made "Tannhäuser's" religious panel paintings almost like an actual experience meeting. A sweet, tuneful wood-wind, a regular weld-schmery of appealing violins, a virtuoso skill in the stage management of the human ear, these were some of the splendid virtues of the show. No mere "prima donna" conductor but a prima donna orchestra was on display When it came, however, to letting Wagner's brass choir take the stage centre, so to speak, the effect was enought to out-Richard that other brazen Mr. Zarathustra Heldenleben Strauss himself. Footlights at full glare, too, were a heavy handicap for the "dusk" of *Siegfried's* dying vision and the dead marches of "Die Götterdämmerung." There was no world of woe in Conductor Gericke's measured tread of Wagnerian rhythms. It was a musicianly performance, though, and it showed arduous and skilled labor for the passing purpose of a two-hour evening's entertainment. Thanks to Mr. Gericke's firm control, the orchestra, when so called upon, managed to accompany the hired solo singers in a manner positively buoyant, and not submerging, to the vocal part.

A sort of Dresden china *Venus* and a *Tannhauser* from Tennessee were allowed to rest upon the margin of the stage, instead of being toppled over into the pit by the widely present instrumental players. Will the next Wagnerian experiment be to send singers below stairs and let the scenery act? There was no scenery in Carnegie Hall beyond the rectangular red and gold "set" that stands for a Boston symphony room's interior. It was like tragedy in the old style—one star against a cotton velvet curtain and slow music when the plot thickened to intensive fury! Last night's "star" was *Venus*. In the admired person of Frl. Milka Ternina, this *Venus* strode into view attired as for a bridal all in white, one jewelled comb in her hair, diamond "drops" at her ears, ropes of pearls hung chastely from a proud neck and just a broken bridal wreath flung loosely over one white satin shoulder.

Mr. Gericke as best man might have produced a gold ring from his pocket at any moment without disturbing the dramatic unities of the scene. It was different when Ternina sang. The German soprano was in full voice, full sympathy, full possession of the spirit of the drama. Mr. Ellison Van Hoose, her unwonted and, in conventional evening dress, her unlovely companion, did surprisingly well with the strained situations of *Tannhauser* and *Venus*. He sang *Walther's* Prize Song from "Die Meistersinger" also with resonont tenor voice and a style at least commendable. The two singers, the orchestra, indeed the house itself, all were at top pitch of excitement in the "Hail, Life! Hail, Love!" of *Siegfried's* and *Brunhilde's* farewell. Let the record stop with the climax. And let us still take our opera and our orchestras unmixed at times.

The great outpouring of people for the first night of the new music season was not the least remarkable spectacle of last evening. What is more, the entire house heeded a printed request to "be in their seats promptly" and not to leave except "during a pause in the programme." Standing room only was selling long before 8:15 o'clock, and great was the sale of it. The quality of the Boston band's patrons was shown at 10:15 in the streets full of private coaches for blocks around.

Mr. Andrew Carnegie, who occupied a box at precisely the centre of the great double row in his namesake music hall, could have had none but hopeful feelings about a musical assembly as big and well-behaved as this one. Both he and Frl. Ternina, however, escaped without any after-curtain speeches.

m-Yorker ... ovember 1901.

Goldene Worte.

Grover Cleveland spricht im Carnegie-Institut.

Er rühmt anläßlich des Jahrestages der Gründung Carnegie's Generosität und betont die gemeinsamen Interessen von Arbeitern und Arbeitgebern.

Pittsburg, 7. Nov. Bei der heutigen Feier des sechsten Jahrestags der Gründung des „Carnegie Institute" hielt Ex-Präsident Grover Cleveland die Hauptfestrede. Er langte um 9 Uhr heute Vormittag in Begleitung seiner Gattin hier an und wurde am Bahnhofe von einer zahlreichen Menschenmenge warm begrüßt. Er stieg im Hotel Schenly ab und machte später eine Kutschenfahrt mit Frau Cleveland durch die Parks der Stadt.

Die Feier im „Carnegie Institute" begann um 3 Uhr Nachmittags. Herr Cleveland sagte, er habe sich nicht der Ueberzeugung entziehen können, daß es seine Pflicht sei, wie die eines jeden guten Bürgers, das Seine zur Anerkennung und zum Preise des großartigen, edeln und uneigennützigen Werkes beizutragen, welches Herr Andrew Carnegie im Interesse der allgemeinen Bildung und der Hebung des Volkes ohne Unterschied und Ansehen der Person hier ausgeführt habe. Dasselbe wirke um so mächtiger auf den Beschauer, wenn er erwäge, daß es seine Entstehung und Ausführung ganz der Hand, dem Gehirne und dem Herzen eines einzigen Mannes verdanke. Die Laufbahn Carnegie's und was er errungen und Anderen gegeben, sei ein Stück werthvollen Anschauungs-Unterrichtes über Das, wozu es in diesem Lande und unter seinen freien Institutionen ein tüchtiger Mann bei energischem Streben bringen könne. Große Erfolge im Geschäft und die Anhäufung von Reichthümern legten dem erfolgreichen Manne aber auch die Pflicht auf, seinen vollen Theil an Arbeit und Kapital zum allgemeinen Besten beizutragen und dieser Pflicht sei Herr Carnegie in rühmlichster Weise und mit ganzem Herzen nachgekommen. Er habe beherzigt, daß gewissermaßen eine nationale Partnerschaft zwischen allen Bürgern, Arbeitern und Arbeitgebern, bestehe; kein amerikanischer Bürger könne sich der Verantwortlichkeit für eine gedeihliche Lösung der wirthschaftlichen Frage und des Interessenehmens an der „nationalen Partnerschaft" entziehen.

Der Redner kam dann auf die Arbeiterfrage zu sprechen und sagte, der ernstlichste und größte Mißstand, welcher das gedeihliche Zusammenwirken Aller störe, seien die Streitigkeiten zwischen Arbeitern und Arbeitgebern, doch wolle er für den Augenblick nicht auf die Diskussion der verschiedenen Phasen dieses delikaten Gegenstandes eingehen. Harmonie müsse das Losungswort sein; zwischen Arbeitern und Arbeitgebern müsse ein enges Bündnis und Freundschaft bestehen. Es laufe den Landes-Institutionen zuwider, eine Erklärung von Antagonismus zwischen beiden Theilen in Klassenhaß und Klassen-Eifersucht zu suchen, denn kein amerikanischer Bürger sei jemals durch den Zufall der Geburt zu einem Leben voll ausschließlicher Arbeit und Armuth verurtheilt gewesen. Reichthum sei nur das Produkt des Fleißes und verständigen Strebens und seine Erwerbung stehe einem Jeden offen. Die mit der Erwerbung und Erhaltung von Reichthum verbundenen und oft die Möglichkeit eines frohen Lebensgenusses untergrabenden Sorgen und Aufregungen seien sicherlich nicht dazu angethan, den Neid Derer zu erwecken, die zufrieden ihrer Hände Werk verrichten und dabei das wirkliche, einfache und ungetrübte Glück finden.

Gesunde und normale Bedingungen nationaler Partnerschaft ließen weder Neid und Feindschaft der Arbeiter gegen das ar...

Bostoner Symphonie-Orchester.

Die Konzertsaison fängt in New York recht spät an: Die reichen Leute bleiben gern lange auf dem Lande, vielleicht weil die Vettern und Basen in England um diese Jahreszeit auch den Landfreuden obliegen. Und da nun einmal Concerte größeren Stils auf die passive Theilnahme unserer „Gesellschaft" angewiesen sind,—wenn sie Ertrag bringen sollen, — warten unsere Concert-Unternehmer mit ihren Darbringungen gern so lange, bis die Pferdeschau nicht mehr fern ist. Denn das steht nun einmal felsenfest: zur Pferdeschau kehren auch die allerfashionablesten Leute in die Stadt zurück. Ob man es nun bedauern oder sich darüber freuen soll, daß der Beginn der musikalischen Saison in einem gewissen inneren Zusammenhang mit der großen Parade der edlen Vierfüßler steht, braucht hier weiter nicht erörtert zu werden. Genug, daß im vorigen Winter einige Konzertgeber böse Erfahrungen gemacht haben, als sie ihre Ungeduld schon um die Mitte des Oktober nicht mehr zügeln konnten.

Dieses Jahr hat man wenigstens die Wahl erst passiren lassen; und unterdessen mögen auch schon viele Damen mit einem Theil ihrer Toiletten für die Pferdeschau fertig geworden sein. Wenigstens waren gestern Abend in Carnegie Hall, bei dem ersten großen Konzert des Winters, schon eine Reihe wundervoller neuer Kostüme zu sehen. Das Bostoner Symphonieorchester aber war es, das, wie schon manchmal zuvor, die New Yorker Konzertsaison eröffneten; und dann mag gleich hinzugefügt werden, daß mit dem gestrigen Abend die Bostoner zugleich ihre sechzehnte Saison in New York begannen.

Die beiden Thatsachen, daß gestern das Bostoner Symphonie-Orchester seine Symphonie spielte, und daß der Saal bis zum ...

NOVEMBER 8, 1901.
THE NEW YORK
PRESS, FRIDAY MORNING,

WAGNER MUSIC BY BOSTON ORCHESTRA

Extremely Modern Programme in Carnegie Hall.

ORGANIZATION NOW IS UNEXCELLED

"Tannhauser" Selection Serves to Show That All Weaknesses Lie with the Director.

Opening the musical season in this city last night, in Carnegie Hall, the Boston Symphony Orchestra gave this wildly modern programme:

"Tannhauser," Overture Bacchanale and scene from Act I.
"Meistersinger of Nurenberg," Walther's prize song.
"Die Gotterdammerung," selections.
Soloists: Mme. Milka Ternina, Ellison Van Hoose.

Perhaps no work has called forth as much rapturous praise and heartfelt condemnation as Wagner's overture and bacchanale from "Tannhauser." According to the programme Wagner had mapped out in his perturbed musical sub-consciousness, the bacchanale was positively non-producible from a scenic point, and a series of tableaux vivants would fail utterly to portray the fever of his creation. This is a fortunate fact, for were this brief and lively excerpt to be given by the master's schedule, the beholders, even from chilly Boston, would be impelled to indulge in riotous living.

It is a peculiar fact that this music of Wagner's, written for scenes, tableaux, costume, acting, color and pose, should be uprooted and given to us in concert, and that Wagner is said to have thought that in concert the full effect of the music itself was obtained best; for between cold walls, with singers in formal evening costume, the orchestra unromantically exposed on a high-lighted platform, nothing could distract the mind from the music itself. This sounds highly convincing, but it must be ineffectual music which is exploited best beyond the province for which it was written originally.

Many persons wonder what a musician who is not familiar with the labyrinthian "Ring des Nibelungen" must think at a concert where a singer will give a vastly difficult selection, full of unusual intervals and loud noises, which in itself explains nothing, and is only fit for sane persons as it forms a component part of the entire work.

EFFECT UPON THE IGNORANT.

What can the Siegfried Funeral March (so-called) mean to one who has not heard "Die Gotterdammerung"; and would not Brunhilde's or Frick's noisy and long expostulations with the overworked Wotan have a decidedly debilitating effect upon an ascetic concertgoer who is operatically ignorant?

Regardless of Wagner's personal opinions (and he entertained about six million weird, unsavory, morose and sour ideas), it is hard to see just where the value of his music, as programme music for use in otherwise harmless concerts, comes in. It is true that the prim environs of a concert impart that respectability, peace of mind and tranquility of the senses, seriously disturbed at the Metropolitan, but the result is an anomaly: it isn't symphonic music; it isn't opera; as either it is wholly unsatisfactory.

Why not try to stage Beethoven's Pastoral Symphony with a trained quail in the cast, or costume the orchestration of Haydn's "Creation," with its neighing horses, roaring lions and light and flaky (staccato) snow?

AN UNEXCELLED ORCHESTRA.

In regard to the orchestra itself one may repeat what was written in these columns a fortnight ago. Always a fine organization, it now is unexcelled, with the augmented wood-winds. There is a sonority, a balance of parts, an excellence in quality which calls forth constant admiration. It is an instrument upon which the most inexpert director could sing melodiously. The long "Tannhauser" selection served to reveal the strength and weaknesses of this organization adequately, and the entire weakness can be said at once to be with the director.

Just what Mr. Gericke's conception of "Bacchic frenzy" is we no longer puzzle over: it is a sort of somnolent, restful condition, good for "what ails you." The men and director are more in accord than at the first Boston concert, but there is still vast room for improvement. The orchestra seems unable to color, contrast or even to build up a sincere healthy climax. The true pianissimo also is lacking, and when the men strive to construct a big effect they are pulled back at that moment by the director, who seems afraid that they will get away from him or rouse him out of his ironclad reserve or lethargy. The Overture and Bacchanale never before were given with such lack of attack, vitality, color and outline as at the performance under Mr. Gericke's baton last night.

ONE FAULT NOT TO BE OBVIATED.

One fault could not well be obviated—that of the predominance of the orchestra in the accompaniment. The accompaniment, save at rare intervals, was discreet, but not entirely inspiring. This same inability to obtain effect was as noticeable in the balance of the programme. For the orchestral beauties of tone, the excellencies of the various choirs, the sonority and ensemble, one can look to the excellent musicians in the ranks.

Mme. Ternina earned warm praise. She sang, with timbre, tone and clear intonation, music which usually is sung so badly that we have come to believe that it cannot be sung, only declaimed. Nothing could excel the sentiment, true and just, which rang through the "Gotterdammerung" selection. She is always refined; always forceful; authoritative, but not aggressive. Her duet with Tannhauser revealed to us a Venus of strong moods and speech, but not a termagant. Her Brunhilde was full of dignity and pathos, but not of the noisy, resentful grief of the average singer. It is unusual for a singer of such roles to maintain the rich, warm quality which still charms in Ternina's voice.

Mr. Van Hoose won many recalls also, and deservedly, for he stands at the head of American tenors.

To-morrow afternoon the programme of the first Boston concert will be played, with Jean Gerardy as soloist. A more magnificent organization cannot be found, and as an orchestra is never stronger than its weakest part so this cannot be stronger than its director, who must cultivate many positive qualities before he can be otherwise than a negatively good conductor.

Gestern Nachmittag gab das Bostoner Symphonie-Orchester in Carnegie Hall sein zweites Konzert, und dieses Mal war es ein richtiges Symphoniekonzert. Die Orchesternummern bestanden aus Volkmann's Ouverture zu Richard III, Liszt's Symphonischer Dichtung „Festklänge" und Beethoven's A-dur-Symphonie. Außerdem spielte Herrn Jean Gerardy Lalo's Cellokonzert mit Orchesterbegleitung.

Mit der Aufstellung von Konzertprogrammen ist es ähnlich, wie mit den Menus bei feierlichen Abfütterungen: man kann es unmöglich allen Tanten rechtmachen. Der Eine will durchaus mit Austern anfangen und sich stufenweise zur rechten Würdigung des „Roast" emporfüttern; der Andere ist nicht der Ansicht, daß die Symphonie erst zum Schluß, nach allerlei vorangegangenen Tändeleien kommen solle. Dann bevorzugt der Eine scharfe Kontraste, z. B. Römischen Punsch, nach dem Filet mignonne, oder eine Ungarische Rhapsodie nach der Beethoven'schen Leonoren-Arie „Abscheulicher" u.s.w.; der Andere wiederum meint, daß die harmonische Ausgleichung, also eine Art von freundlicher Assimilirung, bei Eß- und Hör-Programmen das Beste sei. Mithin werden auch die Ansichten über die Zusammenstellung des gestrigen Symphonie-Programmes wohl ziemlich weit auseinander gehen.

Alle werden aber anerkennen müssen, daß das Programm wenigstens zwei Nummern enthielt, die den Meisten neu waren, und wenn auch Neuigkeiten unserem Konzertpublikum, das zumeist aus Damen besteht, nicht gerade so wünschenswerth erscheinen mögen, wie beispielsweise ein neuer Hut, so erkennt man doch im Allgemeinen das Produziren von Neuigkeiten als ein Verdienst an. Aber mit den beiden gestrigen Novitäten hatte es nun eigene Bewandtnis. Robert Volkmann galt noch in den 70ger und Anfangs der 80ger Jahre für einen recht modernen Komponisten, und wenn nicht Richard Strauß und andere Stürmer gekommen wären, möchte er auch heute Einem noch „so gut wie neu" erscheinen. Wie naiv kommt Einem aber nach dem „Heldenleben" die Schlacht in der Ouverture zu Richard III. vor! Dabei ist aber diese Ouverture ein Werk, das manchen feinen Zug hat, und man soll es Herrn Gericke Dank wissen, es auf's Programm gesetzt zu haben. Liszt's „Festklänge", die gleichfalls der Mehrzahl des Publikums unbekannt sein mochten, gehören nicht zu des Meisters letzten Werken; sie tragen vielmehr den unverkennbaren Stempel der Gelegenheits-Komposition. Gespielt wurden beide Werke mit Finesse und mit Brillanz, und zum Schluß erlabte man sich an den Schönheiten der Beethoven'schen Symphonie, und manche Konservative schworen dem Altmeister auf's Neue Treue für's ganze Leben.

Jean Gerardy, der Solist, gefiel dem Publikum wieder ausnehmend und wurde viele Male hervorgeklatscht. Er ist jedenfalls unter den Cellovirtuosen ein ganz besonders sympathischer. Ton, Technik und Temperament, die drei T's, sind ihm in schöner Harmonie eigen. Das Lalo'sche Konzert ist zwar keine durchweg spontane, und noch weniger eine tiefe Komposition, aber es giebt dem Spieler doch manche dankbare Gelegenheit, sich zu entfalten.

...NG POST. NEW YORK
NOVEMBER 11, 1901.

MUSIC AND DRAMA.

Boston Symphony Orchestra.

It has taken the Boston Orchestra some years to capture the New York public, but at last the thing appears to have been done. The audience at Saturday afternoon's concert was nearly as large as that on the preceding Thursday, although there was no Wagner programme or Ternina to serve as special attraction. M. Jean Gérardy was the soloist on this occasion, and he played the Lalo concerto for violoncello with taste and technical mastery. More than that can hardly be expected in a concerto, a form which is not usually chosen by composers when they have an emotional message to convey.

Among the orchestral numbers the longest was Beethoven's seventh symphony, perhaps the best of them all, and less hackneyed than the third and fifth. It received a smooth and polished performance. The last movement alone was disappointing. It was played as an allegro, but not sufficiently *con brio*. In his remarks on this "incomparably delightful" symphony, as Wagner calls it, he describes it as the "apotheosis of the dance," and declares that in the last movement Beethoven plays a Hungarian peasant dance for all the world to join in. It is a mad whirl, of an almost "bacchanalian" character, to use another of Wagner's expressions. This bacchanalian character was missing on Saturday, for the same reason that it was missing in the "Tannhäuser" Bacchanale last Thursday. It was admirably brought out at a performance of this symphony some years ago by our Philharmonic Society, under the direction of Anton Seidl, a performance which made the blood tingle in one's veins, and aroused a storm of enthusiasm. Whatever may be thought in general of the propriety of playing Beethoven *à la* Wagner, it cannot be denied that certain movements gain by being taken that way.

Volkmann's "Richard III.," overture, which opened the concert, was worth reviving, though it is interesting only in patches. It did not receive much applause. What the audience liked best in the whole concert, judging by the volume and duration of the applause (Mr. Gericke had to come back and bow after it), was Liszt's symphonic poem, "Festklaenge," which had not been heard here for a number of years. Almost the first thing that occurred to the mind in hearing those noble, original strains again was "What would Tchaikovsky and the other Russians have done without Liszt?" From him not only they but Wagner borrowed. He was not only the creator of new forms, but had an abundance of ideas. As a mood painter, too, he has few equals. As Saint-Saëns has pointed out recently, his music for the orchestra, like his music for the pianoforte, is less difficult than it seems technically, because it is always idiomatic. The real difficulty lies in the interpretation. Liszt describes himself as "half gipsy, half monk." This lawless gipsy spirit, combined with the solemn religious element, is commingled in most of his symphonic poems and gives them a unique character, difficult to seize and do justice to.

Mr. Gericke succeeded in grasping this spirit on Saturday. He gave us, last year, the "Preludes," and now he has allowed us to hear the "Festklaenge," for which he is to be thanked specially. Let him now go on with "Tasso," the greatest of them all; "Orpheus," which Wagner admired particularly, and the others. If we cannot have a complete Liszt cycle in one season, like lucky Munich under Richard Strauss, let us at least have these symphonic poems in succession from year to year. It is music which all amateurs delight in and which cannot be heard too often.

E MAIL AN
EXPRESS
NOVEMBER 11, 1901.

MUSIC.

Boston Symphony Orchestra Plays Volkmann, Lalo, Liszt and Beethoven—Jean Gerardy, 'Cellist, Returns.

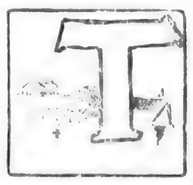
Beethoven's seventh symphony, coming after three less familiar compositions, closed Saturday afternoon's Boston Orchestra concert at Carnegie Hall in great glory. Mr. Gericke's feeling for the classicism in this romantic music was perceptible, but not obtrusive. It played the beneficent part of the alloy added to molten metal in order to produce sharp castings. Mr. Gericke's musical temperament has sharp corners and unyielding angles, but they often fit accurately the clear-cut outlines of Beethoven's musical ideas. When conductor and orchestra are as sympathetically in accord as Mr. Gericke and the Boston men in this seventh symphony, results are bound to be worth while, and so Saturday's large audience heard and applauded generously an excellent performance of this master work.

Robert Volkmann's overture, "Richard III.," opus 68; Edouard Lalo's concerto for 'cello and orchestra, and Franz Liszt's seventh symphonic poem, "Festklaenge," comprised the first part of the programme. The soloist was Jean Gerardy, the young Belgian 'cellist, still long of locks, but now grown into the estate of manhood and a frock coat. Gerardy, who has been making music and money in the antipodes, having come from New Zealand and Australia via the Golden Gate, was heard here last winter, but seemed then not at his best. His Saturday performance of the Lalo concerto revealed a full, though rather morbid, tone quality in sustained passages, which was flattened out into not much more than a scratching in quick episodes. The contrast between second and third movements was in this respect greater than might have been expected. Still, Jean Gerardy is a musician to be taken seriously at all times, though he has not yet redeemed the extraordinary promise of his prodigy days of six or seven years ago.

Lalo's concerto, except in the second movement, an intermezzo, lacks charm, though that is evidently the quality striven for. Color it has, and the efficient incisiveness of the modern French style; but only by the narrowness of the 'cello's repertory can it be declared important.

Volkmann's "Richard III." overture, which has its tragic moments and ends in a quiet cessation of effort, was worth bringing from the limbo of dusty shelves. The Liszt "Festklaenge," noisy, pompous, full now of overweening swagger and now of peasant simplicity, is, like most of his symphonic poems, over-elaborated and carried to needless length. The orchestra set forth the best part of it, though a more turbulent conception would probably have come nearer the composer's intention.

CONCERT SEASON BEGINS.



THE musical season has commenced in a most brilliant manner. In this instance the word "brilliant" is used in its colloquial sense. At the opening concert—the one given by the Boston Symphony Orchestra on Thursday—there was a fashionable audience present, and pleasure was unmistakable; an operatic star of the first magnitude sang and the famous orchestra was in its highest state of tonal and technical perfection. What more could be wished?

It would be pleasant to believe that at last the good taste and the good sense of New York have been awakened to the superlative merits of the performances given by the musicians over which Mr. Wilhelm Gericke presides with so much aristocratic restraint of power and passion. It is more probable, though, that the unusually large assemblage was attracted by the combination of occasion, orchestra, Termina and Wagner.

From the purely musical point of view the concert was not entirely satisfactory. Mr. Gericke was most disturbing in his rending of the "Tannhauser" excerpt. He marched the pilgrims along at a snail's pace and he transformed the bacchanale from a wild orgy into a mild spree. The instrumentalists did all that was possible; it was the excessive sobriety of the conductor's baton that played the marplot. But in the "Goetterdaemmerung" scenes Mr. Gericke "found himself," as the saying goes.

...NDAY, NOVEMBER 11, 19

MUSIC AND OPERA.

Never has a musical season started with brighter prospects than this, if the three important concerts of last week may be taken as a standard of judgment. It was rather to be expected that when the Boston Symphony Orchestra played a Wagner programme and had Miss Ternina as soloist the audience would be large, and the same expectation existed in the case of Mme Lehmann's first song recital. But it was a surprise and a gratifying one to see almost as large an audience at the Boston Symphony's matinée on Saturday, when the programme contained nothing unusual or sensational. For the past two or three years the audiences at most of the symphony concerts have not been so large as one would like to see, nor have the Philharmonics prospered as they should have done. May the large audiences of last week mean more than an increased appetite for music, the result of the lean months that have just passed. We should like to see every good concert of the season patronized as these three have been.

In the first tnree numbers on Saturday's programme had been omitted, the way in which Mr. Gericke and his men played Beethoven's Seventh symphony would have been more than a sufficient excuse for a full house. The temptation to discuss once more this work's beauty and entrancing charm is so great that only the knowledge that every music lover who is worth his salt knows the one and feels the other far better than any written words can express, enables one to resist and thus escape failure. Beauty in music is the most elusive thing a writer has to deal with, and no matter how great his command of words or how vivid his imagination or how picturesque his diction, they count for nothing when applied to harmonies. One can describe a picture with fair success, or a play, or a book, or even an emotion, but when it concerns music, Mr. Apthorp has exhausted the possibilities in the notes he used to write for the Boston programmes. More exhaustive and accurate descriptions of music never were. Not a single tap on a *tympanum* was missed by Mr. Apthorp's scalpel. One knew exactly how many measures must be counted before the second subsidiary theme was softly announced by the third bassoon overrunning *arpeggi* in the violins, supported by contrapuntal configurations by the oboes and tuba. Yet how futile those explanatory notes were and how much more satisfactory are Mr. Hale's, which tell stories about the pieces in question and the composers and let the music speak for itself. And speak it will if it has anything to say, and if it has not, it isn't worth explanatory notes.

So it is with the Seventh symphony. Analytical notes may dissect it to the last phrase, and a shock-headed poet excited by absinthe may write flaming words of the melodious first movement, the exquisite *allegretto*, the snapping, tripping scherzo, with its fascinating trio, and the madness of the dance rhythms of the finale; but when the reader has gone through the dryness of the one and the fluidity of the other, he will be none the wiser. The wisest plan, therefore, is merely to record the fact that Beethoven's Symphony No. 7, in A, was played, and played superbly.

The other items on the programme included two works which, although not absolutely novel to New York audiences, may pass as such, for they are rarely played. Volkmann's overture to *Richard III.* is an attractive and well-ordered composition. It contains themes of considerable melodiousness, including "The Campbells Are Comin';" the use of the tam-tam gives picturesque weirdness to Richard's bad dreams; and if the battle scene strikes our imagination as rather tame, it is more because Richard Strauss, with the aid of rattling side drums, thumping great drums, clanging cymbals and shriek-

Revue

...evue, Sonntag, den 10. November

Herrn van Hoose in allen Tonarten aussprechen hörte. Sogar einigen wohlbekannten Musikern hatte er gefallen! Wahrscheinlich gehören diese Herren auch zu den Leuten, die Wagner nur als Componisten verehren und begreifen. Daß Wagner in allererster Reihe Dramatiker war, leuchtet eben nicht Jedem ein! — „Walters Preislied", ein rein lyrisches Stück, gelang Herrn van Hoose bedeutend besser. —

Doch nun zur Hauptsache, zur Besprechung der orchestralen Leistung. Es ist bekannt, daß sich im Bostoner Symphony-Orchester eine große Anzahl vorzüglicher Künstler befindet, aber auch recht viele schwache Musiker kann man leicht darin entdecken. Ohne solche ist ein Orchester gar nicht denkbar. Bei diesem Wagner-Conzert war das Orchester noch durch viele New Yorker Musiker verstärkt worden, z. B. die Herren Dutschka (Horn), Fritzsche (Clarinette) etc. etc., die den Bostoner Künstlern nicht im mindesten nachstanden. Von den Letzteren imponirten mir am meisten der Harfenist, der die Tannhäuser-Gesänge in geradezu vollendeter Weise begleitete, und der erste Trompeter, Herr Klöpfel, dem ich keinen seiner Collegen an die Seite zu stellen wüßte. Dieser Herr gehörte mehrere Jahre Walter Damrosch's Orchester an, man hat ihn aber New York entreißen lassen.

Es war die reine Filigran-Arbeit, die man zu hören bekam. Alles war klar ausgearbeitet und machte einen sehr niedlichen Eindruck. Welch' ein kleiner, unbedeutender Mensch muß doch jener „Siegfried" gewesen sein, dessen Tod Wagner durch solche netten Motive verherrlichte!!! Nein, mein verehrter Herr Gericke, das war keine Musik beim Tode eines „H e l d e n", die Sie uns da vorführten! Nur ein genialer Dirigent wird dieser Musik zu ihrem Rechte verhelfen, Schulmeisterei ist dabei nicht angebracht. Es ist ja sehr schön, wenn Alles klappt und correct gespielt wird, aber soll man deshalb auf den geistigen Inhalt verzichten? Declamation, Steigerung, Feuer, Leidenschaft, Wärme usw. dürfen der Correctheit nicht geopfert werden, wenn die Flammen der Begeisterung für große Kunstwerke, die im Busen so vieler andächtiger Zuhörer brennt, nicht gelöscht werden soll! Pedanterie eignet sich am wenigsten für die Aufführung Wagner'scher Tondichtungen. Gerade Wagner wollte den Künstler freimachen, aber nicht ihn in die Zwangsjacke stecken, die er so lange Jahre getragen hatte.

* * *

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The first visit for the season of the Boston Symphony Orchestra brought New-York exquisite musical delights. The Wagner programme given at Carnegie Hall on Thursday evening was repeated on Friday at the Academy of Music, in Brooklyn. Yesterday afternoon there was a miscellaneous concert in Carnegie Hall, at which Mr. Jean Gérardy played the concerto for violoncello by Lalo which he introduced in America at a concert of the Philharmonic Society in January, 1898. Liszt's "Festklänge," an overture to "Richard III" by Robert Volkmann, and Beethoven's seventh symphony were the other pieces on the programme. In the size, character and enthusiasm of the audience a survival of the interest created by the brilliant concert of Thursday was evident, and it seems more than likely that the visiting organization is on the threshold of a season which will be the most prosperous of the many with which it has dowered New-York.

The overture by Volkmann was given here nearly twelve years ago (on March 18, 1890) by the Boston Orchestra, under Mr. Nikisch; Liszt's symphonic poem has figured in local schemes at long intervals since 1860, when Mr. Bergmann first brought it forward at a concert of the Philharmonic Society. There was no absolute novelty on the programme, therefore, but these two numbers were as good as new to yesterday's audience; the overture had been heard only once so long ago that it had faded out of memory, the symphonic poem had never made impression enough to be retained. It is in no sense a striking composition. Its polonaise theme is commonplace, and its reiteration becomes tiresome. There is no organic development, no emotional climax, and, so far as it is delineative of external scenes, it is sketchy and inconsequential. It is brilliantly sonorous in patches, however, and a capital vehicle for the exposition of the virtuoso character of the Boston players, especially of the hautboyist. The overture by Volkmann contains an amusing musical anachronism in the shape of the tune "The Campbells Are Coming," which, in the exposition, is made to masquerade as "An old English war song." Composers are, of course, not to be held to too strict an accountability in the use of historical themes, but to transplant a Scotch tune of comparatively recent origin back to the fifteenth century and make it play a part in the English War of the Roses is scarcely venial. Composers will do such things, however. "But what English tune might have been heard in 1485 for the benefit of future composers?" asks Mr. Philip Hale in his notes on the programme. Surely none, so far as is known which would serve the composer's purposes as well as the Scotch one. Richard was a generous supporter of music, but his chief concern seems to have been with the Chapel Royal. It was he who empowered one John Melynek, a gentleman of his chapel, "to take and sease" for the King "all such singing men and children being expart in the (said) science of music as he can finde and think sufficient and able to do us (the King) service." This was to be done "within all places [illegible] this our realme, as well cathedral, churches, colleges, chappels, houses of religion, and all other franchised and exempt places, as elliswhere, our College Post at Wyndesor reserved and exempt." This refers to church singers. It does not appear that Richard III was ever crookminded enough, however crookbacked he may have been, to impress Scotch pipers or a brass band. Volkmann's music is interesting, but not vivid enough to keep pace with Shakespeare's melodramatic villain. Mr. Gérardy played entrancingly, and it is pleasant to reflect that he will soon be with us again. He is to be the solo performer at the second concert of the Philharmonic Society.

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NOVEMBER 10, 1901.

HAIR RAISED BY VOLKMANN'S MUSIC

Battle and Murder in the "Richard III." Overture.

UNEXPECTED SCOTCH TUNES, ALSO

Boston Symphony Orchestra's Programme Includes Jean Gerardy, Who Gets Many Deserved Recalls.

With the exception of the Beethoven Symphony, a concert of ordinary dimensions was given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall. This programme tells the tale:

Overture, "Richard III.," op. 68.....Valkmann
Concerto for violoncello and orchestra.....Salo
Jean Gerardy.
Symphonic poem, No. 7, "Festklaenge".....Liszt
Symphony, A major, No. 7, op. 92.....Beethoven

The actuating principle of the Volkmann overture was Shakespeare's "Richard III.," and, knowing this, one is not surprised at the queer things the composer felt constrained to do in all consistency. The overture reeks of battle, murder and sudden death, and unexpectedly jingles Scotch tunes. There are ghost themes and maniacal themic anticipations of a bad end. Bassoons darkly hint of horrid spectral visions and the percussion instruments punctuate a bad story. There are passages for the oboe which raise one's hair in protest, and the brasses more than suggest boiling caldrons, witches' broomsticks and black cats.

The overture is not without considerable musical value, but there exists a big doubt whether any still, small voice aroused Volkmann in the middle of the night to create this work for the lasting benefit and admonition of mankind.

ORCHESTRA BOUND TO DO DUTY.

The orchestra read it as skilfully as was necessary, blocking out the medieval atmosphere with evident determination to do its entire duty by a not greatly loved work. Was there ever a German, Frenchman, Austrian, Slav or man of any race, save the Highland elect, who could stand a Scotch tune skirling as it should? There is something inexpressibly sad, yet mirthful, about an alien struggling to comprehend the Scotsman's lays.

Save as a mark to be given as a lesson in horrible examples, Liszt's "Festklaeng" should be lost forever in musty archives. It is tawdry, bespangled and not worthy the thunder of Mr. Gericke and his dignified orchestra. Still there are Hungarian moments which charm, and the passages for the wood winds were handled marvelously. These works have to be given from time to time to keep the family tree of music fresh in our minds.

The Lalo concerto, with its vigorous introduction, received excellent treatment in every direction. The accompaniment was much more plastic and spontaneous than at the Boston concert, and Gerardy was unhampered by a soggy support. This concerto is a gracious and lovely work: it recalls long, dark halls, with polished floors and richly garbed lords and ladies who speak in flowery language and curtsy with grace. Thematically it is felicitous, but over developed.

MANY RECALLS FOR 'CELLIST.

Gerardy was recalled repeatedly. Where a youth of his age acquired such mature judgment and analytical powers is as mysterious as his all around excellence as a technician. His tone is luscious.

This brings us to the Beethoven symphony, which, with its direct utterance, was the balm of Gilead after the foregoing orchestral numbers, in which the paucity of melodic invention was concealed only in part beneath the copious raiment of instrumentation. It is the scoring of this symphonic work which reveals the augmented wood wind choir to such superb advantage. Beethoven loved every instrument in the orchestra and treated the oboe with considerably more respect than it often receives. The duet for two oboes and two clarinets is one of the milestones particularly noticed on the musical highway. Beethoven frequently snubbed the second flute in favor of the first oboe, and he must have been dreaming of the first oboe player of this orchestra, who indeed would have delighted his crusty soul.

LEADER'S READING STRONGER.

Mr. Gericke infused more life and vigor into his reading yesterday, and the result approximated satisfaction. The second movement and the scherzo and trio were far more intelligible than in Boston, but the last movement still was on the order of a scamper.

Yesterday the chief criticism was called forth by the works themselves rather than by their treatment. Occasional slight slips in intonation in the wind instruments might lead one to suppose that the men have been working a bit too hard after the long vacation. In Carnegie Hall, however, one is seldom safe in criticising intonation, for the acoustics are not perfect. The wind instruments invariably sound off pitch in the left tier boxes, and other vagaries exist.

The next concerts will take place on December 12 and 14.

BOSTON SYMPHONY ORCHESTRA.

The Musical Season Opened Last Night at Carnegie Hall.

If the programme given at the first concert of the Boston Symphony orchestra last night in Carnegie Hall is to be taken as an exemplar New York is likely to hear much Wagner during the musical season. It was a scheme that included the Overture, Bacchanale, and scene between *Tannhauser* and *Venus* from the first act; *Walther's* Prize Song from "Die Meistersinger;" *Siegfried's* Parting from *Brunnhilde;* *Siegfried's* Death; the Funeral March and the finale—all from "Götterdämmerung." The singers were Milka Ternina and Ellison Van Hoose. Wilhelm Gericke conducted.

Whether or not this indigestible medley would have been approved by Wagner is not to be considered seriously. The stormy, irregular life of that composer often forced him to be an opportunist again st his most sacred convictions. So we find him at one time summoning the gods to mete vengeance upon the impious ones who dared play his music on the concert platform anon he unbends, the Jovian front loses its wrinkles while complacency nestles in his prognathic dimples. Behold! Wagner permits—in the kindness of his heart—certain excerpts to be doled out in concert. We know now it was the need of that universal lever, money, which prompted him to play all sorts of fantastic pranks with his innermost lights.

The ethical question, then, has little to do in this matter. A community without an active operatic season may well enjoy a concert entirely devoted to Wagner's music; for New York it is somewhat of a strain. Because of our familiarity with his scores our constructive imagination is not severely taxed in listening to this music shorn of its scenic surroundings; yet what a paradox it is—evocation of a dramatic situation from footlights to "backdrop" through sheer aural memory! That it was successfully accomplished last night by an immense audience there can be no doubt. Applause was timely. All the fine points made by the singers and orchestra were noted. The enthusiasm at the end of each part was unmistakably of the proper sort, and for all this one cannot admire the taste that dictated such a programme.

There is the Bacchanle for example. Without the wild, whirling tumult of the scene, the mad gyrations of satyr and nymph about the sleeping goddess and her thrall, this music becomes mere empty gesture, a crazy arabesque shot through with untimely gleams of Tristan and Isolde and the Ring. In a word, just the sort of music that would have enraged the late Charles Lamb, who discoursed severely upon such tricks upon the imagination of travellers. Besides Boston and Bacchanales are ill-assorted companions. The duo, long as it is, we can endure, for here at least flesh and blood enters into the plan, clothed as it may be in latter day garb. Nor can much be said in disfavor of *Walther's* Prize Song. It is saccharine, melodious, very Italian, therefore adapted for the concert room. But "Götterdammerung" leaves us in midair. Snippets, snippets, and again most melancholy snippets.

Having entered the customary critical protest against this kind of delicate sacrilege—in this case Wagner was not butchered to make a Boston holiday—there is something to praise in the general performance. At first a chilly, even frosty air, nipped the Tannhäuser music, but the native tonal mellowness of the band asserted itself and there was much to admire. Mr. Gericke, who never tears from passion its chaste peplum, aimed more at balance, moderation, perspective, clarity, precision, than fire, force or imagination in his interpretation. And it must be confessed that he gave his singers a careful accompaniment; for he can hardly be censured for the too compelling quality of his noble brass in *forte* passages. His men were on the same level as the singers, and there was no shell to moderate the great volume of tone. Wagner was wise in sinking his orchestra.

It is easier for a singer to make herself heard across the "mystic gulf" than to sing with a large orchestra back of her. Extreme finish and a not very plastic rhythmic life were the distinguishing characteristics of Mr. Gericke's readings. They suited Carnegie Hall, but did not once sound the big dramatic note of Wagner.

Milka Ternina did. This dramatic Wagner singer was in brilliant voice and sang brilliantly, forcefully, tenderly, and in hugely dramatic vein.

Her *Venus* was wrathful, more wrathful than seductive, withal a goddess of the Hollow Hill. And of her *Brunnhilde* nothing new need be written Mr. Van Hoose was an excellent *Walther* and was recalled several times after his solo air. As has been indicated the audience was beyond the capacity of the hall. Is it possible that the awful is at hand, that Wagner is become popular in concert garb? If so farewell the exoteric vapors behind which he has been veiled so long by his worshippers. Farewell the lean and lusty *leitmotif*; and a long adieu to the Perfect Wagnerite, and the Art of Becoming One, Though Unmusical!

THE BOSTON ORCHESTRA.

First Afternoon Concert of Its Sixteenth Season in New York.

The first afternoon concert of the sixteenth season of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme was as follows:

Overture—"Richard III."....Volkmann
Concerto for violoncello and orchestra..
Edouard Lalo
Symphonic Poem—"Festklaenge"....Liszt
Symphony, A major, No. 7....Beethoven
The soloist was Jean Gerardy, 'cellist.

The programme was one excellently suited to the capacity of an afternoon audience. Although women are the most numerous patrons of musical entertainments and equally of matinée performances, it is conceded that in the afternoon music must not be quite so serious as it is in the evening. An afternoon programme must be of the luncheon order, while in the evening we may be expected to digest a dinner. Wise men do not attempt to explain such things. Volkmann's overture to "Richard III." served well as the first course yesterday. It is music with a serious intent, but it is not over-heavy. It is part of a set of pieces written by the composer for Shakespeare's tragedy, and therefore it characterizes the crook-back as him who described himself as

Curtailed of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinished, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable,
The dogs bark at me as I halt by them.

Yet the composer saw a vein of melancholy somewhere in the tyrant of fiction, and wrote a passage of tender sadness in his overture. And then, of course, there is a battle-scene, for was not Richard slain on Bosworth Field? "The Campbells Are Coming," sings the wind band, though the callous critic knows that Bosworth Field never heard that tune in 1485. Trumpets peal and brasses clash, and so dies Richard, having fatally seen six Richmonds in the field, to the chord of F-sharp minor. It is an orderly and well-arrayed overture, and one can listen to it without excitement endangering a weak heart.

As for Mr. Lalo's 'cello concerto, which Mr. Gerardy played with much fervor and with exquisite beauty of tone, it is music of a most elegant pattern, music which should always be heard in a most luxurious drawing room with a half-curtained view of respectable petunias and irreproachable smilax in the conservatory beyond. Ladies and gentlemen in evening dress should be the listeners, and ices should be served between the movements. And if perchance there were a portrait of Mendelssohn on the wall, it should be decorated for the occasion, for he was the prince of all the exquisites among composers.

The "Festklaenge" of Liszt is admitted to be one of the most tenuous of that master's works, and when that is said the mind is filled with a conception of wondrous leanness. At the end of the concert it was a great joy to sit upright in one's chair and listen to some real music, something through which the spirit of a mighty master throbbed, and poured its aspirations out upon the palpitating air, filling it with the vibrations of a potent humanity. And it was good to hear the Boston Orchestra play the symphony. There was something missing in the broad and noble performance of Wagner's music on Thursday night, but with Beethoven Mr. Gericke was on terms of most sympathetic friendship. His reading of the symphony was masterly. Never has a New York audience heard the slow movement played with more dignity, more profound pathos, more perfection of phrasing. And the scherzo was rippled off with a glad and lightsome touch, which deepened into power in the trio. The splendors of the glowing last movement were equaled only by the wonderful beauties of the introduction and the opening allegro. In short, it was a memorable performance.

Let it be noted in passing that in the course of the Summer this orchestra has acquired a new first clarinet, second oboe, and pair of bassoons, all from the sunny land of great wood instrumet performers, France. They are not yet quite set in their places in the orchestra, but they will prove to be valuable acquisitions.

A BRILLIANT CONCERT.

The honor of beginning the musical season of 1901-1902—a season which is destined to be one of the most elaborate and important on record—fell to the Boston Symphony Orchestra. At Carnegie Hall last evening the musicians of this premier organization performed the allotted task in a splendid manner.

From an abstract point of view the concert was a most brilliant affair. The hall was crowded with a cultured and refined audience, whose demeanor demonstrated powers of musical discrimination. The programme consisted of vocal and instrumental excerpts from Wagner's "Tannhauser," "Die Meistersinger" and "Gotterdaemmerung." The singers were Miss Ternina and Mr. Ellison Van Hoose.

In its performance the orchestra was at its best. The tone was rich, full, warm in quality, the execution was faultless, the technical tests were met with smoothness, precision and a degree of authoritative ease which lifted the mechanical exhibition to the highest phase of art.

If the interpretations had been as satisfactory the concert might well pass into history as a model, but Mr. Gericke's coldness, rigidity and positive repression of anything that might suggest enthusiasm was at times most depressing. In the "Tannhauser" ouverture the tempo dragged, and the Bacchanale was sadly lacking in passionate fury. There was a good measure of compensation in the superb breadth and solemnity of the so-called Siegfried Funeral March.

Ternina was in excellent voice and sang the Brunnhilde music with a wealth of emotional fervor, much declamatory emphasis and an amplitude of tone that never lost its musical purity. Van Hoose, an American tenor, with a sweet and strong voice, sang with rare taste and finish Walther's Prize Song.

A most promising season may be said to have opened most auspiciously.

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Journal Nov 12

BOSTON SYMPHONY AT CARNEGIE HALL.

Matinee Performance Is Generously Full of Good Music.

The programme of the Boston Symphony Orchestra's matinee at Carnegie Hall yesterday was generous in length as well as in variety. At the end one felt thoroughly satisfied. Beginning with Robert Volkmann's interesting overture, "Richard III.," the list contained a concerto for violoncello by Edouard Lalo, Liszt's symphonic poem No. 7, "Festklaenge," and Beethoven's seventh symphony.

No music could have been more congenial to the Boston organization than the above, for the reason that the demands were more for beauty of tone, symmetry and clear indication of form than for unusual bursts of sound or bizarre, dazzling effects. Not that it is impossible for this versatile combination of artists to thunder and clash and utter tones of passion, as evidenced in last Thursday's "Gotterdammerung" music.

Liszt's "Fest Klange" received sincere, conscientious treatment It is in parts quite Weberish, especially in one theme played by the violins, which recurs several times, and in this theme's development. The effect of the timpani starting the composition is odd, also the harmonization with the persistent predominance of the seventh of the chord. Beethoven's symphony stood out in all its clas-ic purity and was reverently, perhaps somewhat too deliberately played. The first movement might have been more animated without losing any of its characteristics. The other movements, especially the dainty scherzo with its sharp, bright theme and melodious trio could not have been given with nicer precision or more delicate phrasing.

The soloist was the well-known Belgian cyclist, Jean Gerardy. Lalo's concerto is not often heard, never before, to my recollection, in New York. It has the characteristics of the other works of this composer, delicate, refined melodies, quaint and unconventional orchestral coloring and graceful technical work.

The intermezzo is charming. It is made of two themes of melancholy character, the second accompanied by a fascinating little counter figure in some of the wood, wind and string pizzicatto.

Gerardy produced mellow singing tones, and played with the ease and certainty that bespeak the great artist. His interpretation of the concerto was not lacking in the elegance and grace it requires. After his performance there was a burst of applause of long duration and an evident desire on the part of the audience to hear an encore. But Mr. Gericke remains firm in the barring out of encores at these concerts.

The audience was very large and intelligently appreciative.

LAURA DANZIGER.

Aus dem Musikreich.

Plaudereien und kritische Betrachtungen.

Die officielle Eröffnung der Musik-Saison fand am Donnerstag in Carnegie Hall durch das erste Conzert des Bostoner Symphonie-Orchesters statt. Das Programm bestand nur aus Bruchstücken der Wagner'schen Dramen, die, besonders wenn Sänger daran theilnehmen, niemals die gleiche phänomenale Wirkung hervorbringen als bei scenischer Vorführung. Mit Ausnahme der rein lyrischen Stellen ist ein Sänger durch die auf dem Conzert-Podium nothwendige Unbeweglichkeit in Bezug auf den dramatischen Ausdruck im höchsten Grade gespannt. Zur packenden Wiedergabe der wuchtigen Accente, wozu Text und Musik fast ununterbrochen herausfordern, ist die Stimme allein nicht ausreichend. Das zeigte sich auch hier recht eindringlich. Wenn Frl. Milka Ternina trotzdem in unbeschreiblicher Weise zu fesseln wußte, beweist das nur, daß ihre Gesangskunst so vollendet ist, daß man alles Andere dabei vergißt. Sie versteht es, den Charakter ihrer Stimme je nach Bedarf zu ändern, die Farbe derselben jeder Situation anzupassen, kurz und gut, sie ist eine Künstlerin, die über der Kritik steht. — Ich wünschte, dasselbe auch von dem Tenoristen Ellison van Hoose berichten zu können, an ihm dürfte die Kritik jedoch noch viel zu tadeln haben, bis er sich zu einer von Frl. Ternina schon längst überschrittenen Höhe aufgeschwungen haben wird. Sehr zweifelhaft ist es mir, ob er sie je erreichen wird. Er hat eine sehr schöne, wohlklingende Stimme und ist ein guter Sänger, aber solch bedeutenden Aufgaben, wie sie ihm hier zufielen, ist er bei Weitem nicht gewachsen. Ein temperamentloser „Tannhäuser" ist einfach unmöglich! Temperament ist für den Darsteller der Partie die erste Bedingung. Wagner selbst schreibt, daß Tannhäuser nichts halb zu thun hat, in jedem Moment soll er mit voller Leidenschaft am Gang der Handlung theilnehmen. Das große Publikum ist aber stets einem stimmbegabten Sänger hold, deßhalb konnte ich mich auch kaum wundern, daß ich bei verzweifeltem Umherblicken auf allen Gesichtern nur freudige Ueberraschung sah und das Lob des

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, NOVEMBER 13, 1901.

BOSTON SYMPHONY ORCHESTRA.

The First Pair of Concerts.

WITH the following program the Boston Symphony Orchestra last Thursday evening, in Carnegie Hall, opened its twenty-first season:

Tannhäuser—Overture, Bacchanale and Scene between Tannhäuser and Venus from the first act (Paris version).
Die Meistersinger—Walther's *Prize Song*.
Die Götterdämmerung—Siegfried's Parting from Brünnhilde. Siegfried's Death. Funeral March. Closing scene.

Mr. Gericke conducted. Milka Ternina and Ellison Van Hoose were the solo singers.

Whatever the attraction may have been—whether the orchestra, the program or the possibility that at last the public of New York is becoming a music loving one—the fact remains that for the first concert a larger audience assembled than has been seen at any of these affairs in years. A glance at the music scheme tells that it is an unusual one—all Wagner, and operatic excerpts, at that. Many objections might be raised, in theory, against Wagner in concert, but the size of the audience proved beyond any speculation that it was a wise move on the part of the management.

With the very familiar Paris version of the "Tannhäuser" Overture then, the concert began. In his reading of this Mr. Gericke surprised no one—at least no one who ever had heard this conductor's interpretation of any Wagner number; in fact, it seems at this late day quite possible to anticipate the every effect which he is about to produce, and that without any great musical cunning, either. And while a constant striving after unusual effects is a bad habit with some conductors, it easily finds an excuse when the piece performed is by Wagner, for Wagner is nothing if not theatrical; his music, more than any other, needs the footlights and a scenic backround. So if we are to resort to our memory for these, let us at least have an unacademic reading of the score to stimulate the imagination. Evidently Mr. Gericke does not share these views, and as a result we hear a very carefully considered performance to which climaxes are foreign. There were portions in the orgic Bacchanale which sounded almost sedate.

In the succeeding number there breathed more life, due doubtless to the spirit in which Milka Ternina and Ellison Van Hoose sang their duet; it was easily to be seen that both of them remembered "Tannhäuser" as an opera. The balance of solo orchestra work was confined to the "Funeral March" from "Götterdämmerung." Here again the conductor's chief care appeared to be in preventing hearty utterance on the part of the band. No one knows—Mr. Gericke least of all—what a superb tone of brass is constantly being stifled by that menacing, overcautious left hand. The logic of Mr. Gericke's everlasting *piano* seems very doubtful; surely that collection of strings can hold its own against any proportionate amount of brass and woodwind, and would it not be extending the dynamic range (and with it the possibilities of orchestral effects) by allowing the brass occasionally to have its say in a true, manly manner? Van Hoose's voice, sturdy and true to intonation, responded nobly to the demands put upon it. Defiant in the Venusburg duet, it was as tender in the Walther's "Prize Song" and heroic in the "Götterdämmerung" numbers. He sings with a full comprehension of both roles, and with a surprisingly clear enunciation.

Ternina was in vocal glory, and made meaningful the dramatic significance of her words. "The "Immolation Scene" went off capitally; there was in her voice the tone of bold resignation, so needful to the understanding of that complicated episode.

After her last words, and long before the band had done with the closing scene, there was among the audience a wholesale ducking under seats for wraps and as liberal an adjustment of head gear, which must have annoyed the singer not a little, for she deliberately turned her head and stared at the wall. New York audiences are always tardy in arriving at a concert and as anxious to leave before it is quite over.

One innovation was the reseating of the orchestra, which seems scarcely to improve the mass of sound; to the contrary, at times the various groups (especially the woodwind) sounded segregate. The orchestra played with that superb quality of tone to which we have become accustomed. Once or twice there were traces of a lack of balance—again in the woodwind—but this may have been the result of the new arrangement.

Another change from the usual were the annotations to the program; these are now done by Philip Hale, who has departed from the former order of analysis, and has instead collected an amazing mass of anecdotal facts, and retailed them in that subtle and ironic manner which characterizes his writing. They are interesting reading, and surely appeal to the concertgoer more than the mere laying bare of form.

At the matinee of Saturday the following numbers were comprised in the program:

Overture, Richard III., op. 68.....Volkmann
Concerto for 'Cello and Orchestra.....Lalo
Symphonic Poem, No. 7, Festklaenge.....Liszt
Symphony in A major, No. 7, op. 92.....Beethoven

Jean Gérardy gave a beautiful reading of the Lalo Concerto. His tone, mellow as an organ's, proved his sympathy with the work under hand, and a beautiful and grateful concerto it is. Gérardy does not try to make obvious the 'cello gymnastics—in themselves ghastly things to watch—and never fails to draw from the instrument that sympathetic vocal quality which he commands so easily; in this way he succeeds in making figuration beautiful in itself. Mr. Gericke's accompaniment was praiseworthy. Gérardy was recalled four or five times.

Of the orchestral numbers the overture to "Richard III." may be passed over as an interesting but not a remarkable work, while the Liszt "Festklaenge" have scarcely any deep claim to a place on a modern program. There remains yet the Seventh Symphony of Beethoven. We all know how much praise has been heaped over this beautiful work, and how richly deserving it is of it all. And partly for that reason it sounded better than it was played at this concert. Mr. Gericke indulged in some very strange tempi. After the Introduction, taken at an impressive gait, he dragged his band through the rhythms of the Vivace, which he varied not at all. Fortunately he missed the repetition. The wonderful Allegretto was played with a balance of tone and a superbly even tempo that are seldom possible. There were moments in it when the message became a speaking, human one; particularly at the entrance of that pathetic viola and 'cello melody, and again at the clarinet episode in the major. The Presto went lightly but without much swing, while the Trio was dragged out unmercifully until one pitied the woodwind. In the coda was again a noticeable instance of beautiful tone balance and rich color. With the Allegro Mr. Gericke awoke and gave us what we had been wishing for earlier in the symphony—the swirl of the dance. This movement came off splendidly and repaid one's patience and longing. And with it the concert closed. Again was the audience large and enthusiastic. At both affairs were there numerous recalls for the solo singers and performers.

THAT prosperity at once the wonder and envy of European nations was illustrated by the 2,000 Americans who attended the Boston Symphony concert in Brooklyn last Friday night. Since those who have the power to dictate in social and musical matters across the bridge have forced the question of clothes as a factor in the present musical season, it seems necessary to dwell briefly upon the all important subject, particularly since the musical program proved so unsatisfactory. Interest in the visits of the Boston Symphony Orchestra to Brooklyn waned until last season, when the listlessness threatened to cut off the night concerts, as the matinees were cut off two years ago. During the summer a man who is clever, though he may not look it, suggested that the assistance and co-operation of certain prominent women be enlisted in the cause of bringing the Boston Orchestra to Brooklyn once a month. The women responded nobly, and, woman-like, they introduced the fashionable note—the note that makes the "wheels go 'round"—even if superior minds seem indifferent to the mandates of the modistes from Paris and Vienna. Last week the writer paid a tribute to the good taste in dress displayed by the women of Brooklyn. The social success of the concert Friday night has startled Brooklyn, and those who did not go to the concert missed seeing one of the most brilliant audiences ever assembled in the old Academy of Music. The entire orchestra and balcony were arrayed in evening dress, and with it all there was no vulgar glitter or extravagance. Besides paying attention to their own apparel, the ladies decorated the lobby and foyer, and in every way emphasized the night as a festive occasion.

The Wagner program presented is the one the orchestra has given on the tour. On another page of this issue of THE MUSICAL COURIER there is a report of the performance at Carnegie Hall on Thursday night. We have heard the German or original version of "Tannhäuser" and then we were favored with the Paris version, and now after all these weary years we are obliged to listen to the Boston version, as Mr. Finck has aptly put it. If Mr. Gericke were conducting Mendelssohn he could not have wielded his baton with a gentler or more soothing hand than he did during the "Bacchanale." All the solemnity and grandeur were crushed out of the "Funeral March" from "Die Götterdämmerung" and not even the superb playing of the orchestra could atone for the lack of passion and climaxes. The singers, Miss Milka Ternina and Ellison van Hoose, who sing with the orchestra on the tour this month, appeared at the Brooklyn concert. In opera Miss Ternina is an artist who sways her audience through her intelligence and dramatic gifts, but unlike some of her associates in opera she does not or cannot do herself justice in concert. The Venus music is not for a voice of her timbre at all. Last Friday night her high notes were unpleasantly shrill and there was neither sensuousness nor beauty in her singing of the "Tannhäuser" music. She was more in her element in "Die Götterdämmerung" excerpts.

Mr. Van Hoose has discovered the secret of using his voice beautifully. Resonant, pure and delightfully true is his tenor, and he astonished his admirers by singing with passion in the "Tannhäuser" duet. His singing of the "Prize Song," from "Die Meistersinger," was one of the true delights of the concert. Again, he showed that he has studied faithfully, when he returned and sang with Ternina in "Die Götterdämmerung."

Lacking the potency of Wagner, disarranged for concert purposes and also the vogue of the first series, the first concert of the second series of the Boston Symphony Orchestra drew a small audience to a chilly auditorium at the Academy of Music last evening to hear a delightful soloist, an artist of the first rank, Gérardy, the 'cellist, in a legitimate orchestral program, in which Beethoven's Seventh Symphony in A major was easily first in interest.

Lalo's concerto is a work that is not long drawn out, and the melodic beauties, as well as its harmonic and rhythmic background, have a certain exotic effect, which, however, are quite in the vernacular of the 'cello. Gérardy is a most satisfying artist. His tone is of a beautiful singing quality, ravishing in the broad, sweeping cantilena and always sure and pure and mellow. The concerto is a charming work and the rendering was thoroughly in its spirit and a revelation of true art.—Philadelphia Press, November 7, 1901.

The Wednesday night concert of the Boston Symphony Orchestra was a symphony concert, rightly so called. Its two distinctive features were the 'cello concerto of Lalo, played by Jean Gérardy, and a particularly interesting performance of the beautiful Seventh Symphony of Beethoven. The Lalo composition is exceedingly poetical and charming, rich and varied in color and full of admirable invention, and Gérardy played it with an exquisite sentiment and with the firm and fluent style, the facile execution and the unaffected grace of a master. His performance was so entirely satisfying, and its fine art was made vital by such an individual charm of lyrical expression that it left an impression quite unusual. The virtuosity of the orchestra in this work was scarcely less remarkable than that of the soloist, and equally to be remarked was the tasteful appreciation with which Mr. Gericke conducted it.—Times, Philadelphia, Pa., November 7, 1901.

The Boston Symphony concert was a brilliant affair in every sense. The audience was the largest and most distinguished ever seen in Music Hall, except at the dedication of our great concert hall, the occasion, also, of an initial Boston Symphony. Never has the great organization been heard to better advantage than in the rendition of the rather unique Wagner program, comprising the Overture, "Bacchanale," and scene between Tannhäuser and Venus from the first act (Paris version); Walter's "Prize Song" from "Die Meistersinger"; Siegfried's Parting from Brünnhilde, Siegfried's Death, Funeral March and closing scene from "Die Götterdämmerung."

Mr. Gericke proved himself more thoroughly in sympathy with Wagner than ever before, and the orchestra played with splendid abandon. Milka Ternina and Ellison Van Hoose were the soloists. Ternina was very successful. Mr. Van Hoose completely eradicated the impression made here last year. His is a beautiful organ, and he proved himself a most satisfying artist, singing with conviction, taste and authority.

NOVEMBER 15, 1901.
BOSTON JOURNAL—FRID

JOSEF SLIVINSKI, POLISH PIANIST.

JOSEF SLIVINSKI.

He will play Tschaikowsky's First Concerto at the Symphony concerts this week.

Mr. Josef Slivinski is a native of Warsaw, where he took his first piano lessons of Strobl. He afterward studied in Vienna with Leschetitsky, and at St. Petersburg with Rubinstein. His first concerts excited much attention in European capitals. This is his third visit to Boston. He is esteemed for his delicate touch and romantic feeling.

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In the succeeding number there breathed more life, due doubtless to the spirit in which Milka Ternina and Ellison Van Hoose sang their duet; it was easily to be seen that both of them remembered "Tannhäuser" as an opera. The balance of solo orchestral work was confined to the "Funeral March" from "Götterdämmerung." Here again the conductor's chief care appeared to be in preventing hearty utterance on the part of the band. No one knows—Mr. Gericke least of all—what a superb tone of brass is constantly being stifled by that menacing, overcautious left hand. The logic of Mr. Gericke's everlasting *piano* seems very doubtful; surely that collection of strings can hold its own against any proportionate amount of brass and woodwind, and would it not be extending the dynamic range and with it the possibilities of orchestral effects) by allowing the brass occasionally to have its say in a true, manly *forte*? Van Hoose's voice, sturdy and true to intonation, responded nobly to the demands put upon it. In the first of the Venusburg duet, it was as tender in the Wolfram's "Prize Song" and heroic in the "Götterdämmerung" numbers. He sings with a full comprehension of his role and with a surprisingly clear enunciation.

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Symphonic Poem, No. 7, Festklaenge ..... Liszt
Symphony in A major, No. 7, op. 92 ..... Beethoven

Jean Gérardy gave a beautiful reading of the Lalo Concerto. His tone, mellow as an organ's, proved his sympathy with the work under hand, and a beautiful and grateful concerto it is. Gérardy does not try to make obvious the 'cello gymnastics—in themselves ghastly things to watch—and never fails to draw from the instrument that sympathetic vocal quality which he commands so easily; in this way he succeeds in making figuration beautiful in itself. Mr. Gericke's accompaniment was praiseworthy. Gérardy was recalled four or five times.

Of the orchestral numbers the overture to "Richard III." may be passed over as an interesting but not a remarkable work, while the Liszt "Festklaenge" have scarcely any deep claim to a place on a modern program. There remains yet the Seventh Symphony of Beethoven. We all know how much praise has been heaped over this beautiful work, and how richly deserving it is of it all. And partly for that reason it sounded better than it was played at this concert. Mr. Gericke indulged in some very strange tempi. After the Introduction, taken at an impressive gait, he dragged his band through the rhythms of the Vivace, which he varied not at all. Fortunately he missed the repetition. The wonderful Allegretto was played with a balance of tone and a superbly even tempo that are seldom possible. There were moments in it when the message became a speaking, human one; particularly at the entrance of that pathetic viola and 'cello melody, and again at the clarinet episode in the major. The Presto went lightly but without much swing, while the Trio was dragged out unmercifully until one pitied the woodwind. In the coda was again a noticeable instance of beautiful tone balance and rich color. With the Allegro Mr. Gericke awoke and gave us what we had been wishing for earlier in the symphony—the swirl of the dance. This movement came off splendidly and repaid one's patience and longing. And with it the concert closed. Again was the audience large and enthusiastic. At both affairs were there numerous recalls for the solo singers and performers.

THAT prosperity at once the wonder and envy of European nations was illustrated by the 2,000 Americans who attended the Boston Symphony concert in Brooklyn last Friday night. Since those who have the power to dictate in social and musical matters across the bridge have forced the question of clothes as a factor in the present musical season, it seems necessary to dwell briefly upon the all important subject, particularly since the musical program proved so unsatisfactory. Interest in the visits of the Boston Symphony Orchestra to Brooklyn waned until last season, when the listlessness threatened to cut off the night concerts, as the matinees were cut off two years ago. During the summer a man who is clever, though he may not look it, suggested that the assistance and co-operation of certain prominent women be enlisted in the cause of bringing the Boston Orchestra to Brooklyn once a month. The women responded nobly, and, woman-like, they introduced the fashionable note—the note that makes the "wheels go 'round"—even if superior minds seem indifferent to the mandates of the modistes from Paris and Vienna. Last week the writer paid a tribute to the good taste in dress displayed by the women of Brooklyn. The social success of the concert Friday night has startled Brooklyn, and those who did not go to the concert missed seeing one of the most brilliant audiences ever assembled in the old Academy of Music. The entire orchestra and balcony were arrayed in evening dress, and with it all there was no vulgar glitter or extravagance. Besides paying attention to their own apparel, the ladies decorated the lobby and foyer, and in every way emphasized the night as a festive occasion.

The Wagner program presented is the one the orchestra has given on the tour. On another page of this issue of THE MUSICAL COURIER there is a report of the performance at Carnegie Hall on Thursday night. We have heard the German or original version of "Tannhäuser" and then we were favored with the Paris version, and now after all these weary years we are obliged to listen to the Boston version, as Mr. Finck has aptly put it. If Mr. Gericke were conducting Mendelssohn he could not have wielded his baton with a gentler or more soothing hand than he did during the "Bacchanale." All the solemnity and grandeur were crushed out of the "Funeral March" from "Die Götterdämmerung" and not even the superb playing of the orchestra could atone for the lack of passion and climaxes. The singers, Miss Milka Ternina and Ellison van Hoose, who sing with the orchestra on the tour this month, appeared at the Brooklyn concert. In opera Miss Ternina is an artist who sways her audience through her intelligence and dramatic gifts, but unlike some of her associates in opera she does not or cannot do herself justice in concert. The Venus music is not for a voice of her timbre at all. Last Friday night her high notes were unpleasantly shrill and there was neither sensuousness nor beauty in her singing of the "Tannhäuser" music. She was more in her element in "Die Götterdämmerung" excerpts.

Mr. Van Hoose has discovered the secret of using his voice beautifully. Resonant, pure and delightfully true is his tenor, and he astonished his admirers by singing with passion in the "Tannhäuser" duet. His singing of the "Prize Song," from "Die Meistersinger," was one of the true delights of the concert. Again, he showed that he has studied faithfully, when he returned and sang with Ternina in "Die Götterdämmerung."

Lacking the potency of Wagner, disarranged for concert purposes and also the vogue of the first series, the first concert of the second series of the Boston Symphony Orchestra drew a small audience to a chilly auditorium at the Academy of Music last evening to hear a delightful soloist, an artist of the first rank, Gérardy, the 'cellist, in a legitimate orchestral program, in which Beethoven's Seventh Symphony in A major was easily first in interest.

Lalo's concerto is a work that is not long drawn out, and the melodic beauties, as well as its harmonic and rhythmic background, have a certain exotic effect, which, however, are quite in the vernacular of the 'cello. Gérardy is a most satisfying artist. His tone is of a beautiful singing quality, ravishing in the broad, sweeping cantilena and always sure and pure and mellow. The concerto is a charming work and the rendering was thoroughly in its spirit and a revelation of true art.—Philadelphia Press, November 7, 1901.

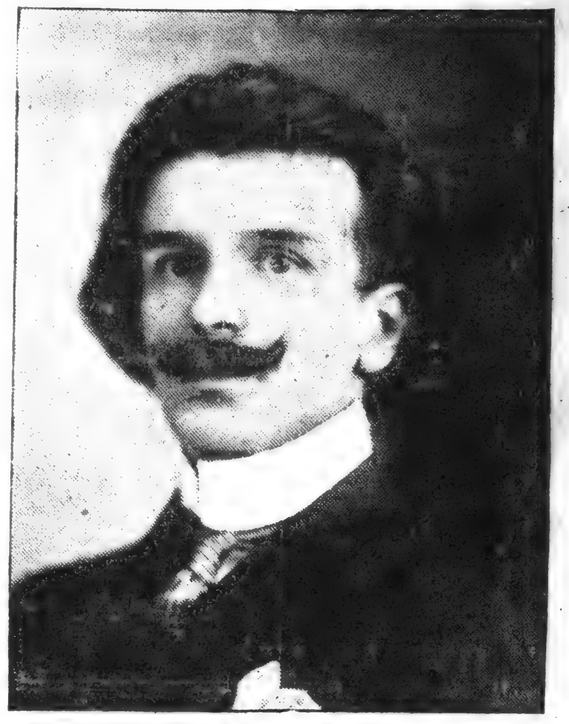
The Wednesday night concert of the Boston Symphony Orchestra was a symphony concert, rightly so called. Its two distinctive features were the 'cello concerto of Lalo, played by Jean Gérardy, and a particularly interesting performance of the beautiful Seventh Symphony of Beethoven. The Lalo composition is exceedingly poetical and charming, rich and varied in color and full of admirable invention, and Gérardy played it with an exquisite sentiment and with the firm and fluent style, the facile execution and the unaffected grace of a master. His performance was so entirely satisfying, and its fine art was made vital by such an individual charm of lyrical expression that it left an impression quite unusual. The virtuosity of the orchestra in this work was scarcely less remarkable than that of the soloist, and equally to be remarked was the tasteful appreciation with which Mr. Gericke conducted it.—Times, Philadelphia, Pa., November 7, 1901.

The Boston Symphony concert was a brilliant affair in every sense. The audience was the largest and most distinguished ever seen in Music Hall, except at the dedication of our great concert hall, the occasion, also, of an initial Boston Symphony. Never has the great organization been heard to better advantage than in the rendition of the rather unique Wagner program, comprising the Overture, "Bacchanale," and scene between Tannhäuser and Venus from the first act (Paris version); Walter's "Prize Song" from "Die Meistersinger"; Siegfried's Parting from Brünnhilde, Siegfried's Death, Funeral March and closing scene from "Die Götterdämmerung."

Mr. Gericke proved himself more thoroughly in sympathy with Wagner than ever before, and the orchestra played with splendid abandon. Milka Ternina and Ellison Van Hoose were the soloists. Ternina was very successful. Mr. Van Hoose completely eradicated the impression made here last year. His is a beautiful organ, and he proved himself a most satisfying artist, singing with conviction, taste and authority.

NOVEMBER 15, 1901.
BOSTON JOURNAL—FRID

JOSEF SLIVINSKI, POLISH PIANIST.



JOSEF SLIVINSKI.

He will play Tschaikowsky's First Concerto at the Symphony concerts this week.

Mr. Josef Slivinski is a native of Warsaw, where he took his first piano lessons of Strobl. He afterward studied in Vienna with Leschetitsky, and at St. Petersburg with Rubinstein. His first concerts excited much attention in European capitals. This is his third visit to Boston. He is esteemed for his delicate touch and romantic feeling.

BOSTON HERALD.

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FRIDAY, NOV. 15, 1901.

THE SYMPHONY PROGRAMME

Mr. Slivinski, the Polish Pianist, Will Be the Soloist for Today's Rehearsal and Tomorrow Night's Concert.

The first solo pianist of the current Symphony season will be Mr. Josef Slivinski, who will make his re-entry upon the Boston concert stage. He will be welcome, for while he only makes one in that present large class of splendid executants of whom none can be said to be the greatest, he excels where many of them fall, and adds manly vigor, sincerely and rightly earnest feeling to his brilliant and powerful technique. So, take him for all in all, he has shown himself here to be nearly, if not quite, the ideal pianist—if, indeed, such there could actually be. He has selected for this occasion the first concerto of Tschaikowsky, opus 23. This appears to be an excellent choice, because, while it offers plentiful satisfaction to the amateur of exciting technical display, there is something higher and better in it. The composer's strong feeling pervades it, and the changes of mood and manner are frequent, often suddenly made and only briefly maintained, thus appealing to such a temperament as Mr. Slivinski's appears to be, and certainly offering opportunity for manifesting a broad command of tone color and musical sentiment. The earlier part of the concerto is perhaps the more tense and assertive, while more grace and tenderness are infused into the latter.

The programme must depend for its relief solely upon the contrasts of different authorships, as the three compositions which it presents are all long and large, one standard symphony being placed before, and another after, the concerto. The former of these is to be the C major of Mozart, which is generally esteemed the greatest of all the two score which he wrote, although two others are ranked as scarcely less noble and honorable. It bears the name of "Jupiter," probably because of the stately splendor of its first movement and of the imperial mastery which its finale shows over the most difficult and obstinate devices of composition in its author's day. One can hardly believe that this magnificent work was composed, together with two others which stand only just below it, in the short space of seven weeks. As Mozart's superstitious nature has been held by many to have affected the quality of his "Requiem," so others have fancied that he, as in a forecast that this might be his last symphony, lavished upon it the wealth of his genius and erudition. At any rate, it was considered as in advance of the time, and brought him in his hours of need neither the spiritual nor material help he craved and needed. The student will find it overflowing with melodies, cast into themes generally so short and simple as to be easily seized and retained. He will note the delicately impressive effect of the then uncommon use of the muted violins in the andante, the light-hearted gayety of the scherzo, the several serene subjects (one almost ecclesiastical), and the learned, but not pedantic, use of the favorite contrapuntal devices of the time (canon and fugue) in the last movement. The instrumental scheme is what Mozart liked for symphony, without clarinets or trombones, but majesty, dignity and imperial power are in the orchestration without them.

The latter symphony is also the greatest work of its author—Mendelssohn—in A minor, grander, more poetic and deeper in spiritual insight, although no more beautiful as abstract music, than its companion in A major, which is familiarly known as the "Italian." This present work represents in a sense the effect of new lands and experiences upon the author's mind, when he was at the impressionable age of 20, was nerved to a high key by what he had already accomplished, and visited England for rest after great toil and a wonderfully stimulating success in bringing out at home the St. Matthew Passion Music of Bach. After exploring and admiring London, he made an extended tour through Scotland, pushing on and out so far as the islands of the Hebrides. The strange features of the land of fell and moor, misty mountain, lonely loch and wild sea coast, all influenced him powerfully and moved him to the determination to express in symphonic form the spiritual atmosphere and character of the land and its people. He was especially impressed and possessed by what he saw and felt when visiting Holyrood Castle, for in his last letter from Edinburgh he wrote: "Everything there is in fragments; and, in the dampness and under the open sky I believe I have today hit upon the beginning of my Scotch symphony." It was long before the end came and connected itself with that beginning. The symphony was not ready for the world until its author had added a dozen years to his age and could present to the public the score which he had finished at Berlin, and which was yet unprinted when first performed. The listener who hears it for the first time must not expect to find it moving to lilting measures, to hear national melodies for its main themes; or to meet in its accentuation at every turn a "Scotch snap."

Mendelssohn was not a literalist, and he had no more explanation to give of his wordless songs than had Hawthorne of the probable future of the people in his "Marble Faun." Taking his own statement of that initial inspiration, one would understand why the ruling mode is the minor and the prevailing mood a sad one, although genial and gentle joy comes to cheer its later movement. He worked all round it, as one might say, composing many other works of consequence, and only recurring to this when he could re-enter into the pleasant, pensive melancholy wherein he began it. At first he offered it in its integrity as a continuous development—not of any one musical reflection, but of a single spiritual conception. But, finding that thus it was not understood and accepted as he wished, he divided it into sections and gave them titles—the vigorous "warlike allegro" being, perhaps, suggested by the martial triumphs which Scotia had won in her great days, and prevailing, together with the happier-mooded scherzo, the necessary relief from a sadness which else were too deep and protracted. But he yet maintained that it represented to him the concentrated events of one primary impulse, and cherished his wish that the work should be performed without suspensive pauses.

Tour & Country
Nov 16

The Boston Symphony Orchestra

An audience which crowded Carnegie Hall to the doors welcomed the Boston Symphony Orchestra on its first concert of the season, Thursday evening, November seventh. The fact that this concert was the first of musical importance to be given this year, and practically opened the New York musical season, and also perhaps that the magic name of Wagner was the only composer's on the programme made this occasion one of the most brilliant of the orchestra's career. It must be gratifying to the Boston orchestra to have won such complete recognition after so many seasons of hard work in New York. The programme was a very unusual one, the selections being seldom given in the concert hall apart from their scenic and dramatic surroundings. The overture, bacchanale, and entire first scene of Act I. of "Tannhäuser," and Walter's Prize Song from "Die Meistersinger," constituted the first part of the programme, while the overture and first scene of Act I., Siegfried's death and so-called funeral march, and the closing scene from the opera, all from "Die Götterdämmerung," formed the second part. The soloists, Madame Ternina and Mr. Van Hoose, were both in fine voice, and sang their parts with all the dramatic fire that the rendition of the operas demanded.

The separation of operatic music from its scenic and dramatic surroundings is as great a violation of Wagnerian traditions as could well be found, but the audience was probably thoroughly familiar with the operas, and demonstrated its approval at every possible point. The absence of scenery and costume was partly compensated for by the great pleasure of hearing the Wagner score, which constitutes such an important part of the operatic production, rendered with the superb technique of the Boston Symphony Orchestra, which naturally could give a more artistic performance than the overworked opera orchestra.

Thursday evening's performance was repeated on Friday evening in Brooklyn, and Saturday afternoon, with Jean Gérardy, the youthful violoncellist, as soloist, the following programme was given: Overture, "Richard III.," Volkmann; Concerto for Violoncello, Solo; Symphonic Poem No. 7, Liszt; Symphony No. 7, Beethoven. In size and enthusiasm the audience recalled Thursday evening's. The most appreciated number was the certo, in which M. Gérardy played superbly the too often neglected instrument, the violoncello.

This season, which is the sixteenth this visiting orchestra has been with us, promises to be most successful. There will be eight more concerts given, four on Thursday evenings and four on the following Saturdays. The dates of the evening concerts are December 12, January 16, February 20, and March 20. Among the soloists to be heard are Miss Olive Mead, violinist; Harold Bauer, and Joseph Hofmann, pianists, and Fritz Kreisler and Charles Gregorowitch, violinists.

Boston Transcript

SATURDAY, NOVEMBER 16, 1901

The second concert by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, takes place on Thursday evening, the 21st inst. Following is the programme: Volkmann, Overture, "Richard III."; Beethoven, Concerto for pianoforte in C minor; Georg Schumann, Symphonic Variations; Hermann Götz, Symphony in F major, op. 9. Soloist, Miss Katherine Ruth Heymann.

SUNDAY HERALD.

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SUNDAY, NOV. 17, 1901.

THE SYMPHONY CONCERT.

Slivinski's Concerto Playing Aroused Enthusiasm.

Splendid Performance That Embellished the Evening—Recalls Bravos and Appreciative Shouts—Two Symphonies Are Performed—Mme. Lehmann's Recital.

The fourth Symphony concert, last night, proceeded according to the programme detailed in our usual Friday morning analysis. The two symphonies are familiar to the orchestra, and to the majority of the regular audience, so that both could stand on a common ground of understanding and enjoyment. They were differentiated discreetly and well, for Mr. Gericke's readings preserved the lofty purity and dignity of the Mozart, which seems as though it must have been written under the most propitious influences of the great planet of wisdom, command and genial soul, and the Mendelssohn showing always that peculiar gloom which overcasts even its happiest moments. The technical work was excellent, and the wooden wind choir sounded remarkably full and rich all through the evening, with notable beauty and value for the flutes and bassoons in the middle movements of the "Jupiter."

If there could be a Paganini of the pianoforte Josef Slivinski might well be he. His very appearance is suggestive—the tall, slender, slightly angular figure, the nervous gait, the pale, thin face, overhung with its dense mass of heavy black hair, and barred across with the strangely curved mustache, the piercing eyes and the heavy eyebrows. Then the attitude at the instrument—always one of absolute concentration, whether bowed almost as if to clasp the keyboard, or thrown back, as if to survey and hold the complicated mechanism with a magnetic gaze.

The long, slender hands, so flexible upon the elastic wrists that it seems impossible that their motion, so swift and light as almost to elude the eye, should have such immense power, or linger long enough to call forth a definite and enduring tone. In all this there is something eerie and mystic. And then the man plays, as it were, like a man possessed, and infuses into passages which would generally appear as mere figures of technical speech or transitional devices for bridging over from one integral thought to another, a fire, a boldness, a force, a magnetism, which make them seem for the moment like the most vital and important matters of all.

The technique itself is marvellous, and its range and sweep might have been estimated by taking as mensuration points the vast rolling chords of the introduction, the exquisitely gentle and dainty accompaniment and caressing melody of the andantino semplice and the tremendous octaves and figures of the finale. But it all seems to mean so much—not necessarily of explainable thought, as of all-possessing rhapsodic feeling and intense personality.

The concerto and the player were well pitted; for he had ready and waiting the poetry, the fancy or the emotion which made vital every one of the scores of fitful mood and varying shades that Tschaikowsky put into this work, which Nicolas Rubinstein, for whom it was written, declared so difficult and intricate as to be impossible of execution.

It was interesting to be reminded by Mr. Hale's programme notes that this great work, rededicated to Von Bulow, was first publicly played by him in this city in October, 1875. It has been heard here frequently since, but never in such depth and fulness as last night, unless when Mr. Slivinski himself performed it in Tremont Temple last spring.

The concerto aroused the audience to the highest Boston pitch of enthusiasm. There were five or six recalls, and actually there were bravos and approximate shouts; but Mr. Slivinski conceded nothing but his deep and impressive bows.

The next programme stands thus:

Overture, "In the Spring".....Goldmark
Concerto Romantique for violin.....Godard
Fantasie in F minor.....Schubert
(Orchestrated by Felix Mottl.)
Symphony in C, No. 1 (first time)....Tandew
Soloist, Mr. Otto Roth.

At the Symphony rehearsal, Friday afternoon, the men seemed to play even with more spirit and finish after their first tour of the season. "The best band in the land" a New York contemporary calls the Boston Symphony orchestra. Some of those there Friday afternoon were Mrs. Charles Head, Mrs. Francis H. Peabody, Mr. and Mrs. Andrew Wheelwright, Mr. Richard H. Stearns, Miss Martha Silsbee, Miss Barbara Channing, Mr. Thomas Silsbee, Dr. and Mrs. Hall Curtis, Miss Evelyn Sturgis, Mr. and Mrs. Clarence Jones, Mrs. James W. Kenney and Miss Kenney, Miss Anne King, Mrs. William Hooper, Mr. and Mrs. Alfred Woodworth, Mrs. James Jackson, Mrs. James Blake, Miss Gibson, Mrs. A. Forbes Conant, Mrs. Neal Rantoul, Dr. William Sturgis Bigelow, Mrs. Henry Souther, Mrs. James P. Stearns and Miss Stearns, Mr. S. P. Williams, Mrs. William James, Mrs. Gericke and Mr. and Mrs. C. P. Curtis. Mr. Slivinski, soloist, was called out three times with much enthusiasm. All those who heard him Friday and last night will be more than ever eager to have that pleasure again, and for his concerts on Tuesday and Thursday afternoons of this week at Chickering Hall, there is already a gratifying demand for seats. Mr. Otto Roth is the next Symphony soloist.

Second concert in Sanders Theatre, Cambridge, by the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, on Thursday, Nov. 21, at 7:45 P. M.: Overture, "Richard III.," Volkmann; concerto for pianoforte in C minor, Beethoven; symphonic variations, Georg Schumann; symphony in F major, op. 9, Hermann Gotz. Soloist, Miss Katherine Ruth Heymann.

Mr. Frederic R. Comee, assistant manager of the Boston Symphony orchestra, has found out what's in a name. His looks short and simple, but it has been spelled and pronounced in so many different ways that he has issued the following statement:

"After many years of torture, I am forced, in self-defence, to issue a bulletin as to the spelling and pronunciation of my name. As an explanatory preliminary to this information, here are a few choice, but absolutely genuine, malformations and distortions:

Chromo, Coome, Comey, Connell, Comb, Cornee, Come, Coombs, Cornell, Comey, Combie, Comel, Cameo, Comme, Comer, etc., to the limit!

The name is Comee, accent on the o, and not on the final e; is a Scotch name; was originally MacComee, and is pronounced as if spelled Comy, with a long o, exactly as the abbreviation Co., used to indicate partnership.

Boston Journal.

SUNDAY, NOVEMBER 17, 1901.

MR. SLIVINSKI.

His Great Performance of Tschaikowsky's Concerto.

Symphonies That Are Old and Well Approved.

The fourth concert of the Symphony Orchestra, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Symphony in C, "Jupiter".....Mozart
Piano concerto in B flat minor..Tschaikowsky
Symphony in A minor "Scotch"..Mendelssohn

Some might wonder at a concerto by Tschaikowsky between symphonies by Mozart and Mendelssohn. The two symphonists were masters of form—indeed, Mendelssohn was too often a mere formalist, elegant, polished, with nothing but conventional ideas in his head and conventional words in his mouth; while Tschaikowsky, although he knew well his treatises and the wisdom of the ancients, often turned his back on form, especially on form for form's sake. For instance, what becomes of the stirring opening theme in this concerto, a theme that a less richly endowed composer would have displayed proudly through the first movement and introduced, probably, as a coda in the finale? It is dropped, it disappears as the boy Xury in "Robinson Crusoe," and, as in the book, you do not miss Xury, so in the concerto Tschaikowsky shows you a wealth of thematic interest and you forget for the time that which first thrilled you.

Nor is it always for the advantage of a modern to be put between Mozart and Mendelssohn when their best works are chosen. The very clearness of Mozart, his sureness of line, the purity of his melody, his unequaled ability to hear his own music, may turn some moderns to confusion and their music seems bluster and mud. So, too, the romanticism of the ultra-moderns may seem merely rhetorical and deliberately experimental by the side of the "Fingal's Cave" overture or passages from the Symphony in A minor.

It is always to be remembered that the very qualities that accentuate the modernity of a composition are often the causes of the early decay and death that is beyond resurrection. There are modern symphonies, modern within the recollection of us all, that now seem of older fashion than those by Mozart or Haydn, with their more modest orchestras.

Whether symphonies by Mozart and Haydn should be played by a full modern orchestra in a large hall is indeed a matter that admits of discussion.

These symphonies are most familiar to concert-goers, and it is enough to say that they were played in the main with great finish. There were one or two blurred passages in the wood-wind in the first movement of the "Jupiter"—a movement that at times suggests the gayer mood of "Don Giovanni" and hints directly at "Figaro" in that chattering theme for violins, which first occurs in G major. But the beautiful slow movement, the delightful minuet with the suspicion of mocking courtesy, and the famous finale were fresh and effective.

Mr. Joseph Slivinski appeared at these concerts for the first time, although he gave recitals here in 1894 and played with the Winderstein Orchestra in Tremont Temple last season. His performance of the Tschaikowsky Concerto last night was remarkable for musical dash, untiring spirit, variety of tonal gradations, exquisite touch, strength that was not abused, unusual accuracy, and, perhaps above all, an extraordinary sense of rhythm. The performance of Tschaikowsky's fantastical concerto—a work that is exciting and of haunting beauty in spite of certain passages which are modern routine-work, for there is ultra-modern as well as old-fashioned Kapellmeister music—may justly be called great. Mr. Slivinski was an interesting and welcome apparition. Nor is the term apparition here misapplied, for when he came upon the stage he looked like one of Hoffmann's characters, known by Johannes Kreisler and the student Anselmus. He was enthusiastically applauded, and well did he deserve the applause that was loath to die. His recitals this week are looked forward to with genuine interest.

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BOSTON HERALD.

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FRIDAY, NOV. 15, 1901.

THE SYMPHONY PROGRAMME

Mr. Slivinski, the Polish Pianist, Will Be the Soloist for Today's Rehearsal and Tomorrow Night's Concert.

The first solo pianist of the current Symphony season will be Mr. Josef Slivinski, who will make his re-entry upon the Boston concert stage. He will be welcome, for while he only makes one in that present large class of splendid executants of whom none can be said to be the greatest, he excels where many of them fail, and adds manly vigor, sincerely and rightly earnest feeling to his brilliant and powerful technique. So, take him for all in all, he has shown himself here to be nearly, if not quite, the ideal pianist—if, indeed, such there could actually be. He has selected for this occasion the first concerto of Tschaikowsky, opus 23. This appears to be an excellent choice, because, while it offers plentiful satisfaction to the amateur of exciting technical display, there is something higher and better in it. The composer's strong feeling pervades it, and the changes of mood and manner are frequent, often suddenly made and only briefly maintained, thus appealing to such a temperament as Mr. Slivinski's appears to be, and certainly offering opportunity for manifesting a broad command of tone color and musical sentiment. The earlier part of the concerto is perhaps the more tense and assertive, while more grace and tenderness are infused into the latter.

The programme must depend for its relief solely upon the contrasts of different authorships, as the three compositions which it presents are all long and large, one standard symphony being placed before, and another after, the concerto. The former of these is to be the C major of Mozart, which is generally esteemed the greatest of all the two score which he wrote, although two others are ranked as scarcely less noble and honorable. It bears the name of "Jupiter," probably because of the stately splendor of its first movement and of the imperial mastery which its finale shows over the most difficult and obstinate devices of composition in its author's day. One can hardly believe that this magnificent work was composed, together with two others which stand only just below it, in the short space of seven weeks. As Mozart's superstitious nature has been held by many to have affected the quality of his "Requiem," so others have fancied that he, as in a forecast that this might be his last symphony, lavished upon it the wealth of his genius and erudition. At any rate, it was considered as in advance of the time, and brought him in his hours of need neither the spiritual nor material help he craved and needed. The student will find it overflowing with melodies, cast into themes generally so short and simple as to be easily seized and retained. He will note the delicately impressive effect of the then uncommon use of the muted violins in the andante, the light-hearted gayety of the scherzo, the several serene subjects (one almost ecclesiastical), and the learned, but not pedantic, use of the favorite contrapuntal devices of the time (canon and fugue) in the last movement. The instrumental scheme is what Mozart liked for symphony, without clarinets or trombones, but majesty, dignity and imperial power are in the orchestration without them.

The latter symphony is also the greatest work of its author—Mendelssohn—in A minor, grander, more poetic and deeper in spiritual insight, although no more beautiful as abstract music, than its companion in A major, which is familiarly known as the "Italian." This present work represents in a sense the effect of new lands and experiences upon the author's mind, when he was at the impressionable age of 20, was nerved to a high key by what he had already accomplished, and visited England for rest after great toil and a wonderfully stimulating success in bringing out at home the St. Matthew Passion Music of Bach. After exploring and admiring London, he made an extended tour through Scotland, pushing on and out so far as the islands of the Hebrides. The strange features of the land of fell and moor, misty mountain, lonely loch and wild sea coast, all influenced him powerfully and moved him to the determination to express in symphonic form the spiritual atmosphere and character of the land and its people He was especially impressed and possessed by what he saw and felt when visiting Holyrood Castle, for in his last letter from Edinburgh he wrote: "Everything there is in fragments; and, in the dampness and under the open sky I believe I have today hit upon the beginning of my Scotch symphony" It was long before the end came and connected itself with that beginning. The symphony was not ready for the world until its author had added a dozen years to his age and could present to the public the score which he had finished at Berlin, and which was yet unprinted when first performed. The listener who hears it for the first time must not expect to find it moving to lilting measures, to hear national melodies for its main themes, or to meet in its accentuation at every turn a "Scotch snap."

Mendelssohn was not a literalist, and he had no more explanation to give of his wordless songs than had Hawthorne of the probable future of the people in his "Marble Faun." Taking his own statement of that initial inspiration, one would understand why the ruling mode is the minor and the prevailing mood a sad one, although genial and gentle joy comes to cheer its later movement. He worked all round it, as one might say, composing many other works of consequence, and only recurring to this when he could re-enter into the pleasant, pensive melancholy wherein he began it. At first he offered it in its integrity as one continuous development—not of any one musical reflection, but of a single spiritual conception. But, finding that thus it was not understood and accepted as he wished, he divided it into sections and gave them titles—the vigorous "warlike allegro" being, perhaps, suggested by the martial triumphs which Scotia had won in her great days, and supplying, together with the happier-souled scherzo, the necessary relief from a sadness which else were too deep and protracted. But he yet maintained that it represented to him the concentrated results of one primary impulse, and published his wish that the work should be performed without suspensive pauses.

Tour & Courtesy

The Boston Symphony Orchestra

An audience which crowded Carnegie Hall to the doors welcomed the Boston Symphony Orchestra on its first concert of the season, Thursday evening, November seventh. The fact that this concert was the first of musical importance to be given this year, and practically opened the New York musical season, and also perhaps that the magic name of Wagner was the only composer's on the programme made this occasion one of the most brilliant of the orchestra's career. It must be gratifying to the Boston orchestra to have won such complete recognition after so many seasons of hard work in New York. The programme was a very unusual one, the selections being seldom given in the concert hall apart from their scenic and dramatic surroundings. The overture, bacchanale, and entire first scene of Act I. of "Tannhäuser," and Walter's Prize Song from "Die Meistersinger," constituted the first part of the programme, while the overture and first scene of Act I., Siegfried's death and so called funeral march, and the closing scene from the opera, all from "Die Götterdammerung," formed the second part. The soloists, Madame Ternina and Mr. Van Hoose, were both in fine voice, and sang their parts with all the dramatic fire that the rendition of the operas demanded.

The separation of operatic music from its scenic and dramatic surroundings is as great a violation of Wagnerian traditions as could well be found, but the audience was probably thoroughly familiar with the operas, and demonstrated its approval at every possible point. The absence of scenery and costume was partly compensated for by the great pleasure of hearing the Wagner score, which constitutes such an important part of the operatic production, rendered with the superb technique of the Boston Symphony Orchestra, which naturally could give a more artistic performance than the overworked opera orchestra.

Thursday evening's performance was repeated on Friday evening in Brooklyn, and Saturday afternoon, with Jean Gérardy, the youthful violoncellist, as soloist, the following programme was given: Overture, "Richard III.," Volkmann; Concerto for Violoncello, Solo; Symphonic Poem No. 7, Liszt; Symphony No. 7, Beethoven. In size and enthusiasm the audience recalled Thursday evening's. The most appreciated number was the certo, in which M. Gérardy played superbly the too often neglected instrument, the violoncello.

This season, which is the sixteenth this visiting orchestra has been with us, promises to be most successful. There will be eight more concerts given, four on Thursday evenings and four on the following Saturdays. The dates of the evening concerts are December 12, January 16, February 20, and March 20. Among the soloists to be heard are Miss Olive Mead, violinist; Harold Bauer, and Joseph Hofmann, pianists, and Fritz Kreisler and Charles Gregorowitch, violinists.

Boston Transcript

SATURDAY, NOVEMBER 16, 1901

The second concert by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, takes place on Thursday evening, the 21st inst. Following is the programme: Volkmann, Overture, "Richard III."; Beethoven, Concerto for pianoforte in C minor; Georg Schumann, Symphonic Variations; Hermann Götz, Symphony in F major, op. 9. Soloist, Miss Katherine Ruth Heymann.

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SUNDAY, NOV. 17, 1901.

THE SYMPHONY CONCERT.

Slivinski's Concerto Playing Aroused Enthusiasm.

Splendid Performance That Embellished the Evening—Recalls Bravos and Appreciative Shouts—Two Symphonies Are Performed—Mme. Lehmann's Recital.

The fourth Symphony concert, last night, proceeded according to the programme detailed in our usual Friday morning analysis. The two symphonies are familiar to the orchestra, and to the majority of the regular audience, so that both could stand on a common ground of understanding and enjoyment. They were differentiated discreetly and well, for Mr. Gericke's readings preserved the lofty purity and dignity of the Mozart, which seems as though it must have been written under the most propitious influences of the great planet of wisdom, command and genial soul, and the Mendelssohn showing always that peculiar gloom which overcasts even its happiest moments. The technical work was excellent, and the wooden wind choir sounded remarkably full and rich all through the evening, with notable beauty and value for the flutes and bassoons in the middle movements of the "Jupiter."

If there could be a Paganini of the pianoforte Josef Slivinski might well be he. His very appearance is suggestive—the tall, slender, slightly angular figure, the nervous gait, the pale, thin face, overhung with its dense mass of heavy black hair, and barred across with the strangely curved mustache, the piercing eyes and the heavy eyebrows. Then the attitude at the instrument—always one of absolute concentration, whether bowed almost as if to clasp the keyboard, or thrown back, as if to survey and hold the complicated mechanism with a magnetic gaze.

The long, slender hands, so flexible upon the elastic wrists that it seems impossible that their motion, so swift and light as almost to elude the eye, should have such immense power, or linger long enough to call forth a definite and enduring tone. In all this there is something eerie and mystic. And then the man plays, as it were, like a man possessed, and infuses into passages which would generally appear as mere figures of technical speech or transitional devices for bridging over from one integral thought to another, a fire, a boldness, a force, a magnetism, which make them seem for the moment like the most vital and important matters of all.

The technique itself is marvellous, and its range and sweep might have been estimated by taking as mensuration points the vast rolling chords of the introduction, the exquisitely gentle and dainty accompaniment and caressing melody of the andantino semplice and the tremendous octaves and figures of the finale. But it all seems to mean so much—not necessarily of explainable thought, as of all-possessing rhapsodic feeling and intense personality.

The concerto and the player were well pitted; for he had ready and waiting the poetry, the fancy or the emotion which made vital every one of the scores of fitful mood and varying shades that Tschaikowsky put into this work, which Nicolas Rubinstein, for whom it was written, declared so difficult and intricate as to be impossible of execution.

It was interesting to be reminded by Mr. Hale's programme notes that this great work, rededicated to Von Bulow, was first publicly played by him in this city in October, 1875. It has been heard here frequently since, but never in such depth and fulness as last night, unless when Mr. Slivinski himself performed it in Tremont Temple last spring.

The concerto aroused the audience to the highest Boston pitch of enthusiasm. There were five or six recalls, and actually there were bravos and approximate shouts; but Mr. Slivinski conceded nothing but his deep and impressive bows.

The next programme stands thus:

Overture, "In the Spring".....Goldmark
Concerto Romantique for violin.....Godard
Fantasie in F minor.....Schubert
(Orchestrated by Felix Mottl.)
Symphony in C, No. 1 (first time)....Tanelew
Soloist, Mr. Otto Roth.

At the Symphony rehearsal, Friday afternoon, the men seemed to play even with more spirit and finish after their first tour of the season. "The best band in the land" a New York contemporary calls the Boston Symphony orchestra. Some of those there Friday afternoon were Mrs. Charles Head, Mrs. Francis H. Peabody, Mr. and Mrs. Andrew Wheelwright, Mr. Richard H. Stearns, Miss Martha Silsbee, Miss Barbara Channing, Mr. Thomas Silsbee, Dr. and Mrs. Hall Curtis, Miss Evelyn Sturgis, Mr. and Mrs. Clarence Jones, Mrs. James W. Kenney and Miss Kenney, Miss Anne King, Mrs. William Hooper, Mr. and Mrs. Alfred Woodworth, Mrs. James Jackson, Mrs. James Blake, Miss Gibson, Mrs. A. Forbes Conant, Mrs. Neal Rantoul, Dr. William Sturgis Bigelow, Mrs. Henry Souther, Mrs. James P. Stearns and Miss Stearns, Mr. S. P. Williams, Mrs. William James, Mrs. Gericke and Mr. and Mrs. C. P. Curtis. Mr. Slivinski, soloist, was called out three times with much enthusiasm. All those who heard him Friday and last night will be more than ever eager to have that pleasure again, and for his concerts on Tuesday and Thursday afternoons of this week at Chickering Hall, there is already a gratifying demand for seats. Mr. Otto Roth is the next Symphony soloist.

CAMBRIDGE SYMPHONY.

Following is the programme of the second concert in Sanders' Theatre, Cambridge, by the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, on Thursday, Nov. 21, at 7:45 P. M.: Overture, "Richard III.," Volkmann; concerto for pianoforte in C minor, Beethoven; symphonic variations, Georg Schumann; symphony in F major, op. 9, Hermann Gotz. Soloist, Miss Katherine Ruth Heymann.

Mr. Frederic R. Comee, assistant manager of the Boston Symphony orchestra, has found out what's in a name. His looks short and simple, but it has been spelled and pronounced in so many different ways that he has issued the following statement:

"After many years of torture, I am forced, in self-defence, to issue a bulletin as to the spelling and pronunciation of my name. As an explanatory preliminary to this information, here are a few choice, but absolutely genuine, malformations and distortions:

Chromo, Coome, Corney, Connell, Comb, Cornee, Come, Coombs, Cornell, Comey, Combie, Comel, Cameo, Comme, Comer, etc., to the limit!

The name is Comee, accent on the o, and not on the final e; is a Scotch name; was originally MacComee, and is pronounced as if spelled Comy, with a long o, exactly as the abbreviation Co., used to indicate partnership.

Boston Journal.

SUNDAY, NOVEMBER 17, 1901.

MR. SLIVINSKI.

His Great Performance of Tschaikowsky's Concerto.

Symphonies That Are Old and Well Approved.

The fourth concert of the Symphony Orchestra, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Symphony in C, "Jupiter".....Mozart
Piano concerto in B flat minor..Tschaikowsky
Symphony in A minor "Scotch"..Mendelssohn

Some might wonder at a concerto by Tschaikowsky between symphonies by Mozart and Mendelssohn. The two symphonists were masters of form—indeed, Mendelssohn was too often a mere formalist, elegant, polished, with nothing but conventional ideas in his head and conventional words in his mouth; while Tschaikowsky, although he knew well his treatises and the wisdom of the ancients, often turned his back on form, especially on form for form's sake. For instance, what becomes of the stirring opening theme in this concerto, a theme that a less richly endowed composer would have displayed proudly through the first movement and introduced, probably, as a coda in the finale? It is dropped, it disappears as the boy Xury in "Robinson Crusoe," and, as in the book, you do not miss Xury, so in the concerto Tschaikowsky shows you a wealth of thematic interest and you forget for the time that which first thrilled you.

Nor is it always for the advantage of a modern to be put between Mozart and Mendelssohn when their best works are chosen. The very clearness of Mozart, his sureness of line, the purity of his melody, his encqualed ability to hear his own music, may turn some moderns to confusion and their music seems bluster and mud. So, too, the romanticism of the ultra-moderns may seem merely rhetorical and deliberately experimental by the side of the "Fingal's Cave" overture or passages from the Symphony in A minor.

It is always to be remembered that the very qualities that accentuate the modernity of a composition are often the causes of the early decay and death that is beyond resurrection. There are modern symphonies, modern within the recollection of us all, that now seem of older fashion than those by Mozart or Haydn, with their more modest orchestras.

Whether symphonies by Mozart and Haydn should be played by a full modern orchestra in a large hall is indeed a matter that admits of discussion.

These symphonies are most familiar to concert-goers, and it is enough to say that they were played in the main with great finish. There were one or two blurred passages in the wood-wind in the first movement of the "Jupiter"—a movement that at times suggests the gayer mood of "Don Giovanni" and hints directly at "Figaro" in that chattering theme for violins, which first occurs in G major. But the beautiful slow movement, the delightful minuet with the suspicion of mocking courtesy, and the famous finale were fresh and effective.

Mr. Joseph Slivinski appeared at these concerts for the first time, although he gave recitals here in 1894 and played with the Winderstein Orchestra in Tremont Temple last season. His performance of the Tschaikowsky Concerto last night was remarkable for musical dash, untiring spirit, variety of tonal gradations, exquisite touch, strength that was not abused, unusual accuracy, and, perhaps above all, an extraordinary sense of rhythm. The performance of Tschaikowsky's fantastical concerto—a work that is exciting and of haunting beauty in spite of certain passages which are modern routine-work, for there is ultra-modern as well as old-fashioned Kapellmeister music—may justly be called great. Mr. Slivinski was an interesting and welcome apparition. Nor is the term apparition here misapplied, for when he came upon the stage he looked like one of Hoffmann's characters, known by Johannes Kreisler and the student Anselmus. He was enthusiastically applauded, and well did he deserve the applause that was loath to die. His recitals this week are looked forward to with genuine interest.

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BOSTON DAILY ADVERTISER
Nov 16 Established 1813.

The Official Paper of the State

Mendelssohn's "Scotch" and Mozart's "Jupiter" Symphony, and Slivinski at the Symphony Concert

At the last concert there was no symphony; at this concert there were two; therefore the average has been restored. Nevertheless two symphonies at a single sitting are apt to prove rather too high a classical diet, unless, as was the case on this occasion, they belong to widely different schools of composition. A stronger contrast can scarcely be imagined than that between the five-voiced fugato of the "Jupiter" and the "storm" or the "Thanksgiving" of the "Scotch," and, in this programme, the two works acted as foils to each other.

Was it John B. Cramer who gave the Mozart work its Jovian title? It scarcely fits in these days of Richard Strauss and of neo-Russian musical cataclysms. But it was the "Jupiter" of the 18th century symphonies, even if we count in Beethoven's first, which came just at the end of that century. One hundred and thirteen years of orchestral progress have not excluded this work from the symphonic fold, although if one were to speak of Mozart's most effective symphony today it might be that one would name the G minor instead of the "Jupiter."

Of course, this symphony presents no technical difficulties to our orchestra, seasoned by the tasks of Berlioz and Wagner, but just this facility of execution may breed over-confidence; we noticed a few blurs in the interpretation on this occasion. The reading, however, was commendable, with just the right degree of daintiness and elegance; Mr. Gericke certainly understands his Mozart to perfection and avoids the bloodless, periwigged style, without allowing his reading to become too modernized.

Josef Slivinski conquered the Boston public at one fell swoop; his performance of the B flat minor piano-concerto, by Tschaikowsky, spite of some handicaps, was a performance to linger in the memory. The concerto is by no means a grateful work for the pianist, for it gives the lion's share of the work to the orchestra, being in this respect exactly the opposite of the Chopin concertos; the attention of the auditor is seldom concentrated upon the soloist, who is obliged to efface himself in a manner not very grateful to the average artist. But the result is true music, something infinitely higher than a display of virtuosity, and one revels in the composition even while acknowledging that it is not (even in its revised state) entirely "claviermaessig" (pianistic).

It is not an equal work by any means; there are moments of evident padding; per contra, there are times when the thunderbolts of Jove are sent flying with majestic power, as for example in the finale. Every demand upon the pianist was met with ease and Mr. Slivinski showed, over and above this, a musicianly feeling, a poetic sense, that was deserving of the great recognition he attained.

Mendelssohn's "Scotch" symphony stays in the repertoire for good and all—like his "Elijah." Critics may sneer at the sentimentality of the Adagio, at the sensational character of the codas to the first and the last movements, at the negro-minstrel effect that comes at the very end of the work, yet the beauties of the work almost obliterates the blemishes. It is more deserving of the title of the "Clarinette-Symphony" than the work of Mozart, in E flat, that bears the title, for, although Mozart first brought the clarinette into symphonic use, it was Mendelssohn, and Weber, who discovered its peculiar effects of tone-color, and this symphony is the first one in which the king of wood-wind steps into its full rights.

What glorious passages the composer has given to the gloomy-toned A-Clarinette! What brooding and gloom are in the clarinette phrases of the beginning of the work! And in the Scherzo, the first piece of really genuine Scots music achieved by a German, the clarinette is given an opposite emotion and lilts forth the jolliest theme imaginable.

Our new clarinettists could not wish for a better chance to show their instruments. The clarinette-playing on this occasion deserved especial mention and unstinted praise.

One might ocasionally dissent from the tempi in which some parts of the work were given; that theme of pensive loneliness which precedes the final coda, was rushed in a manner that jolted the sentiment out of it pretty thoroughly, and there were other lapses in the same direction, but, even as it was, the "Scotch" symphony charmed the public and every musician, too, who had not been steeped too deeply in the cauldron of modern musical bitterness; to these latter Mendelssohn certainly owes an apology for writing a symphony without one single hideous measure in it.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, NOV 17, 1901.

FOURTH SYMPHONY CONCERT.

The program for the fourth Symphony rehearsal and concert introduced Josef Slivinski as the soloist in Tschaikowsky's B flat minor concerto for piano. Mozart's "Jupiter" symphony and Mendelssohn's "Scotch" symphony made up the remainder of the classic program. Mozart's C major symphony hardly justifies its subtitle, "Jupiter," when compared with numerous works of this later day German and Russian composers, but the grandeur of the older writing is undiminished by time and the skill with which the master developed simple themes is shown in the masterly orchestration, and this was done more than a century ago. What he could have accomplished with the modern orchestra and instruments one may only conjecture. The familiar work is full of melodic beauties and they lost nothing in the splendid interpretation by the Symphony orchestra, for the intricate finale of the first movement was played with precision, the cantabile was sweetly sung, the menuetto was given daintily and throughout the work the dignity and serenity of the score were artistically maintained.

Mr Josef Slivinski is no stranger in this city, his former appearances with the Leipsic orchestra, with the Boston Symphony orchestra and also in recitals making him a familiar figure on the concert stage. The Tschaikowsky concerto appears to appeal strongly to Mr Slivinski's artistic sense, for it holds a prominent place in his repertory and he plays it sympathetically and with all the verve of his Russian nature. His fortissimo work in the first movement was, as usual, brilliant, in fact, pyrotechnic, but excessive in vigor, as if enthusiasm got the upper hand of discretion, making his fingering somewhat indistinct at times. His chord runs in this and the closing movement were marvels of dexterity, but if he would only curb his impetuosity the results would be more pleasing to the ear.

The ornamentations were played skilfully, notably the staccato runs in the second part, and the lullaby motif was given with beautiful effect. The gypsy-like dance theme was also played admirably and the climax of the last movement was fairly electrifying in its effect upon his auditors. Mr Slivinski has changed little if any in his style of work, the movement of body and manner of caressing the keys being as marked as ever. He was rapturously applauded and recalled to the platform several times. The orchestra performed its share of the score in a commendable way.

The Mendelssohn symphony was performed in the usual manner by Mr Gericke's men, an interpretation which deserves naught but praise. Majestic and inspiring, with every phrase artistically set forth, this grand work was given a sympathetic reading which made it the feature of the interesting program.

Mr Otto Roth will be the soloist at this week's concerts. The program will be as follows: Goldmark, overture, "In the Spring"; Godard, Concerto Romantique for violin; Schubert, fantasie in F minor, orchestrated by Felix Mottl; Tanelew, Symphony in C, No. 1, first time.

E DAILY GLOBE, NOVEMBER 27, 190

BOSTON SYMPHONY ORCHESTRA.

Pleasing Concert by Famous Organization at the Academy.

The concert given by the Boston Symphony orchestra, Wilhelm Gericke, conductor, at the Academy last night was a particularly pleasing one. One usually goes away after listening to this incomparable orchestra with the feeling that the concert was better than the last one and that was the feeling many had last night. The audience last night was a large one, nearly all the seats in the lower part of the house being taken. A large party came over from New Bedford and returned in two special cars.

The concert opened with Brahms' academic overture. The theme which runs through this is a familiar one and, of course, the pleasure of listening to its development by such an orchestra was great.

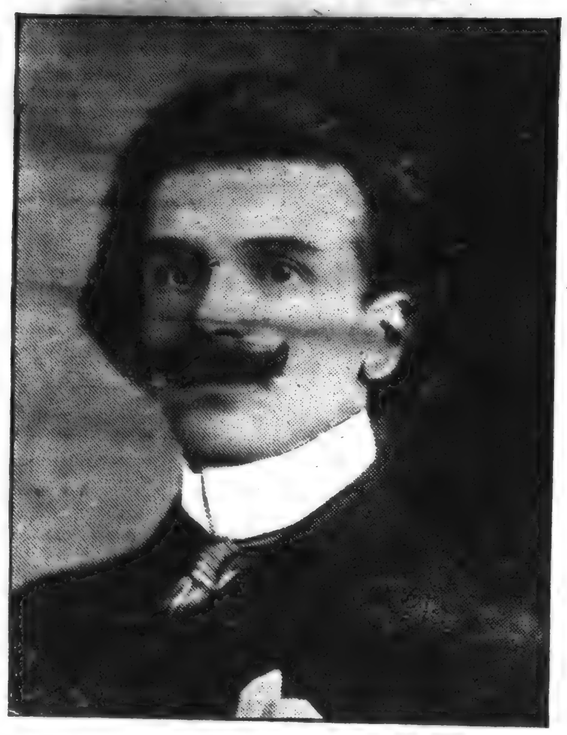
Liszt's symphonic poem, "Festival Sounds" was a captivating number. It is delightfully tuneful and abounds with solos for different instruments. There were times when the full force of the orchestra was required and a grand volume of tone was produced. At other times the violins with muted strings sang sweetly. The wind instruments, particularly the wood wind, were very effective in this number and when at times some instrument would break out in a melodious strain alone it was fine.

The closing number—symphony in A minor "Scotch," Mendelssohn-Bartholdy—was grand. The suggestion of a Scotch reel which is tossed back and forth from one set of instruments to another in the second movement was close enough to make it possible to thoroughly enjoy this beautiful work. The adagio, the third movement, too, was delightful. With the strains of this splendid symphony running through one's mind the impression at the close could not be otherwise that that a rare musical treat had been given the music lovers of this city, for which O. E. Borden must again be thanked.

The soloist last night was Miss Electa Gifford and measured by the applause she received and the number of recalls she was well liked. She first sang Mozart's aria from "Il Seraglio." For the most part she sang this very artistically and her voice in the middle register was good, but it did seem as though on the higher notes once or twice her voice was thin and not altogether tuneful. She made a much better impression in the aria, mad scene from "Hamlet," A. Thomas. This is a beautiful thing and Miss Gifford sang it well.

Post SLIVINSKI THE STAR Nov 17

Gave Excellent Performance at Symphony Concert Last Evening.



JOSEPH VON SLIVINSKI, LAST EVENING'S SYMPHONY SOLOIST.

Last evening's Symphony concert was particularly interesting on account of the soloist, Josef Slivinski, the eminent pianist, whose work has become quite familiar to concert patrons in this city. The programme also included Mozart's "Jupiter" symphony and Mendelssohn's "Scotch" symphony.

Mr. Slivinski is an artist whose advancement has caused both interest and pleasure. He has been frequently heard in this city and each time he has displayed progressive traits which are very gratifying to his admirers. His selection last evening was Tschaikowsky's concerto for the piano No. 1 in B flat minor.

Over 25 years ago this piece was first played in Boston by Dr. Hans von Bulow in old Music Hall.

It is a familiar work, and Mr. Slivinski's interpretation [illegible] but it may be said that his effort this year is a [illegible] over the performance he gave here last spring. There [illegible] conception and more artistic phrasing. The first movement was especially well executed, although the entire concerto calls for high praise.

He labored under some difficulty on account of the instrument he played, which did not always respond to his wishes. It was, however, a most pleasing performance, and the reception accorded him augurs well for the recitals he is later to give in this city.

The two familiar symphonies were entertainingly given, although there was a lacking of color in the "Scotch" symphony.

At the rehearsal and concert this week Otto Roth will be the soloist, and the programme will include Goldmark's overture, "In the Spring"; Godard's concerto romantique for the violin; Schubert's fantasie in F minor, and Tanelew's symphony in C, given for the first time here.

The Fall River Daily Herald
HERALD BUILDING, 231 and 233 POCASSET STREET.

WEDNESDAY, NOV. 27, 1901.

SYMPHONY CONCERT

Annual Visit of the Celebrated Boston Orchestra.

The annual visit of the Boston Symphony orchestra drew a very gratifying audience in point of size to the Academy of Music last night. Besides the local lovers of fine music, parties were present from New Bedford, Taunton, Swansea and vicinity. Of the work of the orchestra nothing new can be said in way of praise or criticism. As the orchestra is now made up, it is one of the finest, if not the finest, body of musicians in the world, and the high standard is fully sustained by the conductor, Wilhelm Gericke. Although faultlessly given, the programme did not appeal to the popular taste as some have done in the past, and the recognition was somewhat perfunctory. Enthusiasm bubbled up after the first appearance of the soloist, Miss Electa Gifford, a tall, handsome brunette, whose voice was a true, pure soprano of very even quality and very brilliant, although not of great volume.

Her first selection was the aria from "Il Seraglio," Mozart, a number of the severe classical style which requires in the rendering not only a voice but exceptional technique. Miss Gifford, was equal to all demands made on the singer, and all difficulties were overcome without apparent effort. She was recalled several times, and received an ovation after her second number, "The mad scene from Hamlet," Ambrose Thomas. Here she had a chance to display the various emotions as portrayed in the character of Ophelia, a very great contrast to the preceding number, and Miss Gifford will always be a welcome visitor to this city after her performance last evening.

The orchestra selections included the Acaedic overture by Brahms, rihly orchestrated, stately and satisfying. The Symphony Poem, No. 7, Liszt, "Festival Sounds," was founded on the Hungarian folk music and evidently depicted a village festival with the songs, gypsy dances, the evening hymn and ending with a "night of it;" at least, that was the impression at the finish.

The last number was by the Symphony in A minor, by Mendelssohn-Bartholdy, op. 56, and christened the "Scotch Symphony," although beyond a certain vague sadness in the andante, and the suggested "skirl" of the pipes in the aliegro, and an occasional lapse to Scotch time, the symphony might have represented any mountain people in the old world, where the life is wild and martial spirit still endures.

If last night's support could be relied on as a permanent feature possibly in the years to come arrangements might be made whereby the Symphony orchestra could increase its visits to this city, at least semi-annually.

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SUNDAY HERALD—NOVEMBER 17, 1901

OUTER AND INNER EAR.

On the nights of the monthly Symphony concerts in Sanders Theatre, Cambridge, there is always one spectacle very pathetic to behold. Every nook and corner of the amphitheatre is flooded with light, whose reflections from the tinted walls and rafters of the roof and galleries, from the gay dresses, rosy cheeks and smiling eyes of the women of the audience, make a scene of beauty on which the eye could feast the whole evening through, though one cared nothing for music. But over opposite the tiers of the seats of the amphitheatre, and suspended high above the platform, is a hanging gallery set apart for the exclusive use of the pupils of a blind asylum, who are freely invited guests. In the thought of getting into sympathy with their bereft condition, one from time to time shuts tight his own eyes. A whole varied, glorious world is at once blotted out and becomes non-existent. Yet in that world of total eclipse—"dark, dark, dark, amid the blaze of noon"—they live day and night—nay, night on night. Then one opens his eyes again, and the millionfold ethereal vibrations from the incandescent foci of the electric lights, striking on and reflected from every happy face and glowing cheek, have flooded in upon him once more his late lost paradise of beauty.

A cheap way, it may be urged, of getting into touch with the orphaned and disinherited, through such kind of merely momentary personal experience. But it is a startling way, and, so far as it goes, effective. Every time through the evening one's eye falls on that gallery again, he feels with a shock of realization how the inmates there are seated in a building as midnight black as this would forthwith be to him did, in an instant, an arresting hand turn off the electric currents and he were left to grope his way about with fumbling hands and testing feet.

But now the conductor of the orchestra has stepped upon the platform, and with a sharp tap of his baton called attention! to the musicians. A moment more and the whole building is again flooded with an infinity of pulsing vibrations—this time, however, not alone of the luminiferous ether, but of the sonorous atmosphere. Every trembling string of violin or 'cello, every throb of reed or horn or drum-head, is setting the air rippling, swelling, billowing, till the glorious world of melody and harmony is all astir, as when the breezes and gales awaken the torpor of the ocean. How now about those poor, disinherited ones up aloft there in the gallery! One knows they are in a world of midnight darkness. Are they equally in a soundless desert of silence? Silence must be a realm as awful to dwell in as darkness—silence, the quenching of bird song, of ripple of merry laughter, of exultant cry of joy or deep-heaved sigh of suffering. No! now are the light-bereft ones all alive, for no longer is it the withered and perished retina of the eye, but the quick and thrilling tympanum of the ear, that is the avenue of access to the soul of all that music has to tell. Oftentimes it has more to say to the sightless than to those that can see, for they harken to and concentrate on its inner message more yearningly than those liable to the distraction of a thousand passing visible objects. And so comes the grateful thought that, while one glorious world is utterly blotted out to these literally benighted fellow-creatures, another world, presided over by the very elect of the sublimest sons of consolation and triumph earth ever generated, is still theirs to dwell in. Alas! there can be no music gallery for the deaf.

And yet, as one sits at the Symphony concert, giving free course to these moods of thought and feeling, one can hardly escape the haunting sense of others present in the audience who are worse off yet than if both blind and deaf, who in reality are both blind and deaf, and that because of the dire calamity that, having eyes, they see not, and having ears, they hear not—the outer eye and outer ear perfect on warrant of the physical test of every expert oculist or aurist, the inner eye and ear atrophied and incapable of response on warrant of the spiritual test of every lover, poet or saint. For here are seated numbers whose minds have become utterly swamped in the materialistic physical science of the day, and on whom it has wrought, as it did on Darwin, in root and branch, atrophy of every organ of response to the finer and richer values of music, color and poetry. If they should read Milton's seraphic hymn, "Hail, Holy Light!" they would surmise the poet was simply chanting the praises of the doctrine of physical vibrations as exemplified in the strictly numerable pulsations of the luminiferous ether in its production of what go by the name of the violet, blue, yellow and red colors of the solar spectrum. If they are listening to Beethoven's fifth symphony, they can detect with mathematical accuracy the quotum of the thousands of atmospheric quivers per minute imparted by each violin string and trembling drumhead in the orchestra. Just as some Latin teachers are firmly persuaded that Virgil wrote the Aeneid solely to furnish American boys with difficult examples of the use of the subjunctive mood, so they are in perilous danger of believing that the sole warrant for the stupendous creation of the various instruments of the orchestra was to devise so marvellous an apparatus for the production of an infinity of vibrations that science would be kept happy to the end of its days in settling their time-rates, and then in passing them along to the nerve specialists for further delightful mensurations of variations in personal equations. Now "this is magnificent, but it is not war." It is the high glorification of the outer ear, but is it hearing at all in the sense of hearing Beethoven? Is it not stopping the air waves at the mere outside portal of the temple and refusing to let them press in to be translated into dances, lyric lark song, anthem of praise?

Extreme as this last illustration may seem, it none the less calls attention to a great deal of mischievous, or worse, confusion that is rife in the world today. Work it dextrously as one may, no one sense can be made to take the place of another sense. The fragrance of a rose cannot be got at through the eye, nor the flavor of a melon through the ear. Very instructive may it be to reduce the raptures of a pair of young lovers to terms of matter and motion, but the outcome of it is not Shakespeare's "Romeo and Juliet." Nine-tenths of the apathy or positive scepticism on religious matters of today is born of the simple fact that the organs that testify to the inspiration, comfort, uplift and peace of religion are simply speculated on and not called into action. Conscious sense of moral obligation, heartfelt gratitude for blessings, hunger and thirst after perfection, these are the spiritual responses that make religion natural and inevitable. Reduce, if you will, to terms of matter and motion Christ's agony in the garden of Gethsemane, and you will get, no doubt, some striking physiological psychology. But if this is all you achieve, you will get, along with it, a barren mind, a lifeless heart, a mechanical universe, a godless, inhuman void.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 145.

FRIDAY, NOV. 22, 1901.

THE SYMPHONY PROGRAMME

An Unheard Symphony by an Unknown Composer for Today and Tomorrow Evening.

The Apollo used to have almost a genius for music out of season. Its May songs were apt to appear in a February programme, and a winter serenade in the celebration of an indoor festival in the last spring concert. So spring is to present itself as leaning against the knee, if not exactly in the lap, of winter at this week's Symphony rehearsal and concert, which Mr. Gericke will open with Goldmark's "In the Spring" overture. This is a genial and cheerful composition, of course not so rich and sensuous in orchestration as his "Sakuntala," and aiming to represent rather the pleasant feelings of new life and hope and cheer that come with the fresh leaves and returning birds than any actual pictures of reviving nature. After this, Mr. Otto Rorh will play, as soloist, the "Romantic" violin concerto of B. Godard, which is bright, melodious and enlivening, with diversity of theme and manner for its several movements, and the not too common characteristic that these movements increase in interest and in beauty toward their endings. A Scotch critic, after hearing the concerto played by Woolf in Edinburg, said that the first movement was "racy and quick, but made a fine end on't." The adagio, beginning in D minor, gradually changes its intention and its key, and comes out in F major, thus preparing the way for the canzonetta, which follows in B flat. The finale, an allegro molto, is eager and almost wild in its haste. Then will be played Schubert's F minor fantasy, which Felix Mottll has orchestrated so ably in a technical way, and with such a sympathetic translation of the language of the pianoforte into that of the band that his reconstruction has been pardoned and accepted. The concert will end with a symphony in C, written by a St. Petersburg pianist and teacher, whose name is written Tanelew or Tanejeff, and about whom it can only be learned that he was born in 1856 and studied with Tschaikowsky and Nicolas Rubinstein. Foreign reports of this, his first, symphony have not come to hand, but Mr. Gericke must have had good accounts of it or he would not be performing it.

Boston Transcript

MONDAY, NOVEMBER 18, 1901

Symphony Hall: The Boston Symphony Orchestra

This was the programme of the fourth symphony concert, Mr Gericke, conductor; soloist, Mr. Josef Slivinksi:

Wolfgang Amadeus Mozart: Symphony in C major with Fugue-Finale ("Jupiter").
Peter Tchaikovsky: Concerto for Pianoforte, No. 1, in B-flat minor, op. 23.
Felix Mendelssohn-Bartholdy: Symphony No. 3, in A minor, "Scotch," op. 56.

The great Mozart symphony was played with remarkable care, clearness and elegance. Its performance gave rise to many reflections. In the vast Symphony Hall, with the large modern orchestra, it sounded, so far as mere material sound was concerned, ugly. Under the present conditions of concert-giving the world over, I believe the ill-sounding of Mozart's orchestral works is regarded as unfortunate but inevitable. In point of fact, however, the symphony Saturday night was not all equally disagreeable to listen to, for, while the first movement, the minuet, and the finale sounded harsh, the andante, played with muted strings, sounded very beautiful indeed. Is it not possible that if, in the other movements as well, the strings were to play less loudly than they now always do, the resulting tone would be more sonorous? Even if, in our over large halls, the tone should sound thin, would not the effect nearer approach what Mozart had in mind? It is certainly lamentable that mere physical conditions should make a beautiful performance like that of Saturday evening go for naught.

Another interesting experiment would be to play this Jupiter symphony with all the strenuousness that an orchestra would put into a symphonic poem by Richard Strauss. It seems to be a fate of composers to have their works, if they live, performed in a spirit quite opposed to that which the composer wished. Take the case of Italian opera. Donizetti's "Lucia" was written with the chief role for tenor, Lucia being but a secondary part, always sung by a dramatic soprano. In present day performances, at all events in America, the tenor is left but little to do, and Lucia is always sung by a light coloratura soprano. Rossini's tragic operas, now and again revived to give a light soprano an opportunity to display her agility, were meant to be sung dramatically, with full voice, and they made such demands on the voice that they were pronounced unsingable, as, twenty years ago, were the "Ring" and "Tristan". The dramatic effect to be made by operas of this school when sung as the composers meant them to be sung, is known to all who have heard Franceschina Prevosti sing Lucia, or, better still, Lilli Lehmann in "Norma".

To return to Mozart, one rarely reads nowadays a mention of his works without finding them described in the terms flowingly graceful, naive, charming, playful. All these qualities he shows by turns, but it does not seem credible that the man who, in 1787, wrote the quartet at the beginning of "Don Giovanni," with the death of the Commandant, and the scene of the final undoing of Don Giovanni, should, in 1788, write three symphonies in which he was content to be merely graceful, playful, or even calmly beautiful. It is much more in accordance with his state of development at that time, that he should write, with all the means at his command, but, to be sure, in the idiom of the period, all he felt of joy, pathos and passion. It might not do at all, but interesting it certainly would be to hear a performance of the great C major symphony that was not only musical, but deeply emotional. An eminent Chaucer scholar has stated that no one can in the least appreciate Chaucer until Chaucer's idiom has ceased to strike him as quaint. It seems to me the case of Mozart is similar. Until one can give over thinking of Mozart's greatest works as merely graceful and beautiful, one is far from appreciating to the full Mozart's greatness.

After the symphony came the Tchaikovsky pianoforte concerto in B-flat minor, played by Mr. Josef Slivinski. Mr. Slivinski displayed a great technique distinguished by beautiful tone; he played musically, with refined phrasing and delicate nuances, but the Tchaikovsky concerto is not for him. This overwhelming work should in these days be played only by a pianist of tremendous temperament and enormous physical strength. The opening chords should absolutely crash out above the theme in the orchestra. Here and in the great theme near the end the pianist was overweighted. Mr. Slivinski is a player, however, whom it will be interesting to hear in recital. He aroused great enthusiasm, being three times stormily recalled.

The concert ended with a brilliant performance of Mendelssohn's A minor symphony. Next week Mr. Otto Roth will play. This is the programme of the concert: Goldmark, Overture, "In the Spring"; Godard, Concerto Romantique for violin; Schubert, Fantastie in F minor (orchestrated by Felix Mottl); Tanelew, Symphony in C, No. 1. (First time.)

R. R. G.

SUNDAY HERALD.

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SUNDAY, NOV. 24, 1901.

THE SYMPHONY CONCERT.

First American Production of Taneieff's Symphony.

Very Modern Music with Wild and Ugly Dissonances, but Yet with Beauty—Mrs. Bloomfield-Zeisler's Second Recital More Fascinating Than the First.

It is not always easy, nor is it often prudent, to pass judgment after a single hearing upon a composition of symphonic dimensions written by a known author, whose manner of thought and use of language have already established themselves. But only rash self-confidence would undertake to speak definitely of such a composition coming from an almost unknown writer, of whose personality, environment, views of life and art, and habits of expression little had been said or shown. Our comments, therefore, upon Taneieff's first symphony, presented last night by Mr. Gericke for the first time in this country, must be taken rather as impressions than as convictions. It is its author's twelfth numbered work, which indicates that, however much the modern Russian musicianv may think to have passed beyond the classic forms, they are still irresistibly drawn to adopt them when they have something important to say and have gained proficiency enough in art to use those forms appropriately after they have adopted them. This symphony is reasonable and logical enough in the choice and disposition of its movements into an allegro molto, an adagio, a scherzo vivace and a final allegro energico, and its development regards the conventional system. It is certainly very modern music—of that class which sets every instrument agoing and keeps them at it continuously and for all they are worth, which has sudden, abrupt changes of tonality; irregular progressions which seem to be made merely for oddity's sake, wild and ugly dissonances and instrumental combinations so bizarre that they sound almost as if they had been hit upon by ignorant chance, yet with incidental light, beauty, richness and appealing simplicity.

The first movement is rude and strenuous, suggestive in its temper and the snarling cries of the bass tuba, which are frequent in it, of the dragon scene in Siegfried. It might almost represent "the rending and upheaval of all nature" suggested through the storm in "David Copperfield," or the earthquake-like struggling of a giant hound wrestling for freedom against his chains. Yet it has peaceful, restful movements of sweet harmony. The adagio begins soothingly and suavely amid the violins, with soft strains in a sally of the clarinet, but it soon loses its peaceful character and beats on turbulently almost to its end, which comes gently in high, clear Wagnerian harmonies of the wooden wind. The scherzo enters gayly and lightly in a brisk cantering pace, and is so freshened by a prevalent wooden wind color that one thinks that Taneieff must have read his Beethoven so well that something of the spirit, if not of the phraseology, remained to influence him. The finale returns close to the character of the opening movement, especially in the harsh, bitter emphases of the tuba. But there is now a sense of triumph, for the higher brass predominates over the lower in the color scheme, and there are cymbals, triangle and side-drum to give vivacity and sharpness. But the same universality of eager tone continues, and the same unremitting activity of all the band, until one cannot help being thankful that the symphony is so short. The orchestra played with unflagging energy, interest and endurance, and Mr. Gericke kept them steadily up to their work. But it may be queried whether he might not have afforded them and the audience some relief and done the composer no injustice by lightening the pressure and diminishing the volume of the middle movements.

The Boston orchestra is rich in its violinists, so many of whom are capable for solo performance, that they cannot all be heard in any one season. Last evening it was the turn of Mr. Otto Roth, whom the public know and appreciate as a sound student of good music and of his instrument, and a player who gives proof of sterling qualities alike as executant and interpreter. His temperament is genial and cheerful, and his choice for the evening matched well with it. He had taken the "Romantic" concerto of Benjamin Godard, a work which is erudite enough to satisfy the exactingly serious, while its fertility in melody, its grace in adornment and its prevalently happy mood make it much to be enjoyed by the pleasure-seeker. Mr. Roth played it all exceedingly well, delivering with real charm the dainty, fanciful canzonetta which ends the first section. His tone was uniformly light and pure, and his reading tasteful and refined. If to his manner he could impart a little more enthusiasm and to his sentiment a more glowing warmth, he would be stronger as an artist and have a greater governance of his audience.

The only other work was the genial, cheery "In the Spring" overture of Goldmark, which was welcome in its hopefulness after the dull, raw day. It is an expression of buoyant sentiment and not of seasonable figures, unless one could find something suggestive in the occasional trillings of flutes. Flowing in an entirely different form is the "Sakantala." It has still some hints of the sensuous richness which is so eminent a characteristic of its author's style. It was well executed, but might have been softened here and there with advantage.

This is the next programme

Overture, "Cockaigne".....Elgar
(First time.)
Concerto for pianoforte in D minor..Rubinstein
Overture, "Manfred".....Schumann
Symphony No. 2.....Brahms
Soloist, Mr. Josef Hofmann.

[39]

BOSTON DAILY ADVERTISER
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The Official Paper of the State

The Symphony Concert — Taneieff's Symphony and Example of the Russian School.

Not even the great football game made any appreciable difference in the attendance on the symphony concert, and the audience of Saturday was as appreciative, as large and as representative as usual. Yet the programme was by no means one of the strongest of the season —there were even a few moments of dulness during the evening.

The first number was the sweetly pastoral "Spring" overture by Goldmark. They had a different kind of Spring in Vienna from that which we suffer from in New England; instead of a "mustard-plaster-motive" or a "cough-lozenge-figure", one hears pipings and warblings, while

"Spring unlocks the flowers, to paint the laughing soil."

Apart from this direct charm there is a reasonable degree of the logic and intellectuality which the musician demands, in the work, and the development of the opening figures is very interesting.

Far less interesting was the Concerto Romantique, by Godard, which followed. One is always a little afraid of a composition marked "Romantique"; it generally means that the composer is going to substitute maundering for symmetry, that he is going to throw musical form overboard, and that he is going to confide his sorrows to us as a loquacious invalid does his ailments.

The work did not quite realize all our forebodings, but it was spasmodic in a large degree nevertheless, and was only saved from utter inanition by a dance tune (a species of classical two-step) which ended the proceedings with an inordinate amount of syncopation. It is possible that we are doing Godard an injustice; such a work to be at all effective must have an elasticity and "abandon" that gives it almost an improvisational character, and just this was lacking on this occasion; Mr. Roth played the solo violin part correctly, but timidly; there was as much rigidity in his work as if he had been vaccinated on his bow arm. But at the end he made an excellent effort with the dance tune aforesaid, and, as he is deservedly a great favorite with musical Bostonians, he was recalled with sufficient fervor.

And now followed another specimen of "New Russia" in music. The young Russian composers are harking back to their old national music with a good result; their motto is "Para Domoi"—"Let us get Home"—that is, let us give up imitating foreign fashions and become our national selves. When musical Russia has learned this lesson she will probably take the lead in our art.

Yet Taneieff's Symphony in C does not start out with anything new, for dissonances without any resolutions are unfortunately not at all new to the modern concert room, and the mastery of these shadows of music, such as is displayed in Tschaikowsky's works, was not evidenced. The work began with a furious skein of discords which the composer could not disentangle, wherefore he finally cut the Gordian knot without troubling himself about harmonic rules. Taneieff is evidently a perturbed wine, still fermenting, not yet settled or clear, but already showing flavor enough to warrant waiting for the time of ripening.

Much there was in the Adagio that seemed exalted and earnest, but it was vague, irregular and spasmodic. The tune was as difficult to follow as a football in play. Once the clarinet broke through the line for a dash of twenty bars, and this brought the tune well into the woodwind's territory; the cello got the tune, fumbled it, and the horn at once dropped on it. There was good interference at this stage by the contrabasses, and the strings seemed to be having rather the best of it, when the oboe got around the end and quickly passed the tune to the flute, which, however, was at once tackled by the violins.

After this, by mass play, the strings gained five measures, when by a skilful manoeuvre the horn got the tune and carried it to a touchdown, after which the violins kicked a goal in the highest position, and the woodwind was defeated.

One must pay tribute to the excellence of the horn playing and also acknowledge that there were moments of real beauty in the slow movement. But the Scherzo was the most original bit of the work, and if Taneieff had been personally acquainted with M. Longy, he could not have favored him more than with that dainty oboe phrase that is the core of the movement. Concise, original and tuneful, the Scherzo ought to have a second hearing by itself.

The finale, too, is an inspiring movement. Its chief theme is martial in the most effective manner, and the peal of the trumpet is present from the very beginning. A little later the Russian is scratched and the Tartar revealed in some scoring that is magnificently Oriental. The orchestration of the two last movements is masterly, entirely modern without being strained or labored, and one can compliment the composer in having some respect for the traditions of musical form, for the work is by no means a shapeless hotchpotch such as modern composers too often indulge in. But the coda, the final outburst, was pure bombast; the efforts of the man who tried to lift himself by his own coat-collar, of the toad who tried to swell into an ox, paled beside this attempt to paralyze the audience by unheard-of grandeur; it was the peroration of a Fourth of July orator.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 24, 1901.
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NEW SYMPHONY BY TANEIEFF PRESENTED

The Symphony concert given last evening in the Symphony Hall was the fifth of the present series.

The programme presented a novelty in the shape of a new symphony by Sergei Taneieff, one of the younger lights of the modern Russian school, which was given last evening for the first time in America.

There are the usual four movements. The first of these has a pleasing theme, a little suggestive of the familiar "Carnival of Venice," which is somewhat elaborately treated.

The second movement has a principal theme of a somewhat religious character which is finely worked out with some effective instrumentation.

The scherzo is the most pleasing of the four movements, and the composer has shown in this some of his best work. The finale is march-like in character, which is intensified by the use of triangle, cymbals and snare drums. The principal theme of the first movement reappears in slightly altered fashion in this last movement and makes an effective close. It is difficult to judge an important work at a first hearing, but it can be said that while there is much of interest in the work to the musician, it has not the wealth of thematic material nor the masterly instrumentation that such as the last two Tschaikowski symphonies possess, and will in consequence, never appeal to the average musical public as do the works of the older Russian master.

The other orchestral number on the programme was Goldmark's "In the Spring" overture, not so good as "Sakuntala," or even "Sappho," but worth hearing occasionally for all that. Both numbers were admirably played.

Mr. Otto Roth, a valued member of the orchestra, played Godard's "Concerto Romantique" for violin in a very pleasing manner, and was liberally applauded by the audience.

The "Canzonetta" of this work is a well known violin number, and this movement is what saves the concerto from oblivion. But no part of it is of the calibre for use at these concerts, for the work is decidedly of the "salon" order.

The programme of the rehearsal and concert this coming week will include a new overture, "Cockaigne," by Edward Elgar, Schumann's "Manfred" overture, and Brahms's second symphony in D. Josef Hofmann will play the Rubinstein D minor piano concerto.

Sanders Theatre, Cambridge, was well filled Thursday evening on the occasion of the second concert of the season given by the Symphony Orchestra. Some of the subscribers this year are President and Mrs. Eliot, Professor James M. Pierce, Dean and Mrs. Hodges, Professor and Mrs. John K. Paine, Mr. S. Lothrop Thorndike, the Rev. and Mrs. Edward Hall, Mrs. A. L. Coolidge and Miss Coolidge, Mrs. George H. Converse and Miss Converse, Professor and Mrs. Cummings, Mr. and Mrs. Roswell Field and many more.

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Boston Sunday Globe.

SUNDAY, NOV 24, 1901.

FIFTY-TWO PAGES.

SYMPHONY ORCHESTRA CONCERT.

The fifth of the season's concerts by the Boston Symphony orchestra afforded an opportunity of hearing as a soloist Otto Roth, one of the orchestra's most talented violinists, who gave an admirable performance of Benjamin Goddard's "Concerto Romantique." The other numbers composing Mr Gericke's program were Carl Goldmark's overture, "In the Spring," and a symphony in C by Sergei Tanereff, a Russian composer, whose works and personality are quite unknown here.

The Goddard concerto rightly holds a place of prominence in the repertory of solo violinists, and has been heard with much pleasure on the several occasions it has been played here. It is interesting to note that Mr Loeffler played this concerto at his first appearance as a soloist with the orchestra of which he has so long been a valued member.

Last evening's performance by Mr Roth was in all respects a worthy interpretation. The composition is generally of a cheerful nature, delightful in an abundance of melody, and without being excessively exacting, provides ample opportunity for display of the performer's virtuosity. Mr Roth showed himself equal to all demands in matter of technique, and his interpretation was marked by thorough intelligence and an expression of artistic sentiment that was very gratifying. The audience applauded him with great heartiness.

The Tanereff sympathy is the first work of that charcter by its composer. In Russia he is said to be highly regarded as a pianist and also esteemed as a writer of chamber music. His symphony does not on a first hearing seem to possess any attributes of greatness, nor is its meaning at all times clearly expressed; but it is an interesting, well-constructed work, and its admirable performance under Mr Gericke's direction was rewarded with warm expressions of approval. It is written in a distinct modern style, with broad, highly colored tonal pictures, and the several deliciously melodious themes are treated with great elaborateness and ornamented with an astonishing variety of brightly contrasted effects, taxing the full resources of the orchestra.

The performance of Goldmark's "Spring" symphony made a delightful impression on the audience, and was perhaps the most heartily enjoyed number on the program. It is a very melodious, dainty composition, rich and effective in its scoring and quite worthy of the composer of "The Queen of Sheba."

Josef Hofmann will be the soloist at the Symphony concert this week. He will play Rubenstein's concerto for piano in D minor. The other selections will be the "Cockaigne" overture by Elgar, its first performance here; the "Manfred" overture by Schumann, and Brahms' second symphony.

Boston Journal.

SUNDAY, NOVEMBER 24, 1901.

A New Russian Composition and Mr. Otto Roth, Violinist, at the Fifth Symphony Concert — Mrs.

The program of the fifth Symphony concert was as follows:

Overture "In the Spring".....Goldmark
Concerto romantique.....Godard
Mr. Roth.
Symphony No. 1 in C.....Taneieff

The overture of Goldmark which was first performed in December is seldom played in the Spring. Is it by way of contrast or by a spirit of irony that conductors are thus moved in selection? While the overture is not a strongly characteristic work of Goldmark, while it is without his peculiar, oriental sensuousness, it is nevertheless pleasant music which is scored in masterly fashion. There is a little Mendelssohn at the very beginning—they say that the earliest compositions of Goldmark were so Mendelssohnian that he destroyed them—and later in the overture there are Wagnerian harmonies; but the music is fresh, spontaneous and agreeable.

Mr. Roth has not played at these concerts for some time. It would be better for him if he were to be more before the public, for he showed last night a constraint that at times was almost timidity, and was only the lack of self-confidence that is the result of long absence from the stage. He is well grounded in the technics of his art, and his lack of confidence is without real foundation. The concerto he chose is now chiefly known by the canzonetta, which is a pretty piece of salon piquancy and elegance. The rest of the concerto is already old-fashioned, and much of it is weak and pointless. Mr. Roth played carefully and at times almost anxiously. To make such music pass there must be abandon both in sentiment and bravura.

The symphony by Taneieff was played for the first time in America. There are two composers of this name. One was, or is, a teacher of composition at Moscow, and a pianist; the other is a wealthy amateur, who has written a suite or two. The former is the composer of the symphony, and he is now 45 years old. He can hardly be classed among the members of the young Russian school. He is too conservative, and his individuality is not pronounced. He is most respectful toward form, but his thematic invention is not distinguished. The first movement is well-made music, but it stamps no distinct impression, except possibly by some passages of orchestration. The second movement, except for the final measures, is rather commonplace. Thus far the composer shows little or no imagination, and the anticipations aroused by the remembrance of his overture to "L'Orestis," which was played here last season, are not realized. Fortunately the scherzo is original and ingenious, interesting throughout, admirably constructed. The first tinge of what is known as Russianism or Cossackism is in the finale, and the tinge is slight, very slight. The finale itself, which begins in march movement, is respectable music until the entrance toward the end of a sonorous and sentimental commonplace, such as might occur in a posthumous symphony by Franz Abt. Such music is hopeless and a sad reflection on the composer. The symphony as a whole was a disappointment. Respectability cannot save a work; neither can the exhibition of acquaintanceship with form. Originality, depth, beauty, passion, and, above all, imagination—there must be at least one of these qualities. Nor does one scherzo make a symphony.

Philip Hale.

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MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, NOVEMBER 27, 1901.

The program of the fifth symphony concert last night in Symphony Hall included Goldmark's overture, "In the Spring," Godard's Concerto Romantique for violin, and Tanéieff's Symphony in C, which was played here for the first time.

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Godard's Concerto sounds old-fashioned, and it may be put away with tokens and keepsakes and other annuals that for a season bloomed with steel engravings of simpering and ringleted ladies with high foreheads, red, pouting lips, and long tapering fingers. The Canzonetta has a pretty salon grace and piquancy, but the rest is romantic in the narrow, restricted meaning, and is resigned to the burial which it has long expected. Otto Roth, who played it, has not been heard as a soloist for some years at these concerts. Possibly for this reason his performance was nervous and tame.

I wish someone would set the two Tanéïeffs in their respective and proper places. There is Serge or Sergei I. Tanéïeff, of Moscow, who has written some string quartets, choruses, an opera, "L'Orestie"—I think Mr. Gericke introduced the overture of this opera to you in New York last season—and this symphony. This Tanéïeff is said by Riemann to be an excellent pianist, and I am told that it is he who edited some of Tschaikowsky's posthumous works. He was for a time at the head of the Moscow Conservatory, where he had been for some years the teacher of composition. Then there is an amateur mentioned by Pougin ("Essai historique sur la Musique en Russie," Turin, 1897), an Alexandre S. Tanéïeff, who has written several works, among them two suites for orchestra.

But where is the confusion? you may ask. Because the suite played in Munich last season was attributed to Serge, and when Suite, op. 9, by Alexandre Tanéieff was played in Dresden in 1899, the biographical sketch fitted the author of the symphony and not the amateur.

The younger of the modern Russian School do not follow in the beliefs of the old advance guard who swore solemnly that there was nothing more to be done with the symphony. Even Balakireff himself a few years ago produced a symphony in C which is said to be clean shaven and eminently respectable. Rimsky-Korsakoff, Borodin, Cui—they all wrote symphonies against their earlier convictions. Glazounoff wrote five or six before he gave himself up to the ballet. Scriàbine comes with his gigantic machine with solo voices and chorus, Liapounoff with his in B minor, and Kalinnikoff, who died lately when he was hardly more than a youth, left two behind him.

I like my Russian wild and gamy, even when he is a conservatory professor. I do not like him Germanized or with knees knocking together at the thought of the traditions. Nor do I take it amiss if his breath smells of vodka, or if he proceeds to cover the sacred images if a woman enters the room. There was a tragic gloom and wildness about the overture to "L'Orestie" that pleased me mightily; but this symphony is painfully free from any exhibition of imagination. The themes of the first movement are inconspicuous, and the development is precise. The slow movement ends prettily, but it is without originality of thought, and any emotion is superficial. The scherzo is by far the best movement in conception and orchestral dress. Here the composer really speaks above a whisper his own thoughts. The finale, in which side drum, cymbals and triangle are introduced, begins with a march movement; there is a short "Cossack Oriental" episode which is not displeasing, and then soon after is one of the most vulgar bursts of beer garden sentimentalism in the long catalogue of atrocious platitudes. Nor had Tanéïeff given any hint that he was about to perpetrate such a deed. That night I heard no more. Let me add that the symphony calls for three flutes, three clarinets, a double bassoon, a tuba, besides the extra pulsatile instruments above named.

BOSTON DAILY ADVERTISER

Established 1813.

The Official Paper of the State

The Symphony Concert—Taneieff's Symphony and Example of the Russian School.

Not even the great football game made any appreciable difference in the attendance on the symphony concert, and the audience of Saturday was as appreciative, as large and as representative as usual. Yet the programme was by no means one of the strongest of the season—there were even a few moments of dulness during the evening.

The first number was the sweetly pastoral "Spring" overture by Goldmark. They had a different kind of Spring in Vienna from that which we suffer from in New England; instead of a "mustard-plaster-motive" or a "cough-lozenge-figure", one hears pipings and warblings, while

"Spring unlocks the flowers, to paint the laughing soil."

Apart from this direct charm there is a reasonable degree of the logic and intellectuality which the musician demands, in the work, and the development of the opening figures is very interesting.

Far less interesting was the Concerto Romantique, by Godard, which followed. One is always a little afraid of a composition marked "Romantique"; it generally means that the composer is going to substitute maundering for symmetry, that he is going to throw musical form overboard, and that he is going to confide his sorrows to us as a loquacious invalid does his ailments.

The work did not quite realize all our forebodings, but it was spasmodic in a large degree nevertheless, and was only saved from utter inanition by a dance tune (a species of classical two-step) which ended the proceedings with an inordinate amount of syncopation. It is possible that we are doing Godard an injustice; such a work to be at all effective must have an elasticity and "abandon" that gives it almost an improvisational character, and just this was lacking on this occasion; Mr. Roth played the solo violin part correctly, but timidly; there was as much rigidity in his work as if he had been vaccinated on his bow arm. But at the end he made an excellent effort with the dance tune aforesaid, and, as he is deservedly a great favorite with musical Bostonians, he was recalled with sufficient fervor.

And now followed another specimen of "New Russia" in music. The young Russian composers are harking back to their old national music with a good result; their motto is "Para Domoi"—"Let us get Home"—that is, let us give up imitating foreign fashions and become our national selves. When musical Russia has learned this lesson she will probably take the lead in our art.

Yet Taneieff's Symphony in C does not start out with anything new, for dissonances without any resolutions are unfortunately not at all new to the modern concert room, and the mastery of those shadows of music, such as is displayed in Tschaikowsky's works, was not evidenced. The work began with a furious skein of discords which the composer could not disentangle, wherefore he finally cut the Gordian knot without troubling himself about harmonic rules. Taneieff is evidently a perturbed wine, still fermenting, not yet settled or clear, but already showing flavor enough to warrant waiting for the time of ripening.

Much there was in the Adagio that seemed exalted and earnest, but it was vague, irregular and spasmodic. The tune was as difficult to follow as a football in play. Once the clarinet broke through the line for a dash of twenty bars, and this brought the tune well into the woodwind's territory; the cello got the tune, fumbled it, and the horn at once dropped on it. There was good interference at this stage by the contrabasses, and the strings seemed to be having rather the best of it, when the oboe got around the end and quickly passed the tune to the flute, which, however, was at once tackled by the violins.

After this, by mass play, the strings gained five measures, when by a skilful manoeuvre the horn got the tune and carried it to a touchdown, after which the violins kicked a goal in the highest position, and the woodwind was defeated.

One must pay tribute to the excellence of the horn playing and also acknowledge that there were moments of real beauty in the slow movement. But the Scherzo was the most original bit of the work, and if Taneieff had been personally acquainted with M. Longy, he could not have favored him more than with that dainty oboe phrase that is the core of the movement. Concise, original and tuneful, the Scherzo ought to have a second hearing by itself.

The finale, too, is an inspiring movement. Its chief theme is martial in the most effective manner, and the peal of the trumpet is present from the very beginning. A little later the Russian is scratched and the Tartar revealed in some scoring that is magnificently Oriental. The orchestration of the two last movements is masterly, entirely modern without being strained or labored, and one can compliment the composer in having some respect for the traditions of musical form, for the work is by no means a shapeless hotchpotch such as modern composers too often indulge in. But the coda, the final outburst, was pure bombast; the efforts of the man who tried to lift himself by his own coat-collar, of the toad who tried to swell into an ox, paled beside this attempt to paralyze the audience by unheard-of grandeur; it was the peroration of a Fourth of July orator.

Louis C. Elson.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 24, 1901.

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NEW SYMPHONY BY TANEIEFF PRESENTED

The Symphony concert given last evening in the Symphony Hall was the fifth of the present series.

The programme presented a novelty in the shape of a new symphony by Sergei Taneieff, one of the younger lights of the modern Russian school, which was given last evening for the first time in America.

There are the usual four movements. The first of these has a pleasing theme, a little suggestive of the familiar "Carnival of Venice," which is somewhat elaborately treated.

The second movement has a principal theme of a somewhat religious character which is finely worked out with some effective instrumentation.

The scherzo is the most pleasing of the four movements, and the composer has shown in this some of his best work. The finale is march-like in character, which is intensified by the use of triangle, cymbals and snare drum. The principal theme of the first movement reappears in slightly altered fashion in this last movement and makes an effective close. It is difficult to judge an important work at a first hearing, but it can be said that while there is much of interest in the work to the musician, it has not the wealth of thematic material nor the masterly instrumentation that such as the last two Tschaikowski symphonies possess, and will, in consequence, never appeal to the average musical public as do the works of the older Russian master.

The other orchestral number on the programme was Goldmark's "In the Spring" overture, not so good as "Sakuntala," or even "Sappho," but worth hearing occasionally for all that. Both numbers were admirably played.

Mr. Otto Roth, a valued member of the orchestra, played Godard's "Concerto Romantique" for violin in a very pleasing manner, and was liberally applauded by the audience.

The "Canzonetta" of this work is a well known violin number, and this movement is what saves the concerto from oblivion. But no part of it is of the calibre for use at these concerts, for the work is decidedly of the "salon" order.

The programme of the rehearsal and concert this coming week will include a new overture, "Cockaigne," by Edward Elgar, Schumann's "Manfred" overture, and Brahms's second symphony in D. Josef Hofmann will play the Rubinstein D minor piano concerto.

Sanders Theatre, Cambridge, was well filled Thursday evening on the occasion of the second concert of the season given by the Symphony Orchestra. Some of the subscribers this year are President and Mrs. Eliot, Professor James M. Pierce, Dean and Mrs. Hodges, Professor and Mrs. John K. Paine, Mr. S. Lothrop Thorndike, the Rev. and Mrs. Edward Hall, Mrs. A. L. Coolidge and Miss Coolidge, Mrs. George H. Converse and Miss Converse, Professor and Mrs. Cummings, Mr. and Mrs. Roswell Field and many more.

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Boston Sunday Globe.

SUNDAY, NOV 24, 1901.

FIFTY-TWO PAGES.

SYMPHONY ORCHESTRA CONCERT.

The fifth of the season's concerts by the Boston Symphony orchestra afforded an opportunity of hearing as a soloist Otto Roth, one of the orchestra's most talented violinists, who gave an admirable performance of Benjamin Goddard's "Concerto Romantique." The other numbers composing Mr Gericke's program were Carl Goldmark's overture, "In the Spring," and a symphony in C by Sergei Tanereff, a Russian composer, whose works and personality are quite unknown here.

The Goddard concerto rightly holds a place of prominence in the repertory of solo violinists, and has been heard with much pleasure on the several occasions it has been played here. It is interesting to note that Mr Loeffler played this concerto at his first appearance as a soloist with the orchestra of which he has so long been a valued member.

Last evening's performance by Mr Roth was in all respects a worthy interpretation. The composition is generally of a cheerful nature, delightful in an abundance of melody, and without being excessively exacting, provides ample opportunity for display of the performer's virtuosity. Mr Roth showed himself equal to all demands in matter of technique, and his interpretation was marked by thorough intelligence and an expression of artistic sentiment that was very gratifying. The audience applauded him with great heartiness.

The Tanereff sympathy is the first work of that charcter by its composer. In Russia he is said to be highly regarded as a pianist and also esteemed as a writer of chamber music. His symphony does not on a first hearing seem to possess any attributes of greatness, nor is its meaning at all times clearly expressed; but it is an interesting, well-constructed work, and its admirable performance under Mr Gericke's direction was rewarded with warm expressions of approval. It is written in a distinct modern style, with broad, highly colored tonal pictures, and the several deliciously melodious themes are treated with great elaborateness and ornamented with an astonishing variety of brightly contrasted effects, taxing the full resources of the orchestra.

The performance of Goldmark's "Spring" symphony made a delightful impression on the audience, and was perhaps the most heartily enjoyed number on the program. It is a very melodious, dainty composition, rich and effective in its scoring and quite worthy of the composer of "The Queen of Sheba."

Josef Hofmann will be the soloist at the Symphony concert this week. He will play Rubenstein's concerto for piano in D minor. The other selections will be the "Cockaigne" overture by Elgar, its first performance here; the "Manfred" overture by Schumann, and Brahms' second symphony.

Boston Journal.

SUNDAY, NOVEMBER 24, 1901.

A New Russian Composition and Mr. Otto Roth, Violinist, at the Fifth Symphony Concert — Mrs.

The program of the fifth Symphony concert was as follows:

Overture "In the Spring".....Goldmark
Concerto romantique.....Godard
Mr. Roth.
Symphony No. 1 in C.....Taneieff

The overture of Goldmark which was first performed in December is seldom played in the Spring. Is it by way of contrast or by a spirit of irony that conductors are thus moved in selection? While the overture is not a strongly characteristic work of Goldmark, while it is without his peculiar, oriental sensuousness, it is nevertheless pleasant music which is scored in masterly fashion. There is a little Mendelssohn at the very beginning—they say that the earliest compositions of Goldmark were so Mendelssohnian that he destroyed them—and later in the overture there are Wagnerian harmonies; but the music is fresh, spontaneous and agreeable.

Mr. Roth has not played at these concerts for some time. It would be better for him if he were to be more before the public, for he showed last night a constraint that at times was almost timidity, and was only the lack of self-confidence that is the result of long absence from the stage. He is well grounded in the technics of his art, and his lack of confidence is without real foundation. The concerto he chose is now chiefly known by the canzonetta, which is a pretty piece of salon piquancy and elegance. The rest of the concerto is already old-fashioned, and much of it is weak and pointless. Mr. Roth played carefully and at times almost anxiously. To make such music pass there must be abandon both in sentiment and bravura.

The symphony by Taneieff was played for the first time in America. There are two composers of this name. One was, or is, a teacher of composition at Moscow, and a pianist; the other is a wealthy amateur, who has written a suite or two. The former is the composer of the symphony, and he is now 45 years old. He can hardly be classed among the members of the young Russian school. He is too conservative, and his individuality is not pronounced. He is most respectful toward form, but his thematic invention is not distinguished. The first movement is well-made music, but it stamps no distinct impression, except possibly by some passages of orchestration. The second movement, except for the final measures, is rather commonplace. Thus far the composer shows little or no imagination, and the anticipations aroused by the remembrance of his overture to "L'Orestis," which was played here last season, are not realized. Fortunately the scherzo is original and ingenious, interesting throughout, admirably constructed. The first tinge of what is known as Russianism or Cossackism is in the finale, and the tinge is slight, very slight. The finale itself, which begins in march movement, is respectable music until the entrance toward the end of a sonorous and sentimental commonplace, such as might occur in a posthumous symphony by Franz Abt. Such music is hopeless and a sad reflection on the composer. The symphony as a whole was a disappointment. Respectability cannot save a work; neither can the exhibition of acquaintanceship with form. Originality, depth, beauty, passion, and, above all, imagination—there must be at least one of these qualities. Nor does one scherzo make a symphony.

Philip Hale.

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[40]

FALL RIVER EVENING NEWS, WED
NOVEMBER 27, 1901.

THE SYMPHONY CONCERT.

Music Lovers Listen to a Delightful Program—Miss Gifford the Soloist.

The annual concert of the Boston Symphony orchestra at the Academy, Tuesday evening, was given to an audience of only fair size, somewhat smaller than was expected from the advance sales. The patronage was about equal to that of last season's concert. Such patronage does not give much margin for profit, when the cost of maintaining the orchestra is considered. It probably insures one concert a season. Larger audiences will be necessary before the management will put on two concerts a season here. It is an unusual treat that the lovers of fine music in Fall River enjoy in having the Boston Symphony for one concert a season. Boston, Providence and Fall River are the only places in this vicinity who are so honored. Musical people of New Bedford go to Boston and come here for their Symphony concerts. These concerts are in themselves a liberal education in music, and a technical knowledge is not necessary for their enjoyment. Many people here, who first went to these concerts because they considered such entertainments good things to encourage, can testify to their attractive elements. They now go regularly, not merely to encourage the presentation here of the highest class of music, but bcause they very quickly learned to thoroughly enjoy such music. Patronage of the concerts well repays the patrons in developing their capacity for appreciation of the finest music.

Mr. O. Elton Borden, as usual, arranged for the concert, and to him is due thanks for one more musical entertainment of the finest class.

There were 72 men responding last evening to the baton of Mr. Wilhelm Gericke, the conductor, the orchestra being one of the largest that has ever played here.

The program was heavier than it would have been had the concert come later in the season, when Mr. Kericke would have had a wider range of choice among numbers prepared in the daily rehearsals. For the concerts outside the large cities th programs are made up from numbers worked up for those cities. One or two numbers of lighter character than those presented would have improved the program, but there was evidence of a deal of quiet enjoyment in the whole concert.

To attempt to criticize in detail the Boston Symphony Orchestra would be rather ridiculous unless the critic were an experienced student in music. It is sufficient to say that it is the greatest orchestra in the world. Some selections given are not as acceptable as others, but the rendering in a concert is always as nearly perfect as is possible within human possibilities. There are no good and bad nights. The orchestra is always at its best, constant study and practice making this assured.

One man in the audience, last evening, who testified to the standing of the Boston Symphony Orchestra, is an accepted authority. He is Mr. Della-Torre, of Baltimore, the greatest collector of violins in the world. He came here with the orchestra and was a guest of Mr. Borden. He has a collection of 300 violins, estimated as being worth over $100,000. In making his collections he has travelled all over the world, and heard all of the great orchestras, and he said that there was no question but that the Boston Symphony is the greatest of all.

Miss Electa Gifford, an American singer, whose home is in Chicago, was the soloist. She was formerly prima donna at the opera in Amsterdam. She has a brilliant soprano voice, not of great force, but perfectly trained. The selections made for her exhibited her command of technique rather than the melodious capabilities of her voice. In appearance she was distinctly attractive, a mass of dark hair and large dark eyes being prominent and valuable accessories to the ensemble. Her singing came as an acceptable change from the more weighty orchestra numbers, and helped to the pleased acknowledgements given her. Her first song was the aria from Mozart's "Il Seraglio." This is a strictly classical number chosen mainly to display command in technique. Absolute correctness in singing and accompaniment by the orchestra were necessary for the fine rendering given. Her second selection was more full. It was the aria from the mad scene in A. Thomas' "Hamlet." Miss Gifford put more force into this, and her display through her voice of the emotions gentle, but insane of Ophelia, was artistic.

The first number on the program was the Academic Overture op. 80, by Brahms. It is of a stately character and beautiful. The Symphonic Poem, No. 7, from Liszt's "Festival Sounds" was probably the most generally pleasing of the orchestra numbers. The piece is based on the Hungarian folk songs, and changes from grave to gay, from church to dance music. Individual solos in imitation of calls and responses were prominent in it. The latter part was the more pleasing as far as melody went.

The Symphony was Mendelssohn-Bartholdy's Scotch Symphony in A minor op. 56. It is said that this was written during or after a visit to Scotland, but it might be named for any other rude country as for Scotland. It is suggestive of a general outdoor life rather than of the life of any single country. There was a suggestion of the bag pipes in the "allegro un poco agitato" movement and something of the reel, but students of music remark upon the absence of the peculiar characteristics of Scotch melody. The "andante von moto" in the first movement was pretty but with an element of sadness. The closing part of the last movement, the "allegro maestoso assai," was heavy, bringing out the full force of all the instruments of the orchestra.

There was an increase over previous years in the number of out-of-town people present. Enough to comfortably fill two cars left for New Bedford immediately after the concert. All the near-by towns were represented in the audience.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CX., NO. 152.
FRIDAY, NOV. 29, 1901.

THE SYMPHONY PROGRAMME

A New Overture from an English Pen —Mr. Hofmann the Soloist in a Rubenstein Concerto.

Dr. Edward William Elgar, violinist, organist and sometime conductor of the Worcester Orchestral Society, is a musician and composer of some prominence in London, among the younger men, of course, for he was born in 1857. He has written several cantatas, and many things of smaller calibre, some of which have been pleasantly presented to Boston by the Cecilia. He has also written for the orchestra and for some individual instruments, with originality, thoughtfulness and discreet technique, his choral work showing that consideration for singers which is now almost confined to English composers and being accompanied picturesquely, but not pretentiously. Mr. Gericke will begin this week's concert with a recent overture of his, which will be found apparently quite in the class of programme music. It is called "Cockaigne," which seems rather a foolish title, inasmuch as what it purports to depict or suggest might happen as probably and easily in almost any other large city as well as in London. The fundamental idea seems to be this: A couple of young people, lovering in a park, are disturbed by the clamor and bustle of children at play and look about them for a placider spot. The noisy music of a band adds to their disquiet and confusion, while an invitation to retirement comes to them from an organ through an opened church door. What thereafter happens, the overture will doubtless proceed to indicate.

Following this will be the solo number, Rubinstein's fourth pianoforte concerto, the player being Mr. Josef Hofmann, who performed it here with the Thomas orchestra about three years ago. It may be interesting to recall that it was chosen by Rubinstein himself as the work wherewith to make his debut in the principal cities of his American tour. It was then pronounced perhaps the best thing he could have chosen for that purpose, because it seems as if written for his personal use, and sets out strong and shining his greatest characteristics, from his gift for the writing of song and romance to his skill in recording such executive passages as sound like the improvisations of a brilliant moment, and to his most strenuous and most delicate technique. It has been played often since that time, now almost 30 years ago, with varying ability and success, and it will be an admirable measure of the growth of young Hofmann.

Then will be played the "Manfred" overture of Schumann, of which every listener must interpret the details for himself, but which all will accept as the composer's summing up of the mysterious struggles and sufferings of the hero in Byron's moody and uncanny drama.

The symphony will be Brahms' second, in D. Times have indeed changed since Brahms was so unfamiliar and so unwelcome, both to musicians and to dilettanti, that not only was the Symphony orchestra pulled up several times at the public rehearsal to correct its playing of a symphony which had not been done before, but the programme was changed on the Saturday and the symphony postponed for further study. This present symphony is, perhaps, the greatest favorite of all, and has been given several times by Mr. Gericke. It has a graceful buoyancy for its first movement; quietude and melodiousness, with peculiar effects of melody and color in the 'cello and the trombones in the second; a quiet, charming simplicity in the third, and a spirit of lofty cheer and noble gayety for the last.

Boston Journal.
SUNDAY, DECEMBER 1, 1901.

"COCKAIGNE."

Mr. Edward Elgar's New Overture in Praise of London Town Performed at the Sixth Symphony Concert — Mr. Josef Hofmann Plays Rubinstein's Piano Concerto in D Minor.

The program of the sixth Symphony Concert last night at Symphony Hall, Mr. Gericke conductor, was as follows:

Overture "Cockaigne" (First time.) ..... Elgar
Concerto in D minor for piano .... Rubinstein
Overture, "Manfred" ..... Schumann
Symphony in D No. 2 ..... Brahms

The overture "Cockaigne" was played for the first time in America here and at Chicago last evening. Although the composer is the author of several important choral and orchestral works he has hitherto been known in Boston only by a few songs and choruses.

This overture portrays Cockaigne—not the land of sloth and good cheer, but London town. It is in a way the glorification of the modern Babylon. There is a little story that serves as an excuse for the successive musical episodes. Lovers walk in the streets and are impressed by the activity of the life, by the throng, and they realize the solid, noble qualities that are underneath the froth and frivolity. They turn into one of the parks and think more of themselves and their own emotions than of London; but youngsters play about them and disturb them by pranks and rude jests. The lovers take to the streets. A military band approaches and passes. They enter a church. The organ is playing, but street sounds intrude. Again the lovers go into the streets, where their experiences are repeated.

Mr. Edgar by the exercise of contrapuntal ingenuity has escaped the reproach of writing merely detached episodes, loosely strung together. The display of this ingenuity is not simply of technical interest; it is quckened and heightened by imagination. He himself does not insist on any literal program, which he has painfully followed. The title "London" would be enough as a suggestion. Yet the program prepared by Mr. Bennett for the concert at which this work was first performed (June 20, 1901) must have been communicated in part at least by the composer.

The themes are fresh; they serve admirably for contrapuntal treatment. The harmonic progressions are free and effective, in one or two instances almost daring. The music is often picturesque, but it never rises to any height of emotion. The love scene is pleasantly sentimental and without passion. The church scene is perhaps the weakest, so far as any suggestion is concerned. The "march business" is exceedingly well done. The interest is maintained throughout except in the recapitulation after the church scene, where the composer is seen too openly at work, picking up loose threads, catching his breath, and preparing for the coda. Here the music sags and the hearer finds himself thinking of time, space, reality, prudence, the last historical novel, his neighbor's hair—anything, everything except "Cockaigne"—and Mr. Elgar. Nor was the coda, as it was played last night, effective.

But what a blessing it is to find English music that is free from the blight of Mendelssohnism and shows individuality, imagination. It is not to be denied that there are passages in the overture which are in the spirit of certain "Mastersingers" pages; the pranks of the young Londoners might be in Nuremberg, and the "nobility" of London is not antipodal to the pride of the German guild. But this, after all, is perhaps merely an association of ideas. "Cockaigne" is in more than one way an original, interesting work, a composition of free and full fantasy.

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Mr. Josef Hofmann played Rubinstein's concerto in D minor, when he was here with the Chicago orchestra in 1898. He chose the same concerto for his first appearance with the Symphony concert last night.

Mr. Hofmann as a pianist is an interesting study. He has strength, speed, and, as a rule, a fine sense of rhythm and proportion. He surmounts technical difficulties with modest ease; he surmounts them as a matter of course; they do not exist for him. He rides with firm seat in the whirlwind. A movement cannot be at too breakneck speed. There is no vulgar digital display; the fingers move as beautifully and surely as any perfect piece of well oiled machinery. There was a time when he attacked the initial note of a melodic phrase viciously. He has in a great measure overcome this incomprehensible fault. He sings now with more serenity and grace. There is a technic that is self-conscious and irritating. Mr. Hofmann's technic is a delight and a fascination. His performance of the Finale was an astonishing feat of bravura, which shone with elegance, brilliance.

But Mr. Hofmann last night did not reveal himself as emotional. Now by emotion I do not mean gush or sentimentalism. Mr. Hofmann's performance was cool when it should have been warm; it was contemplative when it should have been sensuous or passionate. The melodic phrases of a tender nature did not get behind the skin of the hearer. There was no acceleration of the pulse; there was no shortening of the breath; there were no thoughts that took the hearer far from hall and orchestra and piano. There Mr. Hofmann sat; now he played brilliantly, now he played elegantly; always modestly, conscientiously, and yet with sufficient aplomb. You admired, you wondered, you applauded; you were not moved. He used black and white; there were no gorgeous hues, there were no delicate and subtle tints. And is it surprising that he plays without genuine emotion? Remember that he has been playing and studying the piano since he was four or five years old. His childhood, his boyhood, his youth, his whole life has been devoted to the preparation for playing the piano in public and for playing it. The emotions are not fostered by such preparation. The pianist that moves and thrills has known the bitterness, the loneliness, the suffering, the tragedy of life, and these come only from experience and from knowledge of the outside world; they are not to be found in the exercises of Czerny or the etudes of Alkan.

Philip Hale.

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THE SYMPHONY CONCERT.

Elgar's "Cockaigne" Overture Novelty of the Programme.

Mr. Josef Hofmann, the Pianist, Played a Rubinstein Concerto—His Performance Received Justly Apportioned Approval and He Was Recalled Four Times.

One half of the numbers on the sixth Symphony programme were familiar. Schumann's "Manfred" overture, grand, grave, deep and sombre, its metaphysical severity only illuminated by the peaceful beauty of the gently luminous astarte episodes, and Brahms' second symphony, which has at last won its way to the general heart by its pleasant melodiousness, its genial temper, its frolic mirth, its active vitality and its easy comprehensibility. The two works were smoothly delivered and with unity of spirit; but a still greater subordination of the volume of tone at various points in the "Manfred" would have enhanced the effect of brooding mystery and haunting obscurity which are implied in their wierd chords and groping progress.

The novelty of the concert was Elgar's overture, "Cockaigne," or "In London Town," of which we spoke on Friday. In spite of the laudatory admiration of some eminent London critics, who find it superiorly symbolical and pertinently philosophical, it seems to us a pretty thin and trivial matter. Such incidents as it purports to suggest—a stroll in a park, a hurly-burly of children, a noisily passing band, a moment's tranquility behind an open church door, and a final retreat before the noise and bustle of the streets—are too many and too much for a composition so compact as an overture should be, and they are certainly not the stuff of which absolute music can be made

Dr. Elgar has written with a certain skill, and made a full and busy score, which is rather entertaining, although the theme which is supposed to represent the nobility of English character seems to us little above commonplace. Altogether, the overture might fit almost any civilized city as well as London, and, with a variation or two, might signify the passing of a circus procession in a country town about as well. It was amusing enough, but a disappointment to whoever had expected much from the thesis which preceded it.

These are the days and nights of the pianist apparently, and Mr. Gericke kept well in with the procession by engaging for the soloist at this concert Mr. Josef Hofmann, who chose Rubinstein's showy, yet substantial, fourth concerto, a work of many fashions and moods, which subjects technique to almost every possible test and tries both the declamatory and the romantic delivery of the executant. For while Rubinstein could pile the Pelions upon the Ossas of difficulty in executive work for piano, orchestra or chorus, he could also write melodies for instruments and voices that would charm by their grace or thrill with their passion. Something of each of many moods is in this concerto, and therefore it was perhaps that he so often preferred it for his own introduction to a strange audience.

If we remember aright, Mr. Hofmann's last previous playing in Boston left the impression that, while the complex possibilities of the keyboard no longer offered difficulties beyond his mastery, his growth in feeling and expressiveness had hardly kept pace with that of his mechanism, and still left something for him to acquire or develop. And in these respects there appears to be little change or progress in his playing. It is eminently fine in purity, clarity, roundness and evenness of tone and in intellectuality and taste. But it does not go farther or penetrate deeper.

Of softness and strength, it has all that can be needed; but it is to be borne in mind that softness is not the equivalent of tenderness or strength of intensity. Mr. Hofmann is beautifully clear, refined and devoid of excess or extravagance; but he has not the warmth of pathos or of enthusiasm. This was particularly felt in the second movement, which is a persuasive cantabile, whose befitting sentiment and color are indicated unmistakably in what is assigned to the 'cello, the clarinet and even the short, smooth, lingering phrases of cornet or horn. Yet his performance received a justly apportioned approval, and he was recalled four times.

The programme for the next concert is appointed as follows:

Overture, "Don Juan" ..... Mozart
Concerto for violin, No. 5, in A minor .... Vieuxtemps
"Ein Heldenleben," tone poem for full orchestra ..... Richard Strauss
Symphony No. 2, in D major, Op. 36. Beethoven
Soloist—Mr. Charles Gregorowitsch.

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[41]

TIGHT BINDING

BOSTON DAILY ADVERTISER
Dec 2
Established 1813.

The Official Paper of the State

The Symphony Concert—Elgar's "Cockaigne," a Picture of London—Hofmann's Return.

The novelty of Saturday's concert came at the very beginning—an overture by an Englishman and on an English theme. Elgar's "Cockaigne" overture pictures London life in rather exciting music. The word "Cockaigne" (probably derived from "Cook") was applied in the middle ages to an imaginary land of luxury, gormandizing and idleness, and the French, centuries ago, called the Londoners "Cocagnemen" because of their high living. Although the word "Cockney" may not have come directly from Cockaigne", yet it comes from the same root, as may be seen by Shakespeare's use of it in the fourth scene of the second act of "King Lear."

Londoners always love to laud their city; as long ago as the year 1170 a Londoner named FitzStephen wrote: "London possesses above all other cities abundant wealth, extensive commerce, great grandeur and magnificence. It is happy in the salubrity of its climate, in the profession of the Christian religion, in the strength of its fortresses, the nature of its situation, the honor of its citizens and the chastity of its matrons. * * * This city is ennobled by her men, graced by her arms, and peopled by a multitude of inhabitants."

The quaint old writer also informs us that the city was distinctly musical, and that the prentice-lads and their sweethearts used to gather in the streets and make the whole night resound with blithe and merry songs. The London of the twelfth century might therefore have been a good subject for musical setting, but the metropolis of the twentieth is rather too large and distinctly commercial to be compressed into an overture. Nevertheless the composer has something original to say and says it in an ingenious manner.

It is not too realistic: he does not attempt to portray the "two-penny Tube" on the Tubas, or the opening of the "pubs" on a Sunday afternoon by the use of the English horns, but he has given a good picture of the bustle and vivacity of London life, the passing of a procession with a full military band, the pranks of the "gamins" (a good deal short of "Hooliganism") and, for contrast, the wanderings of a loving pair through all the tumult. He has not demolished musical form in creating these pictures, but gives a fairly clear presentation of the sonata form that one finds in a Mozart overture. The orchestration is modern and full of strong contrasts, and the treatment is musicianly in the matter of development and coherency.

The overture is a good addition to the English repertoire (which is not very extensive in this field), and a commendable departure from that conventionality that has hung like a blight on English orchestral music for more than a half century.

With Elgar picturing London, and Charpentier portraying Paris, and Strauss delineating Naples in orchestral music, is it not time that our resident composers, Chadwick, Paine, Loeffler, Strube, "ed id genus omne," should write some municipal music about Boston? How would "Bostonia, a Symphonic Poem," sound? Tremolo violins for east winds, bass-drum, cymbals, kettledrums and gong for the elevated railroad, bassos for—but we will not anticipate the score.

Reenter Josef Hofmann, whom Boston knew as a child, when he improvised on themes given to him in the old Music Hall, and who was then expected to become the 19th century Mozart. He has not exactly fulfilled the fond anticipations, but he has become a sterling pianist, modest and unassuming, avoiding all the eccentricities which the virtuosi of today affect, so earnest and simple, in fact, that not one in ten of the audience realize how thorough and musically he is. We are in the midst of a virtuoso epoch and are past the days of astonishment, but even in our jaded state it means much to hear a pianist who is as sure as a rock, who does not "individualize", who gives an interpretation which students can listen to without being led from the paths of artistic rectitude.

The work was Rubinstein's D minor piano concerto, a composition in which brilliancy and expression are happily blended, but which errs a little in giving the solo instrument too great a preponderance. A concerto should be first of all an orchestral work; this is too often a piano composition with orchestral accompaniment. Mr. Hofmann was evidently inclined to the side of reserve, but the slow movement was admirably played and the brilliant work of the first movement and the bravura of the finale was excellently performed yet without a trace of effort. The recalls were many, and they were thoroughly earned.

Schumann's "Manfred" overture was unnecessary; the programme was long enough without it. But the expressive work was finely interpreted, the contrasts between the gloomy Manfred and the lost Astarte being all that the most critical could wish for. The overture is certainly one of Schumann's best works and it is astonishing that the composer of such an overture to Byron's play should have been able to invent so ugly a double canon to end it up with and should have dared to insert a requiem in such a non-religious theme.

Of Brahms' second symphony, which ended the concert, there is but little new to say. Bostonians, at least, have come to understand that this composer is not as black as he is painted; he is not always so abstruse as to be incomprehensible.

Such a symphony teaches us that the mine of regular form is not yet worked out; it is a glorious lesson to note how much of emotion and of beauty can be expressed without becoming a musical anarchist and using tonal dynamite every second measure. The slow movement is perhaps an illustration of the ascetic side of the composer, but the Allegretto is one of the daintiest things imaginable, and the finale is superb in power. The entire symphony was played in a manner that reflected great credit upon the conductor and his men, the finale being better given than we can remember ever to have heard it.

A word of praise ought also to be spoken regarding the playing of the clarinette and the trumpet in the second movement of the Rubinstein's concerto.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, DEC 1, 1901.

Josef Hofmann Plays with the Symphony Orchestra.

The famous young pianist, Josef Hofmann, made his first appearance here this season with the Symphony orchestra last week, playing Rubinstein's D-minor concerto. The other program selections were the overture, "In London Town," by Edward Elgar, for the first time here; overture to "Manfred," Robert Schumann, and Brahms' second symphony. Rubinstein's romantic work is one of very familiar concertos included in the repertory of all solo pianists and Mr Hofmann played the composition before in this city about three years ago. Since then the boy has become a man and if memory serves rightly, his development has been marked, for his playing at the rehearsal and concert indicated a maturity which was lacking, naturally, at his previous interpretation of the work. That he is a wonderful artist is evident; but that he has not reached the limit of his magnificent gifts is also plainly to be seen.

He is master of all difficulties of the keyboard, his pedaling is admirable and his runs in chords, single or double, are clear and rapid. In short his finger work is as near perfection as one is likely to hear in a long time. The pompous opening phrases were delivered splendidly, lacking a bit in force, perhaps, but impressive withal. The cadenza and coda were brilliantly played, and in the second movement the young artist gave exquisite interpretations of the gentler passages. In the closing movement a trifle more dash and abandon would have improved his work, though there was little to criticise in his performance of this finale and the fortissimo passages at the end were thundered forth with telling effect. One great charm of Hofmann's playing is the modest and unassuming manner in which he conducts himself. There are no mannerisms, no affectations; just a thoughtful young artist performing his part without any stage trickery for winning plaudits. He was rapturously applauded at the close of his performance and recalled many times.

The orchestra supported Mr Hofmann gloriously, and there was seemingly perfect unison between the band and the soloist. The novelty on the program was Mr Elgar's "In London Town," a tone poem, in which the composer pictures two lovers wandering about the city and interrupted at intervals by the crowds, street bands, etc. The overture is a pleasing bit, the contrasts are given effectively in the instrumentation and the love theme is a winning little melody, scored in various ways very cleverly. The interpretation was satisfactory and evidently in keeping with the author's ideas.

The somber tone of Schumann's "Manfred," with the little rays of sunlight interspersed by the image of Astarte, may not appeal to the general public, but so far as the performance itself is to be considered, words of commendation are fully deserved. The Brahms symphony showed in the first movement the excellent quality of the horn contingent of the orchestra, the delicacy of the string forces in the scherzo and the perfect team work of the men in the closing part. The whole work was played in a spirit thoroughly sympathetic.

This week's program will introduce Charles Gregorowitsch, the famous violinist, as soloist. The program will include the overture, "Don Juan," Mozart; the Vieuxtemp A-minor concerto for violin, "Ein Heldenleben," Richard Strauss, and Beethoven's second symphony.

ELGAR'S NEW OVERTURE AT SYMPHONY

Post Dec 1

The programme of the sixth Symphony concert, given in Symphony Hall last evening, included Elgar's "Cockaigne" overture; Concerto No. 4, for pianoforte and orchestra, by Rubinstein; Schumann's "Manfred" overture, and Brahms's symphony No. 2, in D major.

The overture, "Cockaigne," by Edward Elgar, a rising English composer, was given last evening for the first time in Boston. It was first performed in England under the composer's direction on June 10, last year. The overture is supposed to be descriptive of London life in the lower quarter, and may be briefly described as a succession of scenes, or panorama, suggesting London street life, lovers' romance, interrupted by pranks of young Cockaigners, a military band episode, a church scene, and return to street scenes as at first.

All these the composer has tried to depict in the overture by means of musical description, and how well he has done this will be more evident to those who are familiar with London life than those who are not. Mr. Elgar's overture has well defined themes, elaborately though clearly developed by all sorts of contrapuntal devices, and his instrumentation is masterly in most respects.

The "military band" episode was one of the liveliest bits of orchestral music that has been heard at these concerts for a long time. The finale is not as strong as could be wished, but all in all the overture is a thoroughly interesting work, one of the best yet heard from living British composers and one that will bear repetition at an early day.

Josef Hofmann was the soloist and he gave a dashing and brilliant performance of Rubinstein's D-minor concerto, a work which he played a few years ago here with the Thomas Chicago Orchestra. Mr. Hofmann is remembered by many as a remarkable child prodigy. Today he is a pianist of great technical proficiency, brilliancy and repose of manner. But he lacks a sympathetic quality of tone. Hofmann is one to admire, but his work leaves no chance for enthusiasm. There was much hearty applause from the audience and there were several recalls.

The "Manfred" overture and the Brahms symphony are both familiar and require at this late day no especial mention.

The programme of the rehearsal and concert this coming week will include Mozart's "Don Juan" overture, a violin concerto by Vieuxtemps, Richard Strauss's "Ein Heldenleben," tone poem (first time), and Beethoven's symphony No. 2. Mr. Charles Gregorowitsch will be the soloist.

Boston Transcript

MONDAY, DECEMBER 2, 1901

Symphony Hall: The Boston Symphony Orchestra

The sixth Symphony concert Saturday evening, at which Mr. Josef Hofmann was soloist, had this programme:

Elgar: Overture, "Cockaigne," "In London Town." First time.
Rubinstein: Concerto in D minor for Pianoforte and Orchestra, No. 4, op. 70.
Schumann: Overture to Byron's "Manfred," op. 115.
Brahms: Symphony in D major, No. 2, op. 73.

Mr. Edward William Elgar, the composer of the "Cockaigne" overture, is best known in Boston by his "Sea Pictures," a series of songs written for Miss Clara Butt, sung here last winter by Miss Lucie Tucker. By all critics he is regarded as one of the English musicians of most consequence, and of this overture Mr. Vernon Blackburn wrote, on its performance at the last Gloucester Festival: "It is a work of marvellous ingenuity, at times rising to a pitch of sheer orchestral splendor that once more proves how seriously great Mr. Elgar is when at his best. He has something so very like genius in its writing that I do not care to make a distinction in the matter; the thing is great—particularly in its summary ending—and more need not be said."

The overture is supposed to suggest two lovers a-walking through London's busy streets; the sincerity and nobleness of Londoners is typified by a theme. The lovers retire to the park, where, however, their love-making is interrupted by the antics of some playful little boys. Returning to the streets they hear a brass band playing, and then they step into a church. But even here they do not escape the din of London, so they come out again into the streets. Mr. Elgar's music starts out charmingly, with a gay, brisk theme most cunningly handled. The themes, too, of the sincere Londoners and the love scene, are distinguished, while that of the brass band music is exhilarating. From this point, however, up to the resplendent coda, the music seems vague and tentative. As an example of "absolute" music, an overture, or, more accurately, a fantasia, this composition has much that is delightful—fresh, melodious themes, treated with contrapuntal skill, and scored in a sonorous way. As a work illustrative of London, the "Cockaigne" overture seems singularly lacking in picturesqueness. The opening is indeed lively and sprightly, but where is there a suggestion of the din, the rumble, that, after all, is what is most characteristic of London streets? The church episode, too, is strangely non-suggestive, falling particularly flat after the most remarkable feature of the composition—the introduction of the band music in such a manner that it is not in the least commonplace. Pretty and original as parts of the "Cockaigne" are, in picturesque suggestion of a locality, it does not compare with the last movement of Mr. Kelley's "Aladdin" suite, or the accompaniment to parts of the second act of Puccini's "Bohème."

After the overture came Rubinstein's D minor pianoforte concerto. Splendidly written for pianoforte, this work is planned on a generous scale, and must be played largely, broadly, with warmth and a full measure of passion. Mr. Hofmann has made progress in a few years' time, for now he can play a melody without covering it with the accompaniment. The concerto, however, he played squarely and rigidly, with a hard, dry tone that had little variety of color. In the melody of the second movement he showed strange vagaries in regard to dynamics, and the finale he took at so rapid a tempo that there was little to be heard but a jumble. Mr. Hofmann has a commanding technique, and he also has brains; he can do far better work than he did Saturday night. He was, none the less, applauded with genuine enthusiasm.

Schumann's overture to "Manfred," which followed, would have been enjoyed more were it not for the feeling that it was changing a programme of agreeable brevity into one of uncomfortable length. Brahms's second symphony, in D major, finished the concert. Mr. J. F. Runciman has written: "I have yet to meet any one who pretends to have received any intense pleasure from a Brahms symphony." The audience Saturday had every appearance of enjoying this symphony in D, and, indeed, if a person enjoys any symphony at all, it is hard to grasp why he should not enjoy this one. No other symphony by Brahms sounds so materially well as this, no symphony by any composer is easier to follow, except possibly the grave, pondering reflecting of the adagio. The lovely first theme of the first movement, the fresh, spirited second theme, and the graceful third, form admirable material for a symphony—and his bitterest detractors have never denied Brahms's skill at handling his material. The exquisite allegretto even Mr. Runciman has praised, writing of it: "The dainty allegretto is as fresh and fragrant as a wild rose." To some minds, this symphony of Brahms is worthy to stand by the works of Bach, for like them, it is based on ideas of great musical intrinsic value, which are worked out with a reasonableness, a coherency, a satisfactoriness that would make any other treatment seem quite out of the question.

Throughout the concert the orchestra played admirably, if not with the greatest warmth of which they are capable. This week Mr. Charles Gregorowitsch will play. The programme is as follows: Mozart, Overture, "Don Juan"; Vieuxtemps, Concerto for Violin, No. 5, in A minor; Richard Strauss, "Ein Heldenleben," Tone Poem for full orchestra; Beethoven, Symphony No. 2, in D major, Op. 36.

R. R. G.

[42]

Boston Journal.
SUNDAY, DECEMBER 8, 1901.

'EIN HELDENLEBEN.'

The Colossal Tone Poem of Richard Strauss.

Superb Performance Under Mr. Gericke's Lead.

Mr. Gregorowitsch, Soloist—Hofmann Again.

(By Philip Hale.)

The program of the seventh Symphony concert was as follows:

Overture, "Don Giovanni".....Mozart
Concerto in A minor for violin, op. 37. .....Vieuxtemps
Tone Poem "Ein Heldenleben"....R. Strauss (First time)
Symphony in D, No. 2.....Beethoven

Mr. Gericke is to be thanked and congratulated most heartily for the production and performance of Richard Strauss's colossal tone-poem. It was a pleasure to see that the audience recognized the strength and beauty of the work, the grandeur of the composer's conception, the labor of conductor and orchestra, the high character of the performance. Seldom has an unfamiliar orchestral work of this magnitude been heard as attentively or greeted as warmly. The applause was not merely perfunctory; it was not merely for a moment; it was genuine and long continued. Mr. Gericke was recalled at least thrice, and Mr. Kneisel was obliged to join in recognition of applause for the masterly manner in which he played the incidental solo passages.

This tone-poem, "A Hero-Life," was first performed in 1899. The first performance in the United States was at Chicago, March 10, 1900.

Richard Strauss in this work shows the hero fighting against the world—the world of carpers, back-biters, Philistines; the world of the purblind and the sordid.

The hero is first represented his character is portrayed. His foes sneer at him; they hurl authorities against him and his originality; the law and the prophets are quoted in opposition; he walks as one in a swamp bitten by gnats and flies, while snakes hiss impotently. He finds a help-mate. At first she is coquettish and disdainful. She is wooed, she is won. Nor do intruding voices disturb their happiness. But the hero must forth to battle. The trumpets sound. Din and shock and fury. The foe is slain. There is the song of victory, but the world is still cold. The hero develops his soul and achieves works of peace. Still the world looks on with disdain, perhaps with alarm. At first the hero rages, but, apart from the world, he listens to the storms of nature, and waits his end. Again as in a vision he sees the beloved one and his soul leaves his body.

This program is not printed in the score, but it has been put forward by commentators who stand near the composer.

It is a pity that a work of such magnitude and character is performed once and then allowed to remain on the shelf until another season. It should be heard two or three times and within a short period. After one hearing it is possible to give only impressions.

The first section (The Hero) is the most symphonic and perhaps the most conventional in form—if the word "conventional" can be used in connection with Strauss. The hero-theme is not so significant in itself as in the use made of it. It is brilliant, exultant, but it does not at first assume heroic proportions. Later, in different forms, it is irresistible. This section is sonorous, lofty, eloquent. The foes of the hero are admirably painted in tones. Flute and oboe cackle and gabble and mock and slander. Tubas in fifths show dull, pedagogic disapproval. There is hissing, there is bitterness. It has been said that music itself cannot be humorous; but surely this music may be readily accepted as the scorn of low, beetle-browed minds, and as a marvelous invention of the composer's imagination. The section, "The Hero's Helpmate" is not so successful. The coquetry of the loved one is too long drawn-out, nor is it particularly interesting. Nor are the love themes themselves of great beauty or distinction. But the love-ensemble is tender, full of exquisite bliss. And how the voices of the adversaries enter, as the Evil One looked on the lovers of Eden!

The battlefield scene has been severely censured. I confess I fail to see the reason. To say that a battlefield cannot be described by music is nonsense. Just as the Roman mime danced Iphigenia or Hercules, so De Quincey claimed that the Battle of Waterloo might be whistled—so that the hearer might feel that he was in the battle. Screams of brass, shock of pulsatile instruments, rasp of strings, and groans of wood-wind—do these suggest nothing? Are not warring tonalities here appropriate? The foe is slain. And what a wonderful song of victory—lofty, sustained, the triumph of the ideal!

Strauss introduces in the section "The Hero's Mission of Peace," quotations from his previous works, but to him that does not know these works, the quotations seem as integral stuff of his musical weaving. Here are most charming passages of orchestration, passages that suggest moods in quick succession. But again the pedant growls disapproval.

So the hero quits the world. The storm blusters, but he remembers only vaguely the battles of his life. The music takes on calmness, serenity. There is a sweet, unworldly gravity that reminds one of Beethoven in contemplation. The vision of the beloved rises, but the hero is through with love as well as strife and labor. His soul goes forth. Heroic measures, few but impressive, bring the end.

It is easy to say that the themes do not, as a rule, make an instantaneous impression; that there are inexplicable harmonic and contrapuntal passages—inexplicable on paper; that the grotesque should not enter into a great art work; that the battlefield is [illegible] confusion; but how small and impotent [illegible] before this stupendous work. There may be question concerning the wisdom of certain detail, but no one with sensitive or imaginative soul can fail to recognize and pay humble tribute to the grandeur of conception and the power with which the thought is expressed. It may not be music, as some claim; it may be a new art; but it is Art, and Art of this nervous, crashing, gigantic age.

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Mr. Gregorowitsch gave much pleasure by his performance of Vieuxtemps's concerto. Perhaps the chief feature of his generally admirable performance was high distinction, a supreme elegance that suited well the work. Nor was this elegance merely a cold and polished finish. He was warm in cantabile; a man of sentiment and feeling, free from sentimentalism or deliberate appeal to easily worked emotion.

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Boston Sunday Globe.
SUNDAY, DEC 8, 1901.

Violinists Prominent at the Symphony Concert.

"Pirates of Penzance" and "Cavalleria Rusticana" at the Bijou.

Recitals by Lilli Lehmann, Kubelik Klahre, Fox and Other Artists.

The seventh Symphony program introduced Mr Charles Gregorowitsch as the soloist in the A minor concerto for violin by Vieuxtemps. The remaining orchestral selections were the overture to "Don Giovanni," Mozart; "Ein Haldenleben," Richard Strauss, and Beethoven's second symphony. The Strauss work was played for the first time at these concerts. Although the Vieuxtemps concerto lacks the pyrotechnical features of the Paganini and Spohr pieces heard earlier in the week in the same hall, the former work ranks above them both in musical worth and solidity, for it appeals to the emotions as well as to the ear, and gains its effects without relying entirely upon brilliancy in scoring or prominence given to difficult fingerings. Mr Gregorowitsch's performance was admirable as a whole. He appeared to lack the requisite breadth of tone in the somber phrases of the adagio; but his finger work was true, his bowing free from harshness, and his cantibel of a beautiful quality. He played the so-called "violin tricks" easily and confidently, and, all in all, the soloist's interpretation was conscientious, artistic and highly satisfactory to the auditors. He was warmly applauded at the close of his work.

Although Mr Gregorowitsch was the only violin soloist announced on the program, the part performed by Mr Kneisel in the Strauss "tone poem" fairly entitled him to be considered individually, for he achieved his usual success in the score for this instrument, which may be termed an oasis in a desert of musical riot, for that is what the Strauss writing strongly suggested. Probably there are students and musicians who enjoy this style of composition, but it surely must be from an analytical viewpoint, for to the average attendant at these concerts the piece must seem to be a musical curio of inharmonious orchestration almost void of form or suggestiveness as to motif. Evidently the orchestra performed its part well, and Mr Kneisel's authoritative and deliberate violin work was in his usual form.

The orchestral interpretations of the Mozart and Beethoven numbers deserve unqualified praise, and the association in the concerto with Mr Gregorowitsch was also sympathetic and artistic. The grand second symphony seemed to be unusually effective, perhaps on account of the chaotic Strauss poem which preceded Beethoven's work, and all the beauties in the modulations and themes and the grandeur of the finale were presented in a splendid manner. The dainty violin passages of the scherzo were specially striking as examples of ensemble playing by this contingent.

The next concerts will take place Dec 20 and 21. Miss Pauline Cramer will be the soloist and the program will include the following selections: Overture, "Husitka," Dvorak; aria from "Oberon," Weber; "Unfinished Symphony," Schubert; aria from "Rienzi," Wagner, and three excerpts from "The Damnation of Faust," Berlioz.

SUNDAY HERALD.
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THE SYMPHONY CONCERT.

"A Hero-Life" Is a Gem of the Strenuous Variety.

All Kinds of Emotions Aroused by the Different "Sections" of This Tone-Poem—Soothing Effect of Beethoven as a Sequel to New Work of Richard Strauss.

At the end of the 40 minutes exacted by the performance of Richard Strauss' latest tone-poem, "A Hero-Life," one is inclined to pull himself together and be thankful—like Douglas Jerrold after struggling with Browning's "Sordello"—to the friend who will assure him of his continued sanity. And this while there are yet ringing in his ears the great applauses with which the Symphony audience last night rewarded Mr. Gericke's presentment of that work for the first time in this city.

Boston always has on hand and in reserve a fad or a cult—or, as Mrs. Eddy would say, the "belief" of one—for the incomprehensible. And then there are people—men of mind, experience and judgment, too—who have rushed to ecstatic extremes in extolling the works of this young composer, almost crying out that "a new created world springs up at his command."

Such a score—to the preparation of which Mr. Gericke and his men had given unmeasurable thought and toil in many extra rehearsals—is not to be decided upon and summed up after one or two hearings. Indeed, it cannot all be heard at once or twice, and guesses at its details of meaning and impressions of its form and style are all that can be hazarded off-hand.

Enough has been heard of Strauss in the half-dozen works of his which have been previously performed here for musical people to understand that he is an absolute programmist, although he rarely gives his public more than a suggestion as to what is the personal programme to which he composed his poem, or rhapsody, or musical panorama. He is reported as saying that no more key was needed to this immense and complicated work than that it represented a hero contending against his enemies. But his friendly and admiring commentators or annotators have analyzed and reasoned and deduced until they have provided a formal plan for the six sections, which, as stated at length in the programme book, was certainly convenient and helpful.

The first is to represent the hero by a noble motive and his environment by a host of mixed and conflicting ones. Here it may be queried whether Strauss' voluminous polyphony does not militate against the accomplishment of his own purpose; for out of the sea of sounds which he creates, no one distinct, grand theme rises clearly and firmly; but so many subjects force themselves at least partially upon the attention, which is striving to seize and hold the one chief thing, that the section is done before the average listener can be quite sure as to what he should hold fast and take with him as the one chief type to the end.

Then come "the hero's adversaries" in a mass of figures, now thin and shrill and sharp, like Hotspur's stinging pismires, and again bitter, dark, sardonic, like underhand and evil creatures, and all harsh, gloomy, depressing and clogging in their character.

Next "the hero's helpmate," a pleasant, soothing, bland and hopeful section, which suggests that the helpmate must have been not earthly, but rather a guardian angel, since the violin obbligato that represents him, her or it (beautifully and tenderly played by Mr. Kneisel) soars always so far above all the rest of the voices, which are evidently worldly and moody and in perennial opposition.

Then, rather politically announced by distant trumpets, comes "the hero's battlefield," which is a veritable curio of cacophony, and makes one think that the reading of the riot act and Policeman Flynn's application for taking out starch would be more to the point than anything else. Certainly no regular campaign could be so headlong and chaotic. No doubt this movement is meant to be awfully illustrative of the war to the death of heroism against every violent and brutal species of iniquity, revolt and enmity. Yet, while admitting the composer's tremendous seriousness and the dramatic force of much that he has here prepared, no one with a spark of humor about him can hear these pages without finding in them an exasperating reminder—we might almost say likeness—of those "Down on the Farm" overtures which are to be heard in minor theatres. There are such horrible jars and jangles, and such indescribable, inexplicable noises!

Then, as if so exhausted with battle that there is not enough of him left for more fighting, "the hero's works of peace" are depicted in a more placid and comfortable section, while the last division, broad, large, smooth, sonorous and stately, presents his "escape from the world and the completion"—of what is not said, but his virtuous and strenuous existence is doubtless meant.

The composition will excite at once intense admiration, real or fancied, and intense dislike. It has its characteristically dreadful passages, of hideous and apparently needless dissonance, of almost inextricable confusion and of overpowering burden cast upon attention. But it has also passages sumptuous with rich tonality, opulent in imagination and fancy, solemnly sonorous and exquisitely fascinating.

Like it or not as we may, we cannot deny the author his charm and power of originality, his almost limitless invention and that touch of courage, dash and novelty which may reasonably be bound up together as one element of character and granted for a touch of genius. The score is full to repletion, and an unusually large orchestra is desired, augmented in the proportions of the common components and calling for a second harp and much extra wind and percussion. The performance was a marvellous result of study and exertion in preparation, and Mr. Gericke would do wisely to give a repetition within a few weeks.

"It was good that [illegible] natural, cheery and friendly [illegible] phony of Beethoven "came to heal the blows of sound," to calm any actually excited spirits and to restore complete content with the true poetry of music to all. It was also good to hear at the beginning of the evening a worthy rendering of Mozart's "Don Juan" overture, whose first bars presage the sepulchral doom of its tragedy, as the following allegro promises the mirth and levity that surround and offset the terrible fatalities.

The solo number was Vieuxtemps' A minor violin concerto, which, while less elaborate and assuming less than some of his others, yet is written to display the best of the instrument and to afford a player facility for the exercise of his proficiency. Mr. Gregorowitsch played it nobly and with true artistry—ample, dignified tone, great volume, elegant execution, firm, sweet cantabile and in the cadenza splendid ornateness, all enriched by true sentiment and fine reserve. Though short, the concerto made its mark with the audience, and Mr. Gregorowitsch was recalled five times.

The next programme—after a week's recess—is to be

Overture, "Husitka".....Dvorak
Aria from "Oberon".....Weber
Unfinished Symphony.....Schubert
Aria from "Rienzi".....Wagner
(a) Minuet of Will-o'-the-Wisps, from "The Damnation of Faust".....Berlioz
(b) Waltz of Sylphs, from "The Damnation of Faust".....Berlioz
(c) Rakoczy March, from "The Damnation of Faust".....Berlioz
Soloist, Miss Pauline Cramer.

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BOSTON DAILY ADVERTISER
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The Symphony Concert—Strauss' "Heldenleben," First Time in Boston, Gregorowitch.

The overwhelming interest of Saturday's concert was centred upon Richard Strauss' "Heldenleben"—"The Life of a Hero"—which Boston heard for the first time, long after New York and Chicago have studied this modern bramble-bush. Mozart's "Don Juan" overture ushered in the nihilistic new-comer with formal beauty and 18th century suavity, and the cacophony was also preceded by a violin concerto by Vieuxtemps, which of course did not shock preconceived notions of musical right and wrong. Then Mr. Gericke cried havoc and let slip the dogs of war.

Heroes in symphonic music generally make immediate war upon the harmony teachers and contrapuntal rules. Even Beethoven made a hero (third symphony) fling the tonic chord into the teeth of the dominant, and storm around on diminished seventh chords in a most impetuous manner; but that hero was a Sunday School superintendent compared with the gentleman whom Richard Strauss has unchained; here not one law, but all musical rules are set at defiance; it is as new a music as Wagner's "Tristan and Isolde" was when first written; and, like that work, it needs to be cautiously handled by the critic, for the poison of one age sometimes becomes the pabulum of another, in the musical art. Music has no permanent measurements, as Painting or Sculpture have.

Strauss has called his work a "symphony," (the programme of Saturday called it a "Tone-poem"), but the shades of all symphonists from Haydn to Brahms would forbid that term; yet it is a work much larger (45 minutes long), and more definite than a "Symphonic Poem" would be. It is programme music, telling a story with reasonable clearness, but concerning the formal divisions that we call symphonic. It contains more of beauty than is apparent on a first hearing, and those who listen to its measures half-a-dozen times over will discover a few nuggets of gold in some of the terrible ravines and chasms. Yet much there is that remains hideous, repulsive and seemingly uncalled for, even after a study of the score or a repeated hearing.

It is thematic treatment run wild, and there are about 70 figures which need to be studied and recognized before one can fully understand the trouble which Mr. Strauss has evolved. Even after committing these to memory we doubt if the "raison d'etre" of such a work will be concealed. But when one perceives the mastery of the orchestral forces, the wonderful combinations, yes, even sometimes the melodic fragments, of which this composer is capable, one is ready to shout—"Here is a genius!" and wish that he would settle down into steady habits.

We cannot consider "Heldenleben" an advance over the preceding works of the composer, although it is more ambitious and more complex; we cannot rid ourselves of the idea that the attempt to play in two different keys at the same time is as disastrous as the attempt of two railroad trains to pass each other on the same track; and we still adhere to the antiquated notion that all metaphysics in the world ought not to be allowed to banish beauty from a musical composition.

Reducing "Heldenleben" matters to their simplest principles we can state that the hero is an open-hearted diatonic gentleman whose political opponents are decidedly chromatic. The piccolo slanders him and a misguided E-flat clarinette (which has no business in the orchestra anyway, Berlioz to the contrary notwithstanding) pours out volumes of vituperation upon his head, while the tubas, first cousins to the Siegfried dragon, grunt forth disapproval of his actions with writhing animosity.

The work was given with a full equipment, even the two harps demanded by the composer being present. It had been labored at and perspired over by every one in the orchestra, from Mr. Gericke down to the man at the cymbals, and the great applause that followed was probably rather a recognitionof difficulties conquered than a testimonial of pleasure on the part of the public. Yet the second movement, the picture of the hero's helpmate, was not without some definite charm, and the obbligato by Mr. Kneisel was charmingly executed.

But the battle-scene is not to be spoken of as music at all. Music is generally at its weakest when picturing definite objects, without the aid of poetry; it must always remain less definite than painting or literature; its true function is to picture the emotions caused by objects or events—not the things themselves. If Beethoven, in his heroic symphony, which was inspired by Napoleon, had pictured the charge at Lodi, the battle of Austerlitz, the parting from Josephine, he would probably have brought forth a mediocre work; as it was he restricted himself to picturing the character of a hero, and stimulated every auditor into evolving his own ideal. Strauss discards the use of such a divine stimulant and gives us a battle in which Lyddite shell and trumpet fanfares alternate in noisy and dissonant confusion.

The movement began with a series of trumpet calls from a distance; the race riots that followed were something indescribable—and the police were powerless. This movement would be enormously popular in China, where this kind of racket is said to find its best auditors. It was the worst part of a composition which the reviewer cannot but think, as a whole, a retrogression from the best works of Strauss.

The composer has evolved some new orchestral effects in "Heldenleben," he has entirely distanced Berlioz and the modern orchestral colorists, and in so far he has made a success, but he has also done harm to our art by trying to force it beyond its limits, and it is impossible to treat his battle-scene seriously. Ugly as it is, however, it is but right that our public should hear it once, or even twice, for it is a composition that marks the Ultima Thule of modern orchestration. At the end of the excellent performance Mr. Gericke was applauded to the echo, and we noticed that several musicians went home,—probably to burn their harmony books! Nevertheless, Siegfried still remains the modern musical hero.

After the Strauss work Mr. Gericke rinsed our ears with Beethoven's second symphony, which did not pale before the ultra-modern splendor. The delightful work, not the greatest of the nine by any means, seemed to put in a plea for melody and coherency, and was finely interpreted, the horn-playing in the Larghetto and the finale, and the bassoon and oboe work in the third movement calling for especial mention.

The soloist of the concert was the eminent violinist, Charles Gregorowitch (accent the second "o," if you please) who gave Vieuxtemps' A minor concerto, a rose-watery work which displayed the soloist rather than any great musical ideas. It has been our violin week; Bendix, Kubelik and Gregorowitch has appeared in turn, and the young Russian was not the least of the list. His clean-cut, musicianly work, his broad bowing, his avoidance of sentimentality either in vibrato or glissando, his pure intonation and sympathetic tone, won an immediate and most pronounced success, and recall after recall followed the conclusion of the work.

Louis C. Elson.

NEW WORK BY RICHARD STRAUSS AT SYMPHONY

Post ——— Dec 8

Gregorowitsch, the Russian Violinist, a Great Success

The seventh Symphony concert given last evening in Symphony Hall was interesting in many ways.

The programme presented among other numbers a novelty new to Boston, and one that has been expected for at least two seasons, the latest work of Richard Strauss, entitled "A Hero's Life," tone poem in six sections.

These sections are—1, the hero; 2, the hero's adversaries; 3, the hero's helpmate; 4, the hero's battlefield; 5, the hero's works of peace; 6, the hero's escape from the world and the completion.

Evidently Strauss desired to portray in music a hero of mental as well as physical strength, who tries to overcome the evil that is in the world and perhaps the world itself. The composition cannot be described in a few words. It is unlike such as "Death and the Transfiguration" or "Thus Spake Zarathustra," and perhaps in many ways not the equal of either of these. It is scored for about all the instruments known to the modern orchestra, and to the average listener produces much the same result as most of Strauss's recent works have done, and that is a sense of vagueness and misunderstanding which is oftentimes strengthened by the abnormal orchestral effects that are heard which are generally described by the term "noise."

The technical difficulties of the "Heldenleben" were overcome in marvellous fashion by the orchestra, the solo playing by Mr. Kneisel being a feature, and these successful efforts were awarded with enthusiastic applause.

The other orchestral numbers were the immortal "Don Giovanni" overture by Mozart and the D major symphony of Beethoven. Both of these seemed especially easy of comprehension compared with Strauss's latest creation.

The soloist of the evening was Charles Gregorowitsch, the Russian violinist, who made his first appearance at these concerts, playing the Vieuxtemps concerto No. 5 in A minor, a work which was performed last at these concerts by Miss Olive Mead in 1899.

The concerto presents few technical difficulties for the present day violin virtuoso compared with many others of the kind, but there is much that only a master can successfully bring out to the best advantage.

Mr. Gregorowitsch played admirably at every point, his tone delightfully pure and sympathetic, with absolute intonation and technical mastery, and one can remember few violinists of recent years that can compare with him in average all around excellence.

Mr. Gregorowitsch received an immense ovation, with more than half a dozen recalls, which were fully deserved, and proved a worthy tribute to such a sterling artist.

There will be no rehearsal and concert this coming week.

Boston Transcript
MONDAY, DECEMBER 9, 1901

Symphony Hall: The Boston Symphony Orchestra

Mr. Charles Gregorowitsch was soloist at the seventh Symphony concert. This was the programme:

Mozart: Overture, "Don Giovanni."
Vieuxtemps: Concerto in A minor, No. 5, for Violin and Orchestra, op. 37.
Richard Strauss: Tone Poem, "Ein Heldenleben," op. 40. (First time.)
Beethoven: Symphony in D major, No. 2, op. 36.

"Ein Heldenleben," a tone poem by Richard Strauss, had its first performance in the spring of 1899, at Frankfurt-am-Main, the composer conducting, since when it has been played in most of the European cities of musical importance. Mr. Thomas was the first to produce it in America, March 10, 1900. In December of the same year Mr. Paur conducted its first performance in New York.

There exists already an imposing amount of "Heldenleben" literature. Mr. Friedrich Roesch has written a long pamphlet, containing a poem by Mr. Eberhard Koenig, a sort of "programme poem," after Strauss's music. Many another writer has rushed into print, violently for or against Strauss. In fact, the commentators are all so violently partisan that their writings are singularly non-helpful. One critic, for example, swears Strauss is a second Daniel come to judgment, the very founder of a new art; another gravely and sorrowfully prophesies that Strauss will soon follow the way of his master, Nietzsche, to the madhouse; while a third, of equal repute, protests that if the "Beautiful Blue Danube" waltz, Liszt's Twelfth Rhapsody, and the overture to "Leonore No. 3" were all played simultaneously, the result would be akin to Strauss's poem.

The first impression made by the composition is that it is by no means so mad as "So Sprach Zarathustra." According to Mr. Roesch's pamphlet, Strauss wrote "Ein Heldenleben" without any programme at all, as an offset to his "Don Quixote," where he had carried programme music to its uttermost. Without going so far as some who maintain that "Ein Heldenleben" is written according to the sonata form, it must be said that it all seems coherent and logically worked out. Whether it is legitimate or not is a matter of opinion, but it is nearly always possible to grasp what Strauss would be at. He is quoted as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies." Friends of Strauss, however, bring forward six titles to the six distinct episodes of the work: The Hero, The Hero's Adversaries, The Hero's Helpmate, The Hero's Battlefield, The Hero's Works of Peace, The Hero's Escape from the World, and the Completion.

To come to details, the poem starts off with the theme of the hero, an impressive melody of noble sweep, that is really in a heroic vein. There are other themes, all more or less akin, certainly all of heroic mould, and these are developed at considerable length and in something like symphonic form, till they reach a tremendous climax. This music, consisting of impressive themes worked out with enormous skill, the whole made to sound wonderfully well by remarkable orchestration, gives an effect of great strength and beauty.

It is followed by an episode supposed to suggest the hero's adversaries. To judge from the staccato squeals of the flutes, the sudden squeaks of the oboes, the hisses of the cymbals, etc., these adversaries must have been a pack of barking, yelping, snapping curs. Although contrived with a cleverness, or, if you will, a genius but little this side of infernal, this division of the poem sounds like Bedlam, the only semblance of sanity coming with the reappearance of the hero theme, in minor.

This grotesque mass of rasping noise is stilled by the sound of a solo violin, symbol of the hero's helpmate. Collecting from the music of this solo violin (beautifully played by Mr. Kneisel), one would infer the helpmate to be a coquettish sort of person, almost kittenish, so lacking in dignity and nobleness is this music here. More themes appear, however, and better, and soon the music becomes beautiful and passionate. At the end there is a duet for horn and violin that is exquisite.

This ecstatic love-music is interrupted by a wonderful call of trumpets from afar. Then, with a crash of drums, begins an episode to suggest the hero battlefield. For many pages it more vividly suggests a pandemonium, but probably the two are not far apart. In the score there are themes to be seen, but in the turmoil of a performance it is impossible to distinguish them. All this blast and blare, however, which undeniably is realistically suggestive, is but a preparation to one of the most superb climaxes ever heard, for, at the end, all this furious din sweeps into the hero theme, now exultantly chanted as a triumphant hymn of victory.

This stupendously exciting climax makes the next division seem vague and weak. To represent the hero's growth of soul and his achievements in time of peace, Strauss has chosen for themes scraps of his earlier works, thus bringing on his head the charge that the hero whose life he wished to represent is Richard Strauss. While melodious and beautifully colored, the music here seemed much less purposeful than what had come before. The last episode, too, dealing with the hero's escape from the world, was also hard to follow, although at the end it rises to a climax that in its solemnity is truly majestic.

"Ein Heldenleben" made, on the whole, the impression of a work of great strength, often very beautiful, often truly noble, sometimes wantonly, hideously grotesque. The orchestration is always that of a great master at the art; whether his aim is to be beautiful or to be ugly, he can do it with amazing skill. As mentioned before, "Ein Heldenleben" seems much saner than "Zarathustra." But impressions from one hearing are good for little. Would it be impossible to repeat the work this season?

The performance was a glorious one, a splendid triumph for Mr. Gericke and all the orchestra. Judging from the applause, the poem pleased the majority of the audience not at all, but a considerable minority enormously. But the magnificent playing was recognized by all, for with the heartiest enthusiasm Mr. Gericke was recalled three or four times.

Mr. Gregorowitsch, too, pleased everybody. He has a very beautiful tone; a big technique that is secure; a delightful, distinguished way of phrasing; and warmth in cantilena. His was elegant, beautiful, musical violin playing, well worthy of the hearty applause it obtained.

Next week Miss Pauline Cramer will sing. The programme is as follows: Dvorak, Overture, "Husitka"; Weber, Aria from "Oberon"; Schubert, Unfinished Symphony; Wagner, Aria from "Rienzi"; Berlioz, Minuet of Will-o'-the-Wisps, Waltz of Sylphs, Rakoczy March, from "The Damnation of Faust."

R. R. G.

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Baltimore American
AND COMMERCIAL ADVERTISER
WEDNESDAY, DECEMBER 11, 1901.

SECOND CONCERT OF BOSTON ORCHESTRA.

Mr. Charles Gregorowitsch, a New Violinist, Is Received With Enthusiasm.

At the second concert of the Boston Symphony Orchestra, given last night in Music Hall, Mr. Gericke introduced to Baltimoreans a new violinist, Mr. Charles Gregorowitsch, who played the fifth concerto of Vieuxtemps. He is a young man, full of spirit, and goes about his work with earnestness. The concerto is freer from the embroideries and fine work features with which compositions of this sort are sometimes decked out than some of its predecessors, but it contains enough to give a violinist opportunities to display his technic, and this Mr. Gregorowitsch did with success. The scale passages, runs, trills, skips and other fancy work were executed with great ease, the young artist being wonderfully clever with both hands. But he has more than mere technic. His tone was round and full, and his intonation was sure. The audience was highly pleased with his performance, and recalled him several times.

The concert was opened with Schumann's overture to "Manfred." Byron's poem is a good subject, and Schumann's setting depicts splendidly the gloominess, the witchery and solemness of the work, and is a fine production.

"Festklange," the seventh symphonic poem of Liszt, is a conglomeration of many things, treated and colored in the Liszt style, but the impression it makes is not deep. It serves, however, to give a modern orchestra full swing to show its resources, and Mr. Gericke's band played it in fine style.

The great work of the evening was Beethoven's Seventh Symphony, the finest of the nine. It is heard less often than the fifth and some of the others and is less understood. The introduction is the noblest of any of Beethoven's symphonies and the treatment of the theme in the first movement is so remarkable and masterly that the continued repetition of a single note at least 60 times is not wearisome. The second movement is one of those great creations that are peculiar to Beethoven. The dialogue between the woodwinds and the strings is spun out at length, but such is Beethoven's art that the conversation never tires. It is doubtful if any orchestra in the world could have given a better revelation of the beauties of this allegretto than Mr. Gericke's men gave last night.

In the third movement the delicacy of the shading, the balance of the strings and the woodwinds and the general ensemble work stamped the work of the orchestra as something unique in symphony playing. The finale was played with great virility and spirit. The band throughout the evening played in the highest style of art. The attendance was large.

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BALTIMORE, WEDNESDAY, DECEMBER 11, 1901

FINE MUSIC WELL PLAYED

Boston Symphony Orchestra Gives Second Concert This Season.

At the second concert of this season's series of the Boston Symphony Orchestra the following program was played:

Robert Schumann.....Overture, "Manfred"
Henri Vieuxtemps,
Concerto for Violin, No. 5, in A minor, Op. 37.
Franz Liszt...Symphonic Poem, No. 7, "Festklaenge"
Ludwig van Beethoven,
Symphony No. 7, in A major, Op. 92.

It was a fine program and played in the best manner of the Boston organization. The Schumann overture makes an admirable introduction to any concert. It is not only thoroughly characteristic of the composer and reveals the splendid musical imagination which marks all Schumann's compositions, but it is an excellent "showpiece" for any orchestra. The marvellous choir of strings of the Boston Orchestra has rarely given forth a more perfect tone than in this number.

Mr. Gericke seemed to fully grasp the romantic spirit which controlled the composer in presenting this work. Schumann is at all times the musician of romanticism, and in none of his works is this tendency more clearly revealed.

The symphonic poem, "Festklange," is one of the most notable of the products of Liszt's muse. It has all the peculiar features of his other works. There is a barbaric wealth of color about it, but it is shockingly tricky. Nevertheless the orchestra gave it the greatest care and did everything possible to ennoble it.

Beethoven's Symphony No. 7, with the Pastoral and the Fifth, is the best known of the nine. The colossal musical strength which is Beethoven's makes his music universal in every sense. There is nothing that suggests in the most remote way the ephemeral in anything that Beethoven ever wrote. The latter-day composers occasionally say something musically which the age in which they live seems to be demanding, but in most cases their works have no interest apart from their own period and their own surroundings.

Beethoven is for all time. He expresses as fully the ideas of the twentieth century as of the nineteenth, and there is no reason to think he will ever become old.

Mr. Gericke's reading of the symphony was quite in line with the usually accepted ideas of this symphony.

A very attractive feature of the concert was the playing of the soloist, Charles Gregorowitsch, violinist. He displayed an unusual technique, a beautiful tone and real musical feeling is so far as the latter was possible in the composition selected for performance. The Vieuxtemps concerto is the work of a violinist and written for a violinist. It touches no great musical depth, but is an excellent vehicle for the display of an artist's skill.

The concert was very well attended, though not quite so popular as the first of the series.

BALTIMORE MORNING HERALD

WEDNESDAY, DECEMBER 11, 1901

GREGOROWITSCH, THE VIOLINIST, PROVES A GREAT ARTIST

The second concert of this year's series, given by the Boston Symphony Orchestra last evening at the Music Hall, proved in more ways than one to be an event of great interest. It served among other things, to reintroduce Charles Gregorowitsch, the violinist, to a Baltimore audience after an absence of some years. He selected as his solo the Vieuxtemps Concerto for violin No. 5, in A minor, a work which, although not so full of technical difficulties as some of his other compositions, calls, nevertheless, for great mastery of execution. The concerto itself is a magnificent creation admirably written by a master hand for the solo instrument, and so splendidly scored for the orchestra that the solo part stands forth in bold relief, and is not for a moment overpowered by the weight of the orchestral instruments.

Mr. Gregorowitsch is a great artist today, standing immeasurably higher than when he was last here. His tone is broad, and one might say immense. Especially is this the case in the upper positions. Instead of decreasing in tone, as he nears the bridge, it seems as though the sound becomes larger, and the force with which he produces these is remarkable. In the lower tones, however, and especially on the G string, he did not appear to be quite so forceful. As far as his technique is concerned, he has absolute command of it, the freedom and ease which he exhibits both in fingering and bowing being extraordinary. His conception and interpretation of the work stamp him as a great artist and violinist.

The manner in which Mr. Gericke subordinated the orchestra added no little charm to the whole performance.

The "Manfred" overture of Schumann did not receive a very interesting reading at the hands of Mr. Gericke. He failed to grasp the spirit of the composer, with the result that the performance of the opening number was, to say the least of it, tame.

The Lizst symphonic poem "Festklaenge" as a composition is rather dull and uninteresting, and perhaps that is the reason that it does not often find a place upon a concert program. The orchestration, too, is somewhat thin, and this becomes more noticeable by comparison with Beethoven's glorious seventh symphony, which followed. Here speaks the master of melodic construction, the master of thematic development, the master of orchestration and orchestral tone coloring and the master of humor, as evidenced in the third movement. In this, the last number on the program, Mr. Gericke and his orchestra did splendid work, although the allegretto movement in A minor was taken a trifle slower than usual. But, with this exception and a slight jerkiness at the very commencement of the fourth movement, the performance was really a masterly one, and marks the Boston Symphony Orchestra as one of the great organizations of its kind.

THE BALTIMORE NEWS

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WEDNESDAY EVENING, NOVEMBER 13, 1901.

The Boston Symphony Concerts.

To the Editor of THE NEWS:

You will, I am sure, be very gratified to learn that the season sale for the five concerts by the Boston Symphony Orchestra in your city for the coming season was the largest by several hundred dollars we have ever had in the 16 years we have been visiting Baltimore. It is also a matter of great gratification to the management that the single-ticket sale for the opening concert of the season last Tuesday evening was the largest, with the single exception of the night we dedicated the new Music Hall, that we have ever known. Now, this very comfortable state of affairs is due in no small degree to the hearty and most valued co-operation of the Baltimore press, and I wish to thank you in behalf of the management for the generous and courteous consideration you have shown us.

FRED. R. COMEE.

Baltimore, Nov. 11.

THE RECORD

Philadelphia, December 12, 1901.

A JOSEF HOFMANN TRIUMPH.

The Young Virtuoso Receives an Ovation at the Boston Symphony Concert

It was a triumphal Josef Hofmann event at the Academy of Music, last evening, with the superb Boston Symphony as the incidental feature. The readvent of the young pianist attracted an unusually large audience to this second concert of its second series, and after his equisite interpretation of the Chopin Concerto in E minor (op. 11) the audience simply tried to exhaust itself in applauding. The youthful Josef was obliged to come forth to the front of the stage over half a dozen times and bow his grateful thanks for this exceptional demonstration in a Boston Symphony soloist's honor. Nor was this tribute in the least undeserved, for he certainly distinguished himself in his finest style in his rendition of the Chopin number. Rarely has he played here with such deep sympathetic feeling for a composer's work, and both his sentiment and his technique were exhibited at their best.

The allegro maestoso movement was interpreted with a vigorous conception of its contents, while its technical treatment was beautiful throughout. The romance was deliciously given. There can be little doubt that Herr Hofmann is rising steadily into the sort of popularity which has so characterized Paderewski's hold on the public imagination and adoration. Paderewski excepted, the young Josef is the wizard of the black-and-white keys who can most inspire public demonstrations and he seems destined to be the heir of the Paderewski acclaim and idolatry. If he continue to improve as he has in recent seasons there can be small question of it. As for the orchestra portion of last evening's programme, Brahms' Second Symphony, in D major, was the piece de resistance and was given a solid and scholarly reading by Conductor Gericke. This is the second of the Brahms Symphonies to have been heard already, this season, and Philadelphia music-lovers should grow in their knowledge and appreciation of the great Viennese maestro. The Second is not so clear a composition as the Third Symphony, being more recondite in certain places; but its general beauty and strength could not but have been enjoyed by its listeners at the Academy.

THE RECORD

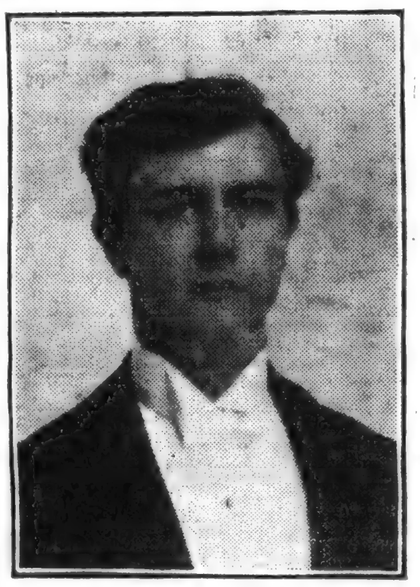
Nos. 917 and 919 Chestnut Street.

Philadelphia, December 10, 1901.

BOSTON SYMPHONY CONCERT.

Edward Elgar's "In London Town" Overture the Feature.

The "Cockaigne" of Edward Elgar's overture of that title, which had its first performance in this city by the Boston Symphony Orchestra last evening at the Academy, is not the Cockaigne, the mythical land of plenty, but the Cockaigne of London Town—the city of the Cockneys. Composer Elgar has sought to do for his beloved London what Gustave Charpentier, for instance, sought to do for Paris in his symphonic drama, "La Vie du Poete;" to give a panoramic orchestral picture of the flow and ebb of the human tide in the great metropolis' streets. There is a succession of musical scenes but slightly connected, the first suggesting the animation of street life, then a noble theme expressive of the



JOSEF HOFMANN.

sincerity underlying the Londoner's frivolity, then a dainty love episode which is quickly interrupted by the frolicsome youth of the town, then the theme of a military band, then a church, with its sacred music and peaceful quiet, and lastly the street again with its hurry and bustle. Through all these "scenes" the roar and rattle of the great city is heard, now faint and dim, as the central figures, the two lovers, seek the quiet park or the cathedral, now overwhelmingly dominant, as they emerge upon the highway. The composer has not given us anything strikingly new in conception, but his work is a scholarly and strong example of modern instrumentation without any specially bizarre effects, and "Cockaigne" is a worthy effort not dependent upon any "freak" quality for its strength of appeal. Charles Gregorowitsch, the Russian violinist, was the soloist last evening, playing Vieuxtemps' Concerto for violin No. 5 in A minor (op. 37) in effective style, though he again showed rather a lack of fire and spirit in his work. The orchestral numbers were Goldmark's Overture, "In the Spring," and Mendelssohn's "Scotch" Symphony No. 3, in A minor (op. 56).

Josef Hofmann will make his readvent at the concert at the Academy of Music tomorrow evening, and will play the Chopin Concerto in E minor (op. 11). The orchestral numbers will be Mozart's "Don Juan" overture, Schumann's "Manfred" overture and the Brahms Symphony No. 2 in D major.

THE NORTH AMERICAN

FOUNDED IN 1771.

The Oldest Daily Newspaper in America, Issued Every Day in the Year.

TEN CURTAIN CALLS FOR JOSEF HOFMANN

Pianist Wins Marked Tributes at the Boston Symphony Concert.

The second concert of the second series of the Boston Symphony Orchestra was given at the Academy of Music last night, with the following programme:

Overture to "Don Giovanni".....Mozart
Concerto in E Minor, op. 11, for piano....Chopin
Overture, "Manfred".....Schumann
Symphony No. 2, in D major, op. 73.....Brahms

The feature of the evening was the piano performance of the soloist, Josef Hofmann. The Chopin E minor concerto is a work peculiarly adapted to the art of young Hofmann. His rendition was poetic to a degree. The accent was softly yet strongly indicated, his performance was rythmical and marked by the modesty and refinement which are his strongest personal characteristics.

Hofmann plays Chopin, like Pachmann, according to the traditions. The virility of Paderewski's interpretation was lacking. His phrasing and pedaling were wonderfully fine.

The house, which was crowded, was enthusiastic. Hofmann was brought back to the stage front ten times to bow his acknowledgments.

The performance of the orchestra, under Gericke, calls for enthusiastic praise. The heavy work of the concerto fell to the violins, who followed the soloist with delicacy and dexterity.

For the rest, the Mozart overture was played with spirit and a nice appreciation of its fantastical poetry. The Schumann overture and Brahms' symphony were given with enthusiasm.

The next concerts of the orchestra will be January 13 and January 15, 1902.

PUBLIC LEDGER AND DAILY TRANSCRIPT.

Established 1836.

Philadelphia, Thursday, Dec. 12, 1901.

Boston Symphony Orchestra.

A couple of evenings ago, when the Boston Symphony Orchestra gave their last concert in the Academy of Music, the air was full of the song of spring, and the orchestral ship sailed serenely along in an atmosphere where all was sunshine. Last night's programme brought about a changed condition of affairs; spring sunshine had given way to the somberer tints of autumn. There was more than a touch of seriousness about the compositions out of which Mr. Gericke had fashioned his programme, which, apart from the piano concerto, consisted of Mozart's overture to "Don Juan," Schumann's overture to "Manfred" and Brahms's second symphony. Shadows are well enough as a relief from too much light, but too much shade without a contrasting splash of color is apt to grow monotonous.

Mozart's "Don Juan" overture, which is well enough as an operatic prelude, is not particularly ingratiating as the opening number of an orchestral concert, especially when out of only three orchestral numbers Schumann's gloomy "Manfred" overture is the second choice, and these two compositions so colored the rest of the evening's performance that what ought to have been a wholly delightful evening was only partially so.

The exquisite playing of the Brahms symphony, however, made some amends for the inappropriate choice of programme. This work, with its constantly changing moods and lovely themes; its fascinating pizzicato accompaniment at the close of the first movement; the haunting melody of the opening theme in the allegretto, and the masterful workmanship of the whole composition, became, in Mr. Gericke's hands, a thing of wondrous beauty. The orchestra played with superb tone, and a warmth of feeling that made it delightful, added to which, it was given with that absolute precision for which Mr. Gericke has made the orchestra remarkable.

The popular hero of the evening, however, was neither Brahms nor Gericke; it was Josef Hofmann, who played the Chopin concerto in E minor better than anything he has ever played here before, for the simple reason that he played a fair portion of it as if the music came from his heart, instead of his finger tips. There was less of that brittle touch which used to be, and less reliance on the pedals for effects of light and shade. Even Mr. Hoffmann's mastery of piano technic, always great, seems to have gained since he last played here, a season ago. The crispness and exquisite finish of his runs was beyond all praise, and the ease and evenness of his playing fairly justified the seven or eight recalls that he received at the conclusion of the concerto.

The following was the programme, in the order in which it was played:

Mozart ..... Overture, "Don Juan"
Chopin, Concerto for Pianoforte, in E minor, Op. 11
Schumann ..... Overture, "Manfred"
Brahms, Symphony No. 2, in D major, Op. 73

NORTH AMERICAN

DECEMBER 10, 1901

GRAND SOLO WORK IN SYMPHONY CONCERT

Throng of Music Lovers Hears Gregorowitsch Play the Vieuxtemps Concerto.

WAS A TECHNICAL FEAST

Orchestra Responds Well to Gericke's Tactful Interpretation of the Composers.

The second of the first series of Boston Symphony Orchestra concerts was given in the Academy of Music last evening before an audience which well filled the upper galleries and crowded the lower portion of the house. The programme was as follows:

Concert overture, "In the Spring," Carl Goldmark
Concerto for violin, No. 5, in A minor, op. 37.....Henri Vieuxtemps
Overture, "Cockaigne" (in London Town), Edward Elgar
"Scotch" Symphony, No. 3, in A minor, op. 56.....Mendelssohn

The soloist was Charles Gregorowitsch and the conductor Wilhelm Gericke.

Gericke's habitual reserve seemed to lend itself with peculiar adaptability to the interpretation of the Goldmark overture, which begins directly with a theme that is extended at considerable length and appears in various keys. It was given with precision of enunciation, and a certain primness characterized the unity of the orchestra's performance.

The solo work of the different choirs was exquisitely rendered. After the entrance of the second theme clarionets accompany a soft melody of violins. There is a stormy episode, which may be interpreted, according to Hanslick, as "a little rehearsal of the crack of doom."

The overture "Cockaigne" was heard last night for the first time in Philadelphia. It was first performed at a Philharmonic concert in London, June 20, 1901. The programme notes furnish an elaborate explanation of the complexity of themes, which is a trifle wearisome, and the piece partakes strongly of the spectacular.

The Mendelssohn Scotch Symphony, played at the close of this programme of essentially modern works, proved a rare delight. Its beautiful and familiar harmonies were particularly welcome on this occasion. The orchestra responded to Mr. Gericke's tactful interpretation and produced this great work of the master with all its grace of composition and melody of themes.

Of the soloist Gregorowitsch little can be added to the eulogies already heaped upon him. The Vieux Temps Concerto proved a technical feast and gave the soloist every opportunity to display his marvelous skill in this direction. His playing was flawlessly smooth, his cadenzas spirited and true, but the concerto affords little chance for a revelation of the higher qualities of his art, which were so noticeable in the slow movement of the Mendelssohn concerto played with the Philadelphia Orchestra three weeks ago.

Yet in flashes here and there Gregorawitsch showed that he was more than merely technically great. The orchestra followed in a manner thoroughly satisfying and artistic. The violinist was repeatedly recalled by a most enthusiastic house.

At the concert to be given Wednesday evening Josepf Hofmann will be soloist and will play the Chopin E minor concerto for piano and orchestra. The symphony will be Brahms, No. 2 in D major, op. 13 and the other numbers Mozart's overture, "Don Juan," and Schurmann's overture "Manfred."

The Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

PHILADELPHIA, DECEMBER 12, 1901.

JOSEF HOFMANN

Exquisite Performance of a Chopin Concerto With the Boston Orchestra.

Josef Hofmann was the star of last evening's concert of the Boston Symphony Orchestra at the Academy of Music. He played the familiar E-minor concerto of Chopin, and never has he manifested a finer art, a truer musical feeling. The unaffected beauty, the clearness and sparkle of the allegro left nothing to be asked. It was played with a tender poetic sentiment that was entirely manly and healthy, and with an easy mastery that attained to brilliancy. More remarkable still was the dreamy beauty of the romance, in which the orchestra, under Mr. Gericke's direction, displayed a consummate example of sympathetic accompaniment, wonderfully repressed, but never obscure, and always sustaining the lyric sentiment of the piano part. In the polonaise Hofmann lacks something of the warmth of color and the breadth or fullness of effect that older players have imparted to the climax of the work, but he never lacks in sound musicianly understanding or in clear and convincing execution. It is a great privilege to have witnessed the development of this admirable young artist, whose unmistakeadmirable young artist, whose unmistakable temperament, so early manifested, has ripened so healthily. It was a pleasure to observe the galleries filled with students of music who could not have a sounder example of true piano-playing. The concerto was so much the most important feature of the concert that it is necessary to say little of the other numbers. They were the "Don Giovanni" overture, beautifully played; Schumann's less lucid "Manfred," and finally the second symphony of Brahms, which Mr. Gericke conducts with firmness and dignity, but without any unusual illumination.

The Times

"All the News That's Fit to Print."

PHILADELPHIA, DECEMBER 10, 1901.

BOSTON ORCHESTRA CONCERT

Mendelssohn Symphony and Gregorowitsch at the Third Performance.

The programme of last evening's concert of the Boston Symphony Orchestra, in the Academy of Music, embraced Goldmark's overture, "In the Spring;" Vieuxtemps' violin concerto in A-minor—the fifth—played by Gregorowitsch; overture by Edward Elgar, a contemporary English composer, called "Cockaigne," and Mendelssohn's Scotch symphony. The Goldmark overture is a sweet, simple and joyous expression of the sentiment of spring, with some suggestions from Siegfried, but much more in the spontaneous spirit of the "Country Wedding" and the "Forest" symphony than the later and more pretentious overtures. It was charmingly played, with delicate appreciation, and conveyed its mood and purpose perfectly. Mr. Elgar's overture, on the other hand, is formless, noisy, confused and futile. He uses the title with reference to London, and has apparently aimed to suggest impressions of the London streets; but except for such obvious and familiar devices as the passing brass-band, the only distinct impression conveyed is of pretentious commonplace.

The Vieuxtemps concerto, which Gregorowitsch chose for his second appearance here, is one of which Wieniawski used to be fond, and that appeals more to the executant than to the listener. It was written for a pupils' prize composition at the Brussels Conservatory, and it is an exhaustive test of technical accomplishment. It is very little else, and when it is once understood that the violinist can play it easily it has no further mission. It does not call upon that very lovely and wholesome sentiment that charmed in Gregorowitsch's playing of the Mendelssohn's concerto with the Philadelphia Orchestra, nor has the composition, as a whole, any such value. His fine artistic qualities are nevertheless apparent, not only in his flawless execution, but in its perfect taste, and in the purity of tone and the refinement and repose of manner that dignify even a technical exercise like this. This was a case in which a response to the repented recalls might not have been amiss. One of the familiar encore pieces would have delighted the audience and it would have done them good to hear something more of the player's really delicious cantabile.

The symphony formed the substantial part of this programme. It was admirably played, with an unusually effective recognition of the weird, tragic suggestion that constantly underlies its poetry. This was particularly noticeable in the fine opening movement and in the adagio, which was nobly performed. Though we may not put this among the great symphonies, and it does not entirely achieve all that it undertakes, it has a genuinely romantic feeling and a charm of varied color, simply used, that give it enduring interest and value. Tomorrow night Mr. Gericke is to give us a Brahms symphony, the second, and Joseph Hofmann will play Chopin's E minor concerto. The other numbers are the "Don Giovanni" and "Manfred" overtures—Mozart, Chopin, Schumann, Brahms.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, SUNDAY, DEC. 15, 1901.

THE BOSTON ORCHESTRA.

The second afternoon concert of the season of the Boston Symphony Orchestra in this city took place yesterday at Carnegie Hall. The programme consisted of three numbers, the "Cockaigne" overture of the English composer, Edward Elgar; Chopin's E minor piano concerto, and Brahms's second symphony, that in D major. The overture was heard for the first time in New York. It was first performed in America at the concert of the Boston orchestra in its home city a week ago. It is the work of one of the new school of English composers, if they can be classed as a school. Their chief distinction is that they appear to possess something more than the admirable scholarship of their predecessors, and are able to imbue their music with life and color.

Mr. Elgar is now forty-four years old and has written a considerable volume of music. It is all familiar to London music lovers, but so far as we can remember the overture heard yesterday is the first specimen of his art made known here. The title signifies that the composition is intended to portray in tones the City of London. Mr. Joseph Bennett, the music critic of The London Daily Telegraph, prepared the notes for the first performance of the work, and he tells us that its plan is this: First, the cheerful aspect of London, indicated by the principal theme; second, the sincere character of the Londoners, an episode; third, the lovers' romance, pictured by the second theme; fourth, young London's interruption, a treatment in diminution of the first episode; fifth, the military band, indicated by a new theme; sixth, in the church, fresh episodical matter and continuation of the working out; seventh, in the streets, recapitulation, and coda.

It may be said at once that the overture following this programme is clear and well constructed. It is furthermore musical in thought, bright and inspiriting in atmosphere, and admirable in its instrumentation. It is altogether one of the best pieces of English music ever heard here, and will awaken eagerness for acquaintance with more of Mr. Elgar's composition. But it ought to be said that to the average American mind the overture will probably fail to suggest anything especially London-like in character. To most persons it will seem that the work might have been called "Berlin" or "Vienna" as suitably as "Cockaigne." It was most excellently interpreted by Mr. Gericke and his men.

Mr. Hofmann's performance of Chopin's E minor concerto is known to music lovers here, and requires no more at present than the statement that it made its usual effect yesterday. The lovely second symphony of Brahm's was heard again with delight. It was played beautifully. The audience was large, and its applause was cordial.

PHILADELPHIA INQUIRER

DECEMBER 10, 1901

BOSTON SYMPHONY

A Fine Concert at the Academy Last Evening Before a Crowded Audience

The Boston Symphony Orchestra came to town yesterday and gave the second concert in its first series at the Academy of Music last evening under the accustomed direction of Mr. Wilhelm Gericke and before the usual crowded and brilliant-looking audience. The leading feature of the program was the third or Scotch symphony of Mendelssohn, that in A minor, op. 56, which contains the record of the artistic impressions produced upon his mind by the seas and mountains and rivers of Scotland. It is rather the fashion to disparage Mendelssohn nowadays, and to deny him a place in the higher ranks of the musical powers, and it is, of course, a fact that the suave melodies and finished elegancies in which Mendelssohn delighted show signs of wear, and that the truth has become more apparent than it used to be that his music falls short of absolute greatness.

Still it has its moments of inspiration and it is always thoroughly artistic, and so when it was played as well as it was last evening, with so much brilliancy and delicacy and eloquence, with such a perfect understanding of its significance, and such a sympathetic appreciation of its distinctive beauty, to hear it is at once a source of profit and of pleasure. Perhaps Mr. Gericke's reading, especially in the first allegro, was unduly refined and even finicky. Perhaps it failed to convey, as might and should have been conveyed, the roughness and breeziness and breadth of the Scottish landscape and the Scottish coast, the sough of the wind through the heather, the roar of the waves on the rocks. Those things are in the symphony and those things were not brought out. The scenery might have been Italian for anything that the hearer could have told. But apart from the point of view, the interpretation was an admirable one, and it was certainly much enjoyed.

The novelty on the program was Edward Elgar's overture, "Cockaigne," a composition which scarcely fulfilled the promises of the program. It is full of bustle and of movement and it does suggest, with more or less eloquence and truth, the ever-changing panorama of metropolitan existence, but it is not music to be taken seriously and while it is on a higher level and on a larger scale, it must have reminded many of those in the audience of the graphic and vital compositions with which the late Simon Hassler used to pay tribute to the Christmas season. A single hearing will suffice. The soloist was Charles Gregorowitsch, who showed the extent of his technical mastery of the violin by a brilliant performance of Vieuxtemps' fifth concerto, a work which was written with precisely such an end in view, and which has no other mission. The demonstration was convincing, but why make it when no one needed to be convinced? Music for its own sake would have been better and very likely easier.

At the concert to-morrow evening the symphony will be Brahms' second and Josef Hofmann will be the soloist.

Philadelphia Inquirer

THURSDAY, - - - DECEMBER 12, 1901

BOSTON SYMPHONY

Great Success of Its Concert at the Academy of Music Last Evening

The second concert in the second of the two series which are being given in this city by the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke, took place at the Academy of Music last evening, and was a great success in every way. There was a large audience present, the galleries being crowded to the doors and the auditorium well filled in every part, while the concert itself was one of those things of beauty which are a joy forever. As to merit, it was wholly and supremely excellent, while as to result it was in the highest degree and in every particular delightful. In not one of the four numbers, of which the program was composed, was there a dull or uninteresting moment.

The symphony was the second of Brahms, that in D major, and how any one who had ever heared this glorious work could say that the music of Brahms is dry passes all understanding. If ever there was an inspired and spontaneous score, if ever there was a score vital with poetry and pregnant with emotion, expressing those things which only music can express and expressing them in a manner, with an originality of thought and a perfection of utterance, of which only genius is capable, it is surely the score of this wonderful symphony of Brahms', and if ever a masterpiece was worthily interpreted that masterpiece was worthily interpreted last night. Nothing finer is imaginable. Every phase of a composition which is full of the most ravishing and impressive contrasts was eloquently presented and in the magnificent playing of the splendidly sonorous finale the concert reached a most striking and uplifting climax. It was something never to be forgotten by the fortunate and appreciative listener. There were two other orchestral numbers, the "Don Giovanni" overture of Mozart and the "Manfred" overture of Schumann.

Young Josef Hofmann was the soloist. He had chosen as his vehicle the E minor piano-forte concerto of Chopin, and he played it exquisitely, with a beauty of tone, a perfection of execution, an elegance of phrasing and a delicacy of sentiment which brought his rendition to the limits of the ideal. Perhaps he did not infuse the music with any very profound emotion, but what of that? The emotion of Chopin is not profound, anyhow, or rarely so. It is a matter less of the heart than of the nerves, and the sentiment which Mr. Hofmann imparted to his performance was quite in harmony with the partition. On the technical side his playing was brilliant in the extreme, and the audience was so mightily delighted that it re-called the artist nine or ten times in the hope that he might concede an encore. In that it reckoned without Mr. Gericke, and so was properly disappointed. But it was a great concert.

The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY EVENING, DECEMBER 13, 1901.

A Goldmark overture, a Vieuxtemps concerto, a Strauss tone-poem and Beethoven's lovely second symphony, such was the odd mixture that the Boston Symphony Orchestra offered at its concert in the Carnegie Hall last night. Mr. Gericke has been happier in his programme building. To follow *Ein Heldenleben*, which was the principal number on the programme, with Beethoven in his most lovable mood was unfair to the strenuous young German. Even to those who are ready to proclaim the tone-poet the coming man comparisons must have arisen which are a little discouraging to the "music of the future."

Mr. Paur and the Philharmonics gave us *Ein Heldenleben* four times last season, so that there was really no crying need to be filled by Mr. Gericke, unless it was his own desire to show New York what he could do with this huge work—which was very possibly the case. It stood to reason that in the hands of splendidly drilled men like those of the Boston Orchestra, who have unlimited time for rehearsal, and have, in fact, been working on *Ein Heldenleben* off and on for a year or more, the Strauss work would receive a much more finished performance—and such was the case. It was magnificently played and Mr. Gericke's keen analytical reading gave it an orderly coherence that was lacking in the more turgidly massed effects of the Philharmonics. The orchestra played like the band of virtuosos it is. The attacks were securely simultaneous. There was no hesitation nor confusion. Everything was beautifully lucid (if such a word can be applied to the work). The various themes received their due values and throughout the whole the band in all its parts maintained its beautiful quality of tone. Even the hero's lady-love became attractive in Mr. Kneisel's impersonation.

But admitting all this, which is much, it must be confessed that it was a very tame performance. If the composer had been there he would doubtless have rejoiced in its mechanical perfection, but we fancy he would have rubbed his eyes and asked: "What has come over my hero? Where is the man I created to shake his fist in the face of a jeering world?" He was not there. In the place of a swaggering, blustering blade who made ardent love and studied philosophy when he was not fighting was a nice, subdued, gentlemanly young man who would have been (and was) received with much favor in Beacon street. Not once did Mr. Gericke give rein to the wild fancy of the composer. He kept his foot firmly down on the "soft" pedal, and when he reached the "battle scene" he gave us a sham fight.

In other words, Mr. Gericke failed in this, as he usually fails in all highly emotional or sensational music. With the help of his fine orchestra he will always give an exquisitely clear analysis of a work, which in itself is very valuable and much to be desired. But he misses entirely the spirit that fills it. Doubtless he is not in sympathy with it. Comparisons are never pleasant, but when he so manifestly challenges comparison, as he has done in this case, all that can be said is that the rough-and-ready performance of the Philharmonics under the spirited and sympathetic guidance of Mr. Paur was infinitely more effective and impressive than the polished exposition of the seemingly unsympathetic Mr. Gericke. It is possible that the music is not worth quarrelling over. That will be found out in the next twenty or thirty years, when the ear has become more accustomed to these strange combinations of sounds and ideas. But to spread such a propaganda as that of Richard Strauss is needed a warm and enthusiastic nature, not the cold, angular mind of an academician.

Goldmark's *In the Spring* overture, while not equal to some of his works of a similar nature, is full of the characteristics of this composer. Teeming with rich colors, with gracefully pretty themes, it has a certain charm which makes it a welcome number on a concert programme. And of Beethoven's Symphony in D one never wearies. Fresh, naïve and spontanéous, it combines just enough of the old with the new to make it piquant and fascinating. When Mr. Richard Strauss is able to invent such sustained melodies as are found in this, he will be more certain of winning the crown of genius his admirers are already preparing for his head.

The soloist was Mr. Charles Gregorowitsch, who returns after an absence of several years. He played Vieuxtemps's A minor Concerto, No. 5, with much fire and sincerity. He cannot be ranked among the greatest violinists. His technique is not so clean as it might be, nor his tone so pure, nor his intonation so correct, but he plays knowingly and with much musicianly feeling, which goes far toward the making of an artist.

At the next concert on Saturday afternoon the programme will be: Elgar's "Cockaigne" overture; Chopin's E minor Concerto, and Brahms's Symphony in D, No. 2. Josef Hofmann will be the soloist.

NEW YORK POST,

NEW YORK, FRIDAY,

DECEMBER 13, 1901.

Strauss in Song and Symphony.

Ten years ago, if any one had said that at the beginning of the twentieth century musicians, in using the word Strauss, would mean any one else than the waltz king, he would have been laughed at. But Richard is in a fair way of displacing Johann as *the* Strauss. Eccentricity and sensationalism are the quickest routes to notoriety, and Richard Strauss has plenty and to spare of those qualities. Contemporary notoriety, to be sure, is a very different thing from enduring fame; and it remains to be seen whether in this case the one will lead to the other. There are not a few doubters, and they are by no means all in the camp of the conservatives.

That there are many beautiful "clearings" in the howling wilderness of the new Strauss music no fair-minded person can deny. In these clearings there have grown fifty or more flowers of the species known as *Lieder*. George Hamlin of Chicago, assisted by Victor Harris of New York at the piano, sang seventeen of these lyrics yesterday afternoon at Mendelssohn Hall. Several of them had been heard here many times before, and regular concert-goers will remember how delightfully the justly famed "Serenade" has been sung by Nordica and Sembrich. Mr. Hamlin, of course, could not come up to the standard set by them; but he has earned the distinction of being the first to give Richard Strauss song recitals, and that is something to be proud of, for it takes courage to do such a thing.

There is much in these songs that Mr. Hamlin did not reveal. But he was under a cloud, owing to a family bereavement, and probably did not appear at his best. He has to force his highest tones, and sings without much characterization; his voice, however, improved in course of the recital, and was at its best in the Franzian "'Breit über mein Haupt," in "Hoffen und wieder verzagen," and in "Heimliche Aufforderung." One of the best songs he gave was "Morgen." The audience was pleased with the entertainment, and bestowed plentiful applause.

In the evening, at Carnegie Hall, Strauss was the lion again. The lambs that lay beside him were Goldmark, with his fresh and fragrant "Spring" overture; Vieuxtemps, with his fifth violin concerto, and Beethoven, with his second symphony. The "Heldenleben" had previously been played here in public four times by the Philharmonic Society, which made the carnage in the battle scene so vivid and realistic that in each case a number of timid, sensitive hearers left the hall. Mr. Gericke, however, loves not carnage. If he had been appointed Von Moltke's successor he would have banished all trumpets and brass-bands from the German army, and substituted for them violins and string quartets. He would have lost battles by so doing, but what of that? Under these circumstances no one was horrified last night, and all remained to enjoy the beautiful spots in this tone poem, and to laugh at its grotesque parodies of what has heretofore been known as music.

One scene in which Strauss satirizes his critics is a veritable acoustic snapshot at the cackling, lowing, squealing, bleating noises of a barnyard, while the battle scene, as pointed out on a previous occasion, is amazingly like the dramatic music in the Chinese theatre at San Francisco. These things are in sensational contrast with various echoes from "Parsifal" and the Tetralogy following them. Wagner's theatre stands on the slope of a hill above the town of Bayreuth. Opposite it, on another slope, stands a large lunatic asylum. Richard Strauss, in his symphonic poems, sometimes seems to try to combine what these two buildings stand for.

The Boston Orchestra played well last night. The violinist was Charles Gregorowitch, who would have made a deeper impression had he played better music. He is a player of genuine endowments who ought not to waste his time and talent on fiddlers' tricks.

[46]

THE SUN, FRIDAY, DECEMBER 13, 1901.

FIELD DAY FOR STRAUSS.

Boston Symphony Orchestra—George Hamlin's Strauss Recital.

Yesterday's music was dominated by Richard Strauss. During the afternoon some wonderfully fresh, beautiful songs of his were heard at a recital given by George Hamlin, and in the evening the symphonic poem, "A Hero's Life," was played under Mr. Gericke's baton at a concert of the Boston Symphony Orchestra. Decidedly the great man of Munich and the Berlin conductor is a prophet in other lands besides his own. Mr. Hamlin is a tenor from Chicago, though he does not sing in the least like one. He sings artistically and his programme proves that out of the Nazarene Philistia good may come. Mendelssohn Hall was well filled by a sympathetic audience. That Mr. Hamlin sang was surprising, for his nerves had been sadly shaken by news at the eleventh hour of a grievous family calamity. So his bravery in facing a well-nigh intolerable and unescapable position must not be forgotten.

His selections were from op. 10, 17, 19, 21, and 27. To the student these excerpt. will be recognized as the earlier, the more lyric Strauss, for his revolutionary *lieder* begin in the thirties and run as high as op. 44. He patterned at that time much after Schubert, Schumann, Franz, Brahms. Where the curve becomes Straussian, where color and tonality abruptly leave familiar planes, the results are never cacophonic; the characteristic has not become the ugly—of course, using the word in its conventional sense. But surprises there were in this youthful Strauss. Swift tonal transitions, unresolved modulations, rhythms that refuse to answer the metric reins—above all, the joy of the expected unexpected!

The secret of a musical psychology that embraces in its categories all variants of the elements of surprise is mastered by Strauss. And yet—mark the significance of the fact—and yet he never juggles with tone for tone's sake. He follows his verbal text as relentlessly as he does the ideal librettos of his operas without words. Not a song delivered by Mr. Hamlin could have withstood the divorce of speech and music, so closely woven is the texture, so logical—granting the Straussian æsthetic premises at the outset—the treatment. Some are more melodious than others; some were better sung by the tenor—who failed to make as much of the "Serenade," for example, as one expected. They all carry conviction, do these Strauss songs, and there are greater ones still unsung.

Mr. Hamlin's *mezzo voce* singing was of a charm. It cannot be recorded that his upper tones used in *forte* had a pleasing character, they were too often white and open. He resorts freely to the so-called nasal resonance. But, this said, criticism ceases; his utterances are musical, enunciation clear; his taste in phrasing excellent, his control of dynamics from medium power shading down to pianissimo unforced. The second group of 19 and the more elegaic numbers were given with intimat feeling. Mr. Hamlin was warmly received He will be welcome here whenever he elects to return.

At Carnegie Hall the other Strauss stalked the stage in heroic buskin. Mr. Gericke and his Boston band played "Ein Heldenleben" for the first time here. Comparison-mongers thronged the lobbies, for we heard the symphony four times last season, conducted by Emil Paur. Let it be said without further preamble that both readings were interesting. Mr. Paur's were more heroic and synthetic; Mr. Gericke's more analytic, and with surfaces exquisitely polished. The conductor of the Philharmonic Society gave us a version nearer the heart of the composer; so those aver who have listened to the work in Berlin. But for ravishing tone color, perfect adjustment of the intricate polyphony, balance of the various orchestral choirs, the performance last night would be difficult to excel.

There was not the epical breath, the note of grandeur in the big E flat opening phrases; these Mr. Paur seemed to push over the very edge of the world and send them tumbling into vasty eternities; but our home orchestra did not, could not play with such precision the critical estimate of the Hero's adversaries. Those cynical curlycues, that booming of empty fifths croaking, malevolent—what did not the wonderful wood wind do with them on this occasion? Mr. Franz Kneisel's made of the Hero's spouse a more amiable personage than did Mr. Richard Arnold. Yet no violin, be it never so potent, can transpose the lady's temper into an amiable key. She is the Woman Who Sits Up Late. She wrangles, and when defeated in the marital duel retreats to wailing double notes. The composer must have been paying back old scores somewhere to some one.

When the trumpets sounded the signal for the enharmonic scrimmage it was at once remarked by the critical sharps present that the two doughty warriors of brass played behind closed doors, thus recalling a famous phrase of Robert Louis Stevenson's about the novels of Mr. Henry James. Mr. Gericke is ever James-ian. He believes in muted portals. He suggests. He handles with meticulous caution the symbol, and he believes not in bloodshed. So his battle had the evanescent charm of a pastel. There were few rude strokes, while its boisterous polyphony was heard as through a dream—mistily. Not a dying warrior was carried off the field; not once was seen the familiar flag of the Red Cross. There were no wounded, though a few limped away. It was beautiful, and it was not war. In the "Works of Peace" section, and in the lovely *cada* the angel of Nirvana seemed to hover over the orchestra. It was a supremely finished performance. Details hitherto missing were given with the delicacy of a sculptor in ivory. And the work grows with renewed hearings. It has not the elemental power of "Also Sprach Zarasphustra," yet it represents another milestone in the pilgrimage toward Walhalla of that extraordinary poetic genius, Richard Strauss. Mr. Paur plays more upon your nerves and sometimes sacrifices ruthlessly tonal beauty to poignancy of expression. Mr. Gericke does this as well as he were about to remark, as would sober old Dr. Johnson, "Sir, let us walk with Mad Richard this evening!"

The programme comprised besides Goldmark's overture, "In the Spring," with its A major water colors, its true Teutonic rejoicing at the approach of spring and its agreeable concomitants—green grass, dark brews and the languor that interdicts all labor, save eating. *Gospador*, Charles Gregorowitsch, who has not been heard here since 1897, played the fifth concerto of Vieuxtemps, played it with an aristocratic elegance, a detachment from mere technical harassings, and with a fervor that called forth overwhelming applause.

It was a Kubelik-ian reception, but the *Gospador*, mindful of Mr. Gericke's *lex non scripta*, refused at least ten demands for encores. His tone is still penetratingly sweet, his command of the mechanics of his instrument consummate, and there is more passion, more imagination than there was five years ago. As he conquered in Boston last week, so his triumph last night was unequivocal.

Then, after the Strauss poem, we dipped our souls in that clear pool of music called D major symphony of Beethoven; dipped and achieved repose. Richard Strauss belongs to the twentieth century; we are hardly emerged from the nineteenth. And it is difficult in these materialistic, copper-bottomed times to gather under one roof a large audience of *übermenschen!* Hence we must endure Beethoven a little while longer—say another hundred years!

New-York Daily Tribune.

FRIDAY, DECEMBER 13, 1901.

THREE HOURS OF RICHARD STRAUSS.

Mr. George Hamlin sang seventeen songs by Richard Strauss at a recital in Mendelssohn Hall yesterday afternoon. After dinner some of his hearers attended the concert of the Boston Symphony Orchestra at Carnegie Hall and there listened to the same composer's tonal phantasmagoria entitled "Ein Heldenleben." Yesterday may therefore be called New-York's Strauss day. Not only the amount of the composer's music, but the contrast between Jean qui rit and Jean qui pleur illustrated by the juxtaposition must have afforded abundant food for thought to those disposed to intellectual exercise in connection with music. It was nothing short of a problem that was presented, and a problem that goes to the very bottom of musical philosophy; therefore, a problem that may well be let alone in a necessarily cursory review of a city's doings in the busy season. Some of Strauss's songs have been heard here—a few that won their way to the hearts of song lovers without parley, without hesitation. Mr. Hamlin made propaganda in a fine manner for many more. It was the boldest experiment ever essayed in New-York by a singer of songs, and it was completely successful. All that is gracious, all that is profoundly poetic, all that is original without excess of bizarrerie in the young Munich musician's art comes out in his songs. All that is revolutionary, mad, destructive of the laws of beauty that have prevailed since the heavenly muse was young, since "erst in ancient Greece she sung," has illustration in the tone poem which Mr. Gericke, obeying an inexorable demand, brought forward at the second concert of the Boston orchestra.

"Ein Heldenleben" was a sensational feature of the last Philharmonic season. Mr. Paur approached his task with a devotion born of admiration for the tendency in music which the singular work exemplifies. He had a redoubtable instrumental army to hurl into the affray. His fourteen double basses could strike like a thunderbolt; and they did. The dubious intonation of the wind choirs were not so disturbing in Strauss as they are in Strauss's predecessors, and the cackling and sneering of the wood-wind was quite as discordant as the opinions of the critics whom they are supposed to symbolize. And when the battle raged all things split. Mr. Gericke is somewhat old-fashioned and labors under the impression that music ought to be made to sound as well as possible. So it was made to appear that the life of Herr Strauss's ideal hero, while reasonably cacophonous, passed off more amiably in Boston than in New-York. Its story was also more distinctly uttered—so distinctly, indeed, that it was almost possible to recognize the introspective hero's appreciative quotations of his own previous remarks. This was also well, for unless we grant to Herr Strauss a proper self-respect, we shall fail to appreciate his genius.

But there were other features in the Boston Orchestra's concert—a delightfully fresh and "outdoorsy" performance of Goldmark's "Spring" overture, an ingratiating performance of Beethoven's second symphony, which, one was tempted to believe, had been brought into juxtaposition with the decadent tone poem in order to show that the naïve Beethoven was still alive. The solo feature was a performance of Vieuxtemps's fifth violin concerto by Charles Gregorowitsch, a finished, artistic player who only needed a more voluminous and sensuously beautiful tone last night to have satisfied every expectation to the full. As it was, he gave a large measure of delight to the audience.

Mr. Hamlin won a place in artistic New-York which it is much to be hoped he will be able to enjoy to his own and New-York's profit hereafter. He is a wholesouled song singer, an artist of thought, feeling and taste. He sang under pitiable conditions yesterday, having received news of the death of a brother only a short time before. But he sang with keen appreciation of the meaning of poetry and music. Under the circumstances his second recital, set down for next Monday, has been postponed indefinitely.

THE SUN, SUNDAY, DECEMBER 15, 1901.

The Boston Symphony Orchestra Heard in Matinee.

Was it design, or merely coincidence, that the unusual word "cockaigne" should crop up in a musical composition and a work of fiction during the last year? The readers of Matilde Serao's powerful and unpleasant novel, "The Land of Cockayne," who went to Carnegie Hall yesterday afternoon must have noticed a less pessimistic handling of the theme—or the expression—in Edward Elgar's overture, "Cockaigne," played for the first time here by the Boston Symphony Orchestra. The great Italian novelwright describes her cockayne—why these variants in spelling?—as being a veritable gehenna of gambling, a paradise of sordid lotteries. Mr. Elgar wrote his brisk, gay little overture as a sort of glorification of "dear old London town."

The present commentator of the Boston programme book, Mr. Philip Hale, tells us that the æsthetic content of the piece may be set down thus: "Cheerful Aspect of London"—Oh! irony where is thy sting? "Strong and Sincere Character of Londoners"—pro-Boers excepted of course—"The Lover's Romance," "Young London's Interruption," "The Military Band," "In the Church," "In the Streets." As a sop to the scientific it may be added that the formal cut of the overture is of sonata fashion.

But as music, after all this critical preambule, the overture does not impress one considerably. The effort to be chatteringly vivacious after the manner of Smetana—though that master is not for a moment suggested—the evident writing "up" to a programme, and the sluggish pages of development—these and a real lack of anything of pregnance to utter may consign the composition to the shelf. Its opening, however, is auspicious. It is not scored too thickly. And it moves easily until the church doors yawn. There possibly like Mr. Wemmick, the male of the pair exclaimed "Hullo! here's a church. Let's go in." But there no marriage follows, the place being sanctuary from the cynicisms of the small boy and the blare of a brass band. These same urchins are Wagnerites; their gait betrays them. Altogether "Cockaigne" is a very creditable piece of writing, of the sort that a score of American composers keep in the dark of their portfolios.

It is British in its cucumber coolness and freedom from originality. How very London-like it sounds! Mark the presence of mind displayed by the man—from the jaws of defeat he rescues his maiden. What a stroke of genius is that friendly church! A French composer—Charpentier for example—would have saved his hero and heroine with the aid of a café and two dripped absinthes. In the Elgar score you feel the composer barely turn the corner of temptation, resisting the inclination to have a concealed organist play "The Lost Chord" while the lovers hold hands. "Cockaigne," is a pleasing fribble hardly worth all the critical powder and shot expended upon it. As a matter of history it may be related that Dr. Parkhurst, who was in the audience, left hurriedly after the overture was ended, possibly as a personal protest against the laxity of municipal manners musically set forth by Mr. Elgar.

Mr. Josef Hofmann played the solo part of Chopin's E minor pianoforte concerto. It was a sound, not too poetic performance. Strangely enough the young virtuoso chose to take the opening E minor theme very slowly, thereby losing the chance for contrast when the lyric second subject in B appears. Both Klindworth and Kullak set the *tempo* metronomically the same; 126 to the quarter note. This is not a wide deviation from Mikuli, who all said and done is the final court of appeal. Another reason the law of contrast operates unfavorably if Hofmann's *tempo* is accepted, is because of the romanze. If all the themes are treated lyric-wise two-thirds of the concerto pall upon the listener. Rafael Joseffy went to the other extreme when he last gave the work here in the Tausig version. Yet by quickening the first theme and the passage work he avoided the great demon of monotony that crouches at the pedals of every pianaforte. And Josef, the hitherto impassable, played with much sentiment in the *allegro*.

It was surprising and very welcome. However, despite his exquisite dynamics, despite the "dying fall" of those crystalline chromatics, despite the purling runs of the coda, this romanze was not romantic. Its tone color was plangent and the mawkish note was absent. But the rondo was crisp and charming. At the close the pianist, with a wisdom beyond his years, avoided the octaves—those shrieking discords that shiver the House that Chopin Built.

No one may dare to play them after Josseffy—and he plays them pianissimo and pesissimo. The original edition was used with the exception of the initial *tutti*, being curtailed to the bare enunciation of the march-like measures. Some antique etiquette prescribed for the composers of Chopin's day that they must not dare to bring on their solo without a pompous and formal orchestral introduction. The violinist—as in the case of the Vieuxtemps concerto the other night—or the pianist, must wait and with despairing eyes see all the cream of the melodies whipped off by the band. In conclusion let it be said that no concerto of the romantic epoch is so sadly in need of the Tausig orchestration as this one in E minor with its monochromatic instrumentation. The scoring of the *rondo* merits no less an epithet than "muddy."

Mr. Hofmann was recalled so many times that finally he pointed to his instrument which had been "retired." An encore number would have been grateful to the assembled feminine clans, but there is always the piano recital as a last resort! Mr. Gericke deserves thanks for his Draconian inflexibility in not allowing an attack upon the symmetry of his well-ordered programmes.

This most agreeable of afternoons ended with a sterling reading of Brahms's D major symphony, a work that quickly followed his first symphonic flight. It is the very tonal incarnation of all that is gracious, lovely, vernal in music; it is the composer's spring symphony. And if it were called by any [illegible] could not be sweeter and free[illegible] scholasticism. After hearing it the memory contrasts it with music that bears bigger reputation and in the mental test the latter seems factitious and shining with the brilliancy of false gems.

The second symphony of Brahms is a misty opal; it holds within its translucent deeps all colors. Its opening is a softening of Beethoven's "Eroica" theme. Yet how individual its utterance, its development! The *adagio* is like the involuted music heard within a sea shell; the orchestra holds intimate converse; there is a mystical hush; and muted meditation invites the soul. When the *naïve* Ländler sounds we recognize with a feeling of security the tact of the composer in the use of cognate themes. Not a bar in the entire symphony but dovetails with its neighbors. The two tricky trios set off the idyllic picture. In the last movement there is a healthy muscularity of the kind to be found in the *finale* of Beethoven's seventh symphony.

This resemblance is further emphasized by the slurred, dotted sixteenths and eighths in the violins toward the close of the first section. The high pressure is felt throughout, while the alternate rhythms, duple and triple, give this finale a Hungarian character. The second subject might without much conjuring be noted as a return of the first theme of the minuet. But Brahms never resorted to symbolic labels and obvious repetitions. His thematic community lies within the very fibres of his compositions. That he can score richly this symphony is a living proof; he never overdresses his ideas. He is a great man and his music will outlive the dust and tramplings of many contemporaneous conquests.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, DEC. 13, 1901.

BOSTON SYMPHONY ORCHESTRA

The second concert of the season of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme was as follows:

Overture, "In the Spring".....Carl Goldmark
Concerto for violin, No. 5, A minor..Vieuxtemps
Tone poem, "Ein Heldenleben".Richard Strauss
Symphony No. 2, D major.....Beethoven

The soloist was Charles Gregorowitsch.

Mr. Gericke's arrangement of music last night was altogether delightful. The central piece was, of course, the tremendous orchestral conception of Richard Strauss of Munich, and this number the conductor surrounded with compositions that were transparent in construction and simple in melodic style. The reappearance of Mr. Gregorowitsch, who was here in the season of 1896-7, was welcome, and so, indeed, was his revival of the old-fashioned yet by no means antiquated concerto of Vieuxtemps. This is music made for the exhibition of a violinist's accomplishments, and it fitted the peculiarities of Mr. Gregorowitsch's style to a nicety.

This violinist has improved since he was here before. He had then a good tone, though not large, a most facile technic and abundant warmth of style. He still has these valuable possessions, but he has added something to them. To his warmth of style he has brought a keener musical perception, which enables him to use his feeling to better effect. His tone has gained something in body, and his cantabile has improved in the grace of its nuance. His playing last night was admirable and it brought forth the warmest sort of applause. He was called out eight times, and the audience tried to break down Mr. Gericke's regulations about encores, but the stern rule of Cato was not relaxed. For this there should be gratitude among those who do not like to have a fine impression destroyed.

The repetition of Mr. Richard Strauss' wonderful tone poem did not materially alter the conception of it gained at the first hearing, when it was played by the Philharmonic Society under Mr. Paur. But last night's reading by Mr. Gericke and performance by the perfect orchestral organization under his command did make some of the dark places clearer. The battle scene was perhaps too clear and certainly a trifle too tame, but probably Mr. Gericke belongs to the Peace Society and aimed to mitigate the horrors of war. The interpretation otherwise left little or nothing to be desired.

There is always a temptation to enter into a prolonged discussion of such music as this, but this may be deferred to another time. Let it suffice to say at present that such compositions are not to be sniffed out of existence, and it behooves every critic to be cautious in pronouncing opinions on them. While there are passages which to the ears of to-day are almost intolerable, we must remember that even Rossini was once accused of being unmusical, and that there are other passages in this work which rise to heights of overwhelming beauty of the kind which we all understand. The closing portion of the work is nothing else than the work of a genius. The Beethoven symphony sounded simple and joyous after this tragic music, and sent the audience away in a good humor.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
FRIDAY EVENING, DEC. 13, 1901.

The newest movement in music came into marked prominence in this city yesterday, through the juxtaposition of two concerts. In the afternoon, at Mendelssohn Hall, George Hamlin, a Chicago tenor, gave a recital of songs by Richard Strauss, while the principal number of the Boston Symphony Orchestra's evening programme at Carnegie Hall was the same composer's tone poem, "Ein Heldenleben." Most of the seventeen songs were unfamiliar; the tone poem had been played four times last season by the Philharmonic Society.

To those who deny to Richard Strauss originality of melodic idea, these songs are sufficient answer, for their equals, in this respect, are to be found only among the writings of the masters. But a new hearing of "Ein Heldenleben," played by a virtuoso orchestra, increases regret that the Munich composer did not see fit to infuse into this musical biography of a hero more and better thematic material. Again the hero's theme seemed broad and virile, again that of his helpmate weak and banale (has Strauss ever shown much musical intuition as to the soul of woman?), while the caricatures of his enemies, now grown familiar, lost some of what first passed for wit. Even the concluding section, in which the hero's escape from the world is suggested, the melodic invention is not remarkable, except for elongation of curve, and prolonged suspensions.

Mightily interesting it all is, as a matter of history or of curiosity; impressive beyond measure in a few splendid passages in the first and last sections, in the latter part of the love episode, and in the working up, wherever it occurs, of the hero's theme. And the orchestration, of course, is prodigiously eloquent, colorful, poignant, masterful. But on the whole, "Ein Heldenleben" wears less well than "Tod und Verklarung" or even "Don Juan," of Strauss's earlier list.

Perhaps the tone poem would have been more effective last night had Mr. Gericke quickened some of the tempi and forced his contrasts more sharply. Strauss's music is passionate or nothing; dissect it academically, as the conductor did in merciless fashion last night, and you lay bare the occasional banality without obtaining proportionate gain. Clarity and lucidity were present last evening, as in none of the Philharmonic Society's performances of this score, but at the cost of enthusiasm. The battle between the hero and his grunting foes was reduced to a mild wrangle; the episode of the hero and his helpmate became as a platonic dialogue between a whale and a canary bird. Frankly, Mr. Gericke seemed unsympathetic, and to be playing this music against his personal convictions.

The other orchestral numbers of the Boston Symphony programme were Goldmark's overture, "In the Spring," with its inspiring opening, and the second symphony of Beethoven, in D major, which, coming after the Strauss music, seemed thin enough in texture, though its admirable sanity and its pure beauty of line were brought out with loving care.

Charles Gregorowitsch, the violinist, was the soloist, and made his re-entry, after an absence of five years, in the Vieuxtemps concerto. Mr. Gregorowitsch's rather small but liquid tone was applied to this trivial music with good results of a routine sort. The concerto was very well played, and the violinist kept carefully away from the outer bounds of virtuosity. He will be heard again in more fortunate compositions, but let it be recorded that his performance was well received.

Richard Strauss as a song writer shows the same boldness of treatment, the same subordination of music to text or programme as in his tone poems for orchestra. In the songs, however, the programme, or emotional schedule, is more closely defined, and this has a salutary effect upon the composer. Moreover, Strauss recognizes the limitations of the human voice, even at his moments of greatest abandon.

Mr. Hamlin's song recital at Mendelssohn Hall was one of the most stimulating concerts of the season. These songs are veritable mood pictures, of rare beauty in composition, color and atmosphere. If the text be elegiac in quality, such as in "To-morrow," opus 27, No. 4, Strauss paints a lovely landscape. For Felix Dahn's "Woe is me, unfortunate man" (opus 21, No. 4), he composes a spirited genre piece, full of strong gayety and deep regret. In "Secret Invitation," No. 3, of the same set, the very best of the man's splendid passion and absolute self-revelation comes into the music; in "the Secret" (opus 17, No. 3), he uses almost a Wagnerian recitative.

It is such notable achievements as these songs that might be put forward plausibly as the best arguments for Richard Strauss's future. They are almost without exception the work of an inspired musician.

Mr. Hamlin interpreted the songs with signal success, and without infusing his own personality more than was necessary. Victor Harris's piano accompaniments contributed much to the pleasure of the occasion.

The Boston and Chicago orchestras had a pretty race last week for the honor of giving the first American performance of Edward Elgar's new "Cockaigne" overture, and Boston won on time allowance, by forty-five minutes. The contest took place on Friday afternoon, the Chicago concert beginning at 2.15 and that in Symphony Hall, Boston, at 2.30; but owing to the difference in time between the two cities, Boston being an hour ahead, the recording angel of musical events (his name is Allen A. Brown and his habitation the Boston Public Library) will give the advantage to Wilhelm Gericke and his men, Theodore Thomas's band coming in a good second.

The music in question had its original production last June, by the London Philharmonic Society, the composer, who is perhaps the most promising creative musician in England, conducting. New York will hear it Saturday afternoon, December 14.

Philip Hale, in the Boston Orchestra programme, gives one of his characteristic analyses of the work and its subject. There were two Cockaignes, the first an imaginary country of luxury and idleness, in which the houses are made of barley sugar, the streets paved with pastry, while roasted larks fall from the sky directly into open mouths and the shops furnish goods without cost. Boccaccio was one who described this desirable region.

The second Cockaigne is London (whence cockney), and it is this that Mr. Elgar has meant. The overture, remarks Mr. Hale, is a succession of scenes; it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life.

Then comes a section which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets.

A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

For the original London performance, Joseph Bennett prepared the programme notes. He declared that the overture was written in the sonata form.

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (ad lib.), and strings. "In addition two extra tenor trombones may be used at certain points."

N[illegible] JOURNAL
DECEMBER 15, 1901.

BOSTON SYMPHONY IN EXCELLENT TUNE

Hofmann's Playing Keeps Its Magnificent Touch.

The second visit of the Boston Symphony Orchestra to New York this season brought forth the following programmes: Thursday evening, Karl Goldmark's concert overture, "In the Spring," in A major; Vieutemps's fifth concerto for violin, played by Charles Gregorowitsch; Richard Strauss's latest tone poem, "Ein Heldenleben," and Beethoven's second symphony in D major.

Yesterday's programme contained an overture called "Cockaigne," by an English composer, Edward Elgar; Chopin's E minor concerto, played by Josef Hofmann, and the second symphony of Brahms in D major.

It is a pleasure to record that at both concerts the attendance was large, and that so far this year the audiences have been better in that respect than last. At Thursday's concert much interest was shown in Richard Strauss's greatly discussed example of ultra-modern musical thought.

The composition is not new here, it having been played by Paur last year. Gericke's reading of it was as people who know his work expected.

The composition was benefited and also hampered by his interpretation. He emphasized every phrase that contained but a glimmering of melody or beauty and made the confused sounds more sane and intelligible.

Where the discordant noise waxed into fury he kept a restraining hand at work, thinking perhaps to lessen the unmusical din in this way. But it was a mistake to do this, as it only weakened the effect without doing any further good.

Orchestra Excellent.

If music intended for the concert platform is degraded to the extent of serving as an imitation of the booming of cannon and bloodshed on a battlefield it is impossible to elevate it by holding it in check. The orchestra was excellent in its technical finish and execution of the rude difficulties of the work.

The Beethoven symphony came as the rainbow and cool, refreshing atmosphere after a thunderstorm, and in this Mr. Gericke's analytical talent was productive of the best results. The phrasing and clear outlining of the beautiful measures of the joyous, sincere music in this symphony were a delight to the hearer.

Mr. Gregorowitsch was successful to a high degree with the audience. He played with the same elegance and fervently expressive tone that made his playing distinctive when he was here last. His technique was not up to his former standard, however, but this may have been due to temporary causes, such as insufficient preparation. This young man has a record for recklessness in this respect, but his genuine talents have always helped him out.

The novelty on yesterday's programme, Edward Elgar's overture "Cockaigne," meaning the embodiment of London's characteristics, proved to be a musically valuable, if not remarkable, work. After a Strauss tone poem, Elgar's modernity is not startling, but it is infinitely more agreeable.

Mr. Hofmann excelled himself in the performance of the exquisite Chopin concerto. His passage work was crystalline in clarity and sparkling in its brilliance.

Added Technical Style.

If in his almost perfect rendition one missed something it was a depth of meaning in some of the lovely melodies. He added technical difficulties in some parts, making a more brilliant effect in this way without marring the composer's ideas. The enthusiasm after this masterly performance was well deserved.

The accompaniment, which the orchestra played to the concerto, must have been a great aid to the soloist. It was sympathetic and discreet, and yet not without character. The concert closed with Brahms's scholarly second symphony, most reverently played, although a little more animation in the last two movements would have heightened the interest.

LAURA DANZIGER.

The New York Press
SUNDAY EDITION.
New York, Sunday, Dec. 15, 1901.

"COCKAIGNE" MUSIC BY GERICKE'S MEN

Fourth Concert of the Boston Symphony Orchestra.

HOFMANN GIVES A CHOPIN NUMBER

Miss Torrilhon, with Assisting String Players, Presents Compositions of Brahms and Schubert.

At the fourth concert by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon there was the usual large audience. With Josef Hofmann as soloist, this programme was given:

Overture, "Cockaigne" (in London Town). Edward Edgar
Concerto, E minor, op. 11.....Chopin
Symphony, No. 2, D major.....Brahms

This was a singularly felicitous programme for Mr. Gericke and his men, and they seemed to heave a musical sigh of relief that "Ein Heldenleben" no longer was weighing upon their minds. They entered into their work with a decidedly improved spirit and good nature. The leading themes of the "Cockaigne" overture seem to contain less of the thematic nature than of purely descriptive moments, the chief of which strikes a discouraging note of monotony. The overture is only a series of tableaux dealing with the vicissitudes of two lovers who pine for solitude in London. There might be something of interest if one could follow a couple so afflicted through Central Park or down Fifth avenue, or at luncheon in a discouragingly public restaurant. But in the streets of London—never. It is a theme which smacks too much of the cheapest form of descriptive music to appeal to the really refined taste. Humor is not lacking, but it is not the class of humor worth perpetration on music paper.

TECHNIQUE IS GOOD.

The orchestral technique of the work is excellent, and this being so the lack of thematic plasticity may be winked at. The work in its entirety enabled the cool men from Boston to gambol without compromising themselves, and it seemed a needed safety valve for Mr. Gericke, in view of his struggles to absorb and give out "Ein Heldenleben." Unless the acoustics of Carnegie Hall are at fault there were sundry lapses from pitch throughout the afternoon.

Josef Hofmann made his hearers enthusiastic with his mentally well worked out conception of Chopin's E minor concerto. He sounded a temperamental note in the adagio that was surprising, and the entire work seems to appeal to him. His technical facility and classic reserve were gratifying before the gaslit composition preceding.

The Brahms Symphony enabled the audience to leave the hall in an elevated frame of mind, with broad melodies, noble form and Mozartian atmosphere in the foreground of its memory. Brahms is well nigh at his best in this work, and so, too, were Mr. Gericke and his orchestra. In music like this they excel.

All in all the concert was delightful.

THE WORLD: SUNDAY,
DECEMBER 15, 1901.

In a few years, unless all signs fail, America will lead in the knowledge, understanding and appreciation of Richard Strauss. In spite of the ignorance which exists abroad on the subject—as illustrated by the things which wandering lecturers consider it necessary to say when they get here—this country, and particularly this city, knows Wagner better than does the Old World. The critical comments of journalism, the extensive book literature, the constant association with the great music dramas in the opera-house and concert hall and their performance by the foremost interpreters have educated the public. No other people have had the same advantages.

Strauss in Song and Symphony.

The acquaintance with Richard Strauss is being made in the same way. He is being played, sung, discussed and studied. Last week for a whole day he monopolized the attention of the music lovers. On Thursday afternoon, thanks to Mr. George Hamlin, a large audience sat and listened in rapture to a number of the most exquisite songs ever written—songs in which a genuine poet in the language of tones has found inspiration for the exercise of delicious fancy in the text of sentimental rhymes. In their originality, in their absolute affinity to the feelings and emotions to which they lend the charm of melody, in the picturesquely unconventional manner of their composition, with contrasts of tone, modulations and rhythms that have—all of them—the fascination of surprise, these lieder stand by themselves in musical literature.

On Thursday evening Mr. Gericke's musicians played the last work by the same composer—his most radical orchestral achievement—harsh, violent, arrogantly contemptuous of convention, anarchistic in its distinctive defiance of form and beauty—"A Hero's Life." It was difficult to believe that the same mind could conceive and express in the same language such contradictions. And yet there is a story that one of the students concerned in an imperial assassination, when not manufacturing or hurling bombs, found his pleasure in the care of the tenderest, the most delicate and fragrant of flowers. Who can explain human nature?

The [illegible] Press

TUESDAY, DECEMBER 10, 1901.

"IN COCKNEY TOWN"

Mr. Gericke and the Boston Orchestra Heard in an Interesting Novelty.

Mr. Gericke may be the most conservative of mortals as a conductor, as some aver, but he is certainly dissembling his love this year and is neither afraid of novel programmes nor of novelties in the programme. Last night he put the Boston Orchestra through its best paces not only in the familiar "Scotch" Symphony by Mendelssohn, the concert overture, "In the Spring," by Goldmark, the Vieuxtemps concerto for violin, No. 5, with Gregorowitsch as soloist, but also in an exceedingly interesting and very new overture entitled "Cockaigne," or "In London Town," by a very new composer—so far as orchestral concerts in Philadelphia go—a Briton, Edward Elgar.

To hear one's composition interpreted by so splendid an organization as the Boston Orchestra would unquestionably be a matter of extreme felicity to any musician. If Mr. Elgar is fond of his latest work he would have enjoyed himself hugely at the Academy for the orchestra delivered, declaimed and sang this very musicianly and striking work in stirring style. The overture is frankly programme music, but far from that of the baser sort. Naturally, after you are told what you are to hear in it, why, then, you hear it, but otherwise its descriptive music is not very obvious in all its details and its sights and sounds of "Lunnon," are not so idiomatic as not to be applicable to the pomp and circumstance of almost any teeming metropolitan center. After all one must not press programme music too hard. It is largely a matter of suggestion. And the powers of the suggested idea, outside and inside of hypnosis, as is well known, is very great. Philip Hale notes in the programme notes that Schumann, on hearing the "Scotch" Symphony and deeming it the "Italian," was impressed by its "beautiful Italian pictures." The writer has ever been of the opinion that the march in Raff's "Leonore" Symphony would never be taken for a description of the grewsome ride in Burger's ballad if you did not know the label. The march, as music, is very much more cheerful and might easily pass for a kind of glorified cakewalk, "Aus dem Neuen Welt," or, in quickened tempo, as a plantation rally. So with "Cockaigne." It may be London; it may not be. You can take your choice and still enjoy the music. Fortunately, Elgar is never vulgar, though as loud and as brassy at times as a Sousa might ask for, and the merits of the overture as a composition of the very modern type—not unlike a hint of "Boheme" is this "Cockaigne"—are not affected by the programme of wandering cockney lovers beset by street gamins, noises, bands, church organs and what not.

The orchestra was heard to special advantage in the Mendelssohn Symphony and in the concert. Gregorowitsch repeated the very agreeable impression made at his recent appearance with the Philadelphia Orchestra in Mendelssohn's concerto. His tone, small, but pure and sure, and his elegance of phrase and refinement along with his downright good violin work through and through made up an enjoyable combination and added to what was distinctly a blithe programme in every way.

The programme for Wednesday evening is as follows: Mozart, overture, "Don Juan;" Chopin, concerto for pianoforte, in E minor, Op. 11; soloist, Josef Hofmann; Schumann, overture, "Manfred;" Brahms, Symphony No. 2, in D major, Op. 73.

NEW YORK HERALD

NEW YORK, SUNDAY, DECEMBER 15, 1901.

NOVELTY AT BOSTON SYMPHONY.

The concert of the Boston Symphony Orchestra, in Carnegie Hall, yesterday afternoon, brought only three works, but all three were worth playing. First came Edward Edgars' overture, "Cockaigne," an interesting novelty; then that bluet among piano concertos, Chopin's in E minor, and, lastly, a modern symphony which already has become a classic, Brahms' No. 2, in D major.

Mr. Edgars' "Cockaigne" is not the land in which houses are made of barley sugar and the streets paved with pastry, while roasted larks fall from the sky into open mouths. Nor is it Paris (for the rich Paris is a land of Cockaigne). The Cockaigners of Mr. Elgars are Londoners, the overture haivng the sub-title, "In London Town." In lively, brilliant and engaging style, and with ample thematic material, the composer describes the bustle of London, though interrupting the hurly burly (which includes a passing band—an effective episode), is a tender melody, as if love still found opportunity to blossom and prosper even among the noise and abandon of the great city.

The overture was played with ample dash under Mr. Gericke's baton, and the tender grace of the Brahms symphony also was well brought out by the orchestra.

Mr. Josef Hofmann played the concerto. Its delicacy is admirably suited to his school of pianism. Second to none in his technical equipment, he still lacks depth of expression in the larger and profounder literature of his instrument. But the concerto is well within his emotional ken and he played it exquisitely, fully earning the many recalls he received.

The audience wanted him to play again, but the Boston Symphony Orchestra taboos encores. So the piano lid was ruthlessly let down and the instrument unceremoniously pushed into a corner.

The [illegible] Press

THURSDAY, DECEMBER 12, 1901.

THE BOSTON ORCHESTRA

A Stirring Rending of Brahms' Second Symphony—Hofmann Heard in a Chopin Concerto.

The second symphony of Brahms, one of the most melodious and one in which the orchestral coloring is particularly well laid—the third movement being really quite Oriental in character in its music for the wood-wind—received a stirring rendering at the hands of M. Gericke and the Boston Orchestra at the Academy of Music last evening. The symphony was decidedly the feature of the evening, the musical bonne bouche, however, being Chopin's second concerto in E minor, which Josef Hofmann played in that impeccably delightful manner that is his rare gift. The programme also included Mozart's classic overture to "Don Giovanni," and Schumann's romantic "Manfred" overture.

The Brahms symphony was especially welcome, since it came right after the elegiac third symphony interpreted by the Philadelphia Orchestra at its last concert. The lyric sadness of the F major is in marked contrast to the broad serenity and happier mood of the D major, which even in its adagio does not try the tragic depths, or seek the shades, but keeps out in the freer air and paints a livelier tonal landscape. In working out the symphony Mr. Gericke was always in the general mood and he gave the Eastern tilt and swing of the allegretto grazioso—the scherzo—a special emphasis, while the finale was whipped off truly with a spirit that left none but happy memories of the work.

Of Hofmann there is little new to say. He is just the same Josef who was heard here in three recitals last Spring. He reveals all those marvelous perfections of tone and touch that in certain technical tours de force—but not called for last evening—seem uncanny. In the concerto, the work of a genius at 21, a Pole, written largely from the virtuoso standpoint, he himself a young Pole and also a virtuoso, excelled himself. The grace of a hovering touch, in chance phrase, in the "Romance," the very fairy bell-tinkle of the softest diminuendi, the clear and brilliant, lucent as well as lucid rush of theme and decorations, the strength of the forte passages, all revealed the pianist as being in his best form. It is true there is no noticeable change over his work of last Spring. How could there be? As then, he stands for a luscious pianism, and as then does not sacrifice his method to sentimentality since his technical and artistic equipment represents sanity in all that he attempts. The audience, very top-heavy, was overenthusiastic, but this means very little except for the moment, and is quite understandable.

NEW YORK, FRIDAY, DECEMBER 13, 1901.

Boston Symphony's Second Evening Concert.

At Carnegie Hall, in the evening, the Boston Symphony Orchestra, under Mr. Gericke, gave the second evening concert of the season. The programme comprised Goldmark's "In the Spring" overture, a charming work; the Beethoven D major symphony, played with the finish and perfection of detail to which this orchestra has accustomed us. Most important, however, because played for the first time here by the Bostonians, although it has been heard several times by the Philharmonic, under Mr. Paur, was the Strauss symphonic poem, "Ein Hildenleben." Comparisons are, of course, inevitable. While many admirers of Strauss declare that the Paur interpretation is more in accordance with the composer's own ideas, it is certain that under present circumstances Mr. Paur could never secure from the Philharmonic orchestra the variety of tone, color, the balance of the various orchestral choirs and the mastery of detail exhibited in last night's performance. On the other hand, there was often too much caution in handling the various episodes, and one missed the noisy, clamorous effects which seemed demanded by the music. But it was a most finished performance.

Charles Gregorowitsch played the Vieuxtemps fifth concert with absolute mastery of technical demands and fine phrasing, while his playing displays more temperament than four years ago. He was recalled again and again, but refused to play an encore. On Saturday afternoon the band gives a matinee concert in Carnegie Hall, when the soloist, Josef Hofmann, will play the Chopin E minor concerto.

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SUNDAY, DECEMBER 15, 1901.

ENGLISH MUSIC HEARD.

Matinee Concert by the Boston Symphony Orchestra.

The programme of the Boston Symphony Orchestra concert at Carnegie Hall yesterday afternoon was divided into three absolutely individual and unrelated parts. It was certainly a novelty in programme making.

First came a descriptive overture entitled "Cockaigne," composed by Edward Elgar, one of the few English composers whose music betokens broadness of view and of knowledge. The work is supposed to depict London life, with its gamuts of emotions, of characteristics and of moods. It is a work of solid melodic substance, very pleasing and very satisfying to the ear in its clever invention and its full, rich scoring, but imagination fails to find in it the portrayal of London life. Its suggestions are abstract, its tone painting is universal. Evidently Mr. Elgar feared that he could not give his picture atmosphere without resorting to vulgarization. A well-written work is "Cockaigne," but it is not of London any more than it is of Peking. The orchestra played it with all its fulness and brilliancy of tone and with all its technical finish.

The second part was devoted to Josef Hofmann, who played Chopin's lovely concerto in E minor in a mood in which he is seldom found nowadays. He interpreted the first two movements with sympathy and sentiment and with an exquisite touch. In the last movement his now familiar indifference reappeared.

Brahms's second symphony—the one with Mendelssohnian and Beethovenian memories—ended the concert. The Scherzo, one of Brahms's happiest pages, was played in a masterly manner.

BOSTON SYMPHONY CONCERT.

Carnegie Hall last evening held a large and artistically appreciative audience, drawn thither by the Boston Symphony Orchestra. Perhaps the unusually full house was due to the fact that Richard Strauss' "Ein Heldenleben" was to be performed. The noble tone poem was heard here last season at the Philharmonic.

The Concerto in A minor for orchestra and violin, one of the most eloquent of Vieuxtemps' compositions, gave occasion for a masterly display of technique by Mr. Charles Gregorowitsch, violinist. Ten times the player was recalled, and the audience had to be satisfied with bows.

Beethoven's Symphony No. 2 in D major, Op. 36, closed the evening.

BOSTON ORCHESTRA IN ITS 20 CONCERT.

At Carnegie Hall last night the Boston Symphony Orchestra gave the second of its series of evening concerts in this city. The programme consisted of Goldmark's concert overture, "In the Spring;" Vieuxtemp's concerto for violin, No. 5, in A minor; Richard Strauss's tone poem "Ein Heldenleben" and Beethoven's second symphony.

This was a somewhat longer list than Mr. Gericke usually gives, but it was wise not to end the concert with Strauss's selection. It is necessary for one's state of mind to hear something intrinsically musical after the fierce, ear-splitting din such as parts of the tone poem present.

Much has been written about this composition, which was performed twice last year in this city. It is a descriptive piece of writing, governed by the programme in the writer's mind which consisted of the various phases of a hero's life.

It is original in so far as nobdy has done anything so deliberately unmusical before. Strauss strives to describe certain actual happenings musically, such as the waging of a battle, and it cannot be denied that he makes the desired effect. A battlefield is a scene of confusion and thundering tumult, and to be realistic it cannot be expressed by well ordered music.

Not the Mission of Music.

But it would not seem that this is the mission of such a refined art as music. Being to a great extent an intangible, sensitive, emotional art, is it not a degradation to use it as a means for describing actual, material, noisy happenings?

The orchestra gave evidence of thorough drilling and made the most of the musical parts which were contained in the main hero and the love themes, but the chaos and raging disorder were but tamely voiced.

If there must be noise, let there be real noise. It took away from the effects to prune down its ugly fury.

It was grateful to hear the Beethoven symphony, especially as it was played at the concert's close. Here the delineation of each phrase and refinement of romance are essential and the Boston Orchestra can scarcely be surpassed in this loftiest of all music.

Plays Concerto With Excellence.

Mr. Gregorowitsch played Vieuxtemp's concerto with elegance and beautiful tone. His technique was excellent, but not as faultless as it has been on other occasions. The audience would have liked an encore, but it is never accorded at these concerts.

The Goldmark overture, which opened the concert, was a veritable breath of fragrant Spring, but it was not given with the precision that is so usual with the orchestra.

Saturday the matineeof this series of the Boston Symphony concerts will be given at Carnegie Hall

LAURA DANZIGER.

Mail & Exp
Dec 16

Boston Symphony Orchestra Plays Brahms and Also Brings Out a New Overture in Which London Is Pictured in Music.

Nothing more admirable, in its way, than the Boston Symphony Orchestra's performance of the second symphony of Brahms on Saturday afternoon, at Carnegie Hall, has been heard here this season. Conductor Wilhelm Gericke is a classicist, and to him this late efflorescence of the stem from which sprang Mozart, Haydn and Beethoven must be a bloom very precious and very comforting in these days of such sudden growths from new roots as Richard Strauss and his Munich colleagues. Melody shines with scarcely a pause through this glorious D major symphony, and Mr. Gericke and the orchestra acted as a lens, concentrating the warm rays and converging their light and heat to a multitude of happy hearers.

The four movements were played with the loving enthusiasm arising from complete sympathy and understanding, especially the last division, which harks back to Beethoven in something more than spirit. The performance utilized to the full the virtuoso qualities of the Boston band; minute gradings of tempo, force and tone color were employed with intelligent precision, and there was no flaw to mar this memorable presentation of a master work.

On the Saturday programme, besides the Brahms symphony, were Edward Elgar's overture "Cockaigne" (In London Town), and the Chopin E minor concerto for pianoforte, with Josef Hofmann as soloist. The overture was a novelty, its composer being one of the most promising of the younger Englishmen, scarcely known here except by name to the majority of concert-goers.

Mr. Elgar's scheme of suggesting in this "Cockaigne" overture something of the national quality and character has already been dwelt upon in these columns. Briefly, he aims to voice in his music the cheerful aspects of London, the typical strength and sincerity of the people, the romance of a pair of lovers, interrupted by the noise and frolic of street gamins, by the passing of a military band, the sound of the organ in a church, in which the lovers take refuge, and again the clatter and hum of the streets.

This is the frankest kind of programme music, and it may be said at once that in its illustrative qualities, the overture is distinctly successful. The comfortable inertia of Londoners, their capacity for the prolonged expenditure of a moderate amount of energy, the essential honesty of the British rate-payer, the outspoken conviction of the man in the street—all these might be read into the score by an imaginative hearer, without exceeding the bounds of the plausible. The lovers are rather insistent in the repetition of their saccharine remarks to each other, but this, too, is in character, so to say. Young London's interruption is of too gentle a sort to carry conviction; Mr. Elgar does not specify the exact route his amorous pair took, but it must have been in the direction of Kensington, or some other heavily respectable district of the South West. The military band is capital, the church organ a mere background.

As for the purely musical side of this composition (which might well have been provided with a moving picture accompaniment) it is fair to say that Mr. Elgar's ideas, while truly national in suggestion, lack nobility and breadth. These qualities, he might reply, are not demanded by the programme. So be it; but if the literary explanation be suppressed, the composition loses a definite part of its interest. In other words, Mr. Elgar is seeking to unite the effects of two arts, music and literature; judge him by the first alone and it does not do him justice. Modern musical opinion has not quite reached a willingness to admit this point of view yet, but progress toward it has been perceptible. Suppose this generation were to live to see concerts illustrated by the biograph or by pantomime? Stranger things have happened.

Mr. Elgar has scored his overture with much skill, he writes carefully and well, and more and better things may be expected of him.

The Chopin E minor concerto was played with complete mastery of its externals by Josef Hofmann; the delicate patterns were traced with firm touch, the chromatic thirds in the adagio were as the plash of fountains, the whole performance was sure and perspicuous. But this was not the true Chopin; it was a simplified emotional version, to which those who know the Polish composer's real character cannot subscribe.

The audience of Saturday was numerous and enthusiastic.

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Commercial Advertiser Dec 16

Since Friday music-makers have been more than industrious. On Saturday afternoon was the second matinée of the Boston Symphony Orchestra. In the evening the Bendix Quartet gave a concert of chamber music in the Waldorf-Astoria, and Miss Maria-Victoria Torrilhon, assisted by well-known musicians, gave a similar concert in the Mendelssohn Hall. Yesterday afternoon Mr. Arthur Whiting gave the first of his series of concerts in the Fine Arts Building, and finally last night was the popular concert in the Metropolitan Opera House. Perhaps to this list should be added the second Arion concert last night, a private affair.

The season's list of orchestral novelties was lengthened Saturday by the performance by the Boston orchestra of Edward Elgar's new overture, *Cockaigne (In London Town)*. Elgar is an Englishman, forty-four years old, who has already a long list of compositions to his credit. Although he is looked upon by competent judges as the best equipped English composer of to-day, with the exception of one or two songs this overture is the first of his works to have at least public performance in New York. He has the reputation of being a man of whimsical fancy. Two or three years ago he wrote a set of symphonic variations for orchestra and sought in each of the variations to paint, so to speak, a musical portrait of several of his friends. In *Cockaigne* his fancy is as whimsical. In the elaborate programme appended to his work we learn that he has taken a pair of lovers into London. Hand in hand they walk through the streets. They see the "cheery" bustle of the British metropolis and note the strong and sincere character of the people. They wander into a park, become sentimental and "spoon" until a crowd of irreverent street boys gather about and jeer them. They are confused, but a diversion is created by the passing of a military procession, and the band for a time monopolizes their attention. Then they wander into a cool, dark, restful church, where counterpoint is being done on the organ (supposedly). Every now and then the door of the church is opened and they hear the noise of the street boys and the pulsating thump of the band's bass drum. Finally they leave the church and are lost in the turmoil of the street.

We doubt that any more fantastic programme has ever been made for serious music. We can recall various compositions supposed to depict trips to Coney Island in which the "choo-choo" of the locomotive played a prominent part and a certain familiar tune used as a *leit-motiv* showed that the daring excursionists visited the "Streets of Cairo," but such pieces belonged rather to the romantic realm of Richard Strauss's tone-poems than to developments in the sonata form such as Mr. Elgar uses. None the less, one may say with considerable assurance that the composer has realized his programme, for by following the music with a knowledge of his working plan and with considerable imagination it all becomes fairly plain, except possibly the church scene.

But Mr. Elgar has builded better than he knew. His programme is not necessary to enjoyment. He has written a melodious, well-scored overture that is quite able to stand on its own legs. His themes are tuneful and show considerable invention. His treatment of them is compact yet lucid, and he has made good use of the orchestral coloring at the command of the modern composer. It is bright and vivacious, with a touch here and there of a pretty sentiment. In fact, the chief programmatic fault seems to be that he has overestimated London's brightness and vivacity. The work might be called "Gotham" with much more truth than "Cockaigne." Not music to be taken too seriously, it ought to be valuable as a bright spot in many a gloomy programme.

But Saturday's programme was not gloomy. The other numbers were Chopin's E minor Concerto and Brahms's loveliest symphony, that in D, No. 2. Under the best of conditions the first movement of the concerto is very long spun out and Hofmann, the soloist, rather emphasized it by the monotony of his tempi and dynamic effects. Once more tribute must be given to his exquisite finger work. He played with a feathery lightness and a ravishing tone quality. His runs and passage work in general were of crystalline purity, and all his playing was notable for that neatness and refinement which have become so strongly his characteristics. In the "Romance" he rather surprised his hearers with the sober yet sincere sentiment that he put into it. He has rarely made this mawkishly sentimental as many players do, his fault usually being a general careless indifference to the sentiment that is in the movement. The last movement was done with a crisp sparkle that reminded one strongly of Joseffy.

As to the performance of the Brahms symphony, while it is always possible to take issue with the Boston conductor when it is a question of the bolder, romantically emotional scores of modern composers, in reference to Brahms, the romantic translator of classical form, criticism must yield to undivided tribute. The Scherzo alone as played Saturday, with its lovely melody, its delicious rhythmical swing and its piquant trios, was something to be remembered by all who heard it. The symphony has never been played with more charming effect.

Post

DECEMBER 13, 1901.

MUSIC AND DRAMA.

Strauss in Song and Symphony.

Ten years ago, if any one had said that at the beginning of the twentieth century musicians, in using the word Strauss, would mean any one else than the waltz king, he would have been laughed at. But Richard is in a fair way of displacing Johann as *the* Strauss. Eccentricity and sensationalism are the quickest routes to notoriety, and Richard Strauss has plenty and to spare of those qualities. Contemporary notoriety, to be sure, is a very different thing from enduring fame; and it remains to be seen whether in this case the one will lead to the other. There are not a few doubters, and they are by no means all in the camp of the conservatives.

That there are many beautiful "clearings" in the howling wilderness of the new Strauss music no fair-minded person can deny. In these clearings there have grown fifty or more flowers of the species known as *Lieder*. George Hamlin of Chicago, assisted by Victor Harris of New York at the piano, sang seventeen of these lyrics yesterday afternoon at Mendelssohn Hall. Several of them had been heard here many times before, and regular concert-goers will remember how delightfully the justly famed "Serenade" has been sung by Nordica and Sembrich. Mr. Hamlin, of course, could not come up to the standard set by them; but he has earned the distinction of being the first to give Richard Strauss song recitals, and that is something to be proud of, for it takes courage to do such a thing.

There is much in these songs that Mr. Hamlin did not reveal. But he was under a cloud, owing to a family bereavement, and probably did not appear at his best. He has to force his highest tones, and sings without much characterization; his voice, however, improved in course of the recital, and was at its best in the Franzian "'Breit über mein Haupt," in "Hoffen und wieder verzagen," and in "Heimliche Aufforderung." One of the best songs he gave was "Morgen." The audience was pleased with the entertainment, and bestowed plentiful applause.

In the evening, at Carnegie Hall, Strauss was the lion again. The lambs that lay beside him were Goldmark with his fresh and fragrant "Spring" overture; Vieuxtemps, with his fifth violin concerto, and Beethoven, with his second symphony. The "Heldenleben" had previously been played here in public four times by the Philharmonic Society, which made the carnage in the battle scene so vivid and realistic that in each case a number of timid, sensitive hearers left the hall. Mr. Gericke, however, loves not carnage. If he had been appointed Von Moltke's successor he would have banished all trumpets and brass-bands from the German army, and substituted for them violins and string quartets. He would have lost battles by so doing, but what of that? Under these circumstances no one was horrified last night, and all remained to enjoy the beautiful spots in this tone poem, and to laugh at its grotesque parodies of what has heretofore been known as music.

One scene in which Strauss satirizes his critics is a veritable acoustic snapshot at the cackling, lowing, squealing, bleating noises of a barnyard, while the battle scene, as pointed out on a previous occasion, is amazingly like the dramatic music in the Chinese theatre at San Francisco. These things are in sensational contrast with various echoes from "Parsifal" and the Tetralogy following them. Wagner's theatre stands on the slope of a hill above the town of Bayreuth. Opposite it, on another slope, stands a large lunatic asylum. Richard Strauss, in his symphonic poems, sometimes seems to try to combine what these two buildings stand for.

The Boston Orchestra played well last night. The violinist was Charles Gregorowitch, who would have made a deeper impression had he played better music. He is a player of genuine endowments who ought not to waste his time and talent on fiddlers' tricks.

Press

DECEMBER 13, 1901.

"EIN HELDENLEBEN" BY GERICKE'S MEN

Boston Symphony Orchestra Gives Strauss's Work.

TONE POEM IS WONDERFUL MUSIC

Beethoven's Second Symphony Also Is Played, and Gregorowitsch Gives a Vieuxtemps Concerto.

When "Ein Heldenleben" strode in upon us last season, smote all music which had gone before and put in jeopardy much which will come after, New Yorkers smiled satirically and threw the gauntlet down to Boston, which promptly picked it up and sends this colossal sprache back to us by her own heroic orchestra. We knew Boston would have to recognize our challenge, and we chuckled over the "stunt" we had laid out for her. Boston, we said, would receive with enthusiasm "Ein Heldenleben," chiefly because she would be afraid to do otherwise for fear of future results. She was in a similar quandary over Brahms, but took such long and frequent doses of him that there is no place on earth where Brahms obtains more than in Boston now. It is small matter whether the taste was natural or acquired, since it is there.

Our critics expostulated, but those of Boston gritted their teeth and absorbed Richard Strauss in one gulp, and he is now a house guest in the city of culture. Strauss's latest creation was brought back to us jeeringly by the Boston Symphony Orchestra last evening.

GIVEN HERE BEFORE BY PAUR.

"Ein Heldenleben" is a tone-poem, and was given in New York by Emil Paur last year with an orchestra of 125 musicians. Theodore Thomas gave it in Chicago a few months before.

Every work from the brain of Richard Strauss bears fundamentally the insignia of one who is the most highly developed classicist of any man we can recall, and this chastity of structure is in reality one of the prime strengths of his symphonic poem. This can be subdivided into six

WILHELM GERICKE.
Conductor of Boston Symphony Orchestra.

sections dealing with the various stressful moments of the hero's life. Those who see in this work the physical life of any man are wrong, for the entire symphony lies beyond the pale or limitation of the physical and deals entirely with the psychic. This music leaves the material far behind it and becomes Kantian. We have, according to the Boston programme, these elucidating words.

First.—The hero (first section).

Second.—The world that enters in opposition to the hero; the foes of the hero (second section); the helpmate of the hero (third section).

Third.—The life work of the hero; the battlefield of the hero (fourth section); the hero's works of peace (fifth section).

Fourth.—The hero's escape from the world and the completion—the conclusion of the whole matter (sixth section).

The technical division is as follows:

First.—Introductory clause (introduction of themes); group of the chief themes of the whole work (first section); group of the chief contrasting themes (sections two and three).

Second.—Intermediate sentence (thematic development); working up of the chief themes from the preceding introduction, and there is a subordinate clause with themes which in part are new (sections four and five).

Third.—Concluding clause (coda); short development and repetition of some earlier themes.

WORK RICH IN THEMES.

This explains the programme from which Strauss radiated. Thematically this work is rich beyond belief, with the "hero theme," stated by horn, viola and 'cello, and the love theme for solo violin. The melodies permeating it have a richness far beyond our present power to fathom. As an orchestral technician of this day or any other, Strauss is far in the lead. His ingenious employment of his brasses and instruments which punctuate is a constant revelation, and at no time is an extreme, bizarre or vulgar note sounded.

Those are only a few words concerning work so supremely grand that any words at all are useless. Of its playing last night it must be said that Mr. Gericke obviously is unable to see the significance of the work.

We heard Mr. Paur read the fire, poetry and passion from this score last year, and we know the gamut of its emotions and scope. Give Mr. Gericke that which is somnolent and placid, and he has at times a control and a cool reserve which in such a place are singularly effective. But one must not give him "temperamental" music.

The Goldmark concert overture, "In the Spring," was played blithely and made a most felicitous opening. Then came "Ein Heldenleben," in which men and director avoided one another's acquaintance studiously, and worked to discharge an evidently irksome, arduous duty.

Following, Charles Gregorowitsch gave his interpretation of Vieuxtemps's violin concerto in a manner which defies description and would evoke athletic criticism, save that he evidently was struggling against great odds in the shape of the director and his own nervousness. The concert ended with Beethoven's second symphony, which probably went better than any preceding number.

EXCELLENT WORK OF THE MEN.

One thing remains a light in the desert: the superb ensemble, sonority and finish of the orchestra itself. We can look for every excellence and redeeming trait to the men in the ranks who are individually competent. This was the programme:

Karl Goldmark—Concert overture, "In the Spring," in A major, op. 36.

Henri Vieuxtemps—Concerto for violin, No 5, in A minor, op. 37; Allegro non troppo, Adagio, Allegro con fuoco.

Richard Strauss—"Ein Heldenleben," tone poem for full orchestra (first time at these concerts).

Beethoven—Symphony No. 2, in D major, op. 36; Adagio (D major), Allegro con brio (D major), Larghetto (A major), Scherzo, Allegro (D major); Trio (D major), Allegro molto (D major).

Times Dec 16

MUSIC AND DRAMA.

Recent Concerts.

Josef Hofmann, beside giving almost daily recitals, seems to appear with some leading American orchestra nearly every week. It is cause for congratulation to the audiences as well as to himself; for he plays this year better than at any time since he first came over to us as a boy genius. A real genius he was at that time, not a mere prodigy. Then, as a boy may lose his beautiful soprano and have a broken voice for a time till his vocal cords assume their manly qualities, so young Hofmann seemed for a few years to have lost his genius, and, like Schumann in his later days, degenerated into mere talent and routine. But slowly he has been recovering his juvenile instincts; and now there are times when one feels that Josef is getting to be himself again.

On Saturday afternoon he played Chopin's E minor concerto with the Boston Symphony Orchestra at Carnegie Hall. It was an exquisitely beautiful performance; like the concerto itself, dainty, refined, sentimental, dreamy in parts, brilliant in others; and as Mr. Gericke and his orchestra accompanied him in the same refined spirit the occasion was one for special enjoyment.

Brahms's second symphony also gave Mr. Gericke and his players a chance to exhibit their best qualities. But what the regular concert-goers were particularly interested in was a new overture by a young English composer, Edward Elgar. "Cockaigne" is the title of the piece, which has attracted considerable attention in London, partly for the reason that it is an attempt to depict in tones some phases of life in that city, connected by means of a love story. The composer, as we are informed, "imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses 'the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury.' The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed."

This is not a bad scheme for a piece of programme music, because the pranks of the boys, the military band, and the church scene make it easy for the listener to follow the musical story and thus save him from the feeling of being hopelessly at sea, which often makes of Berlioz's music a Chinese puzzle. It cannot be said that there is any noticeable originality in Mr. Elgar's melodies—melodic originality is in England an extremely rare phenomenon; but he has everything else expected of a modern orchestral writer, and there is a freshness and spontaneity of utterance that makes one forget the absence of melodic creativeness. That the pranks of the boys should suggest, musically, the scene of the apprentices in "Die Meistersinger" was perhaps inevitable. Such things are in the air.

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Sun Dec 13

FIELD DAY FOR STRAUSS.

Boston Symphony Orchestra—George Hamlin's Strauss Recital.

Yesterday's music was dominated by Richard Strauss. During the afternoon some wonderfully fresh, beautiful songs of his were heard at a recital given by George Hamlin, and in the evening the symphonic poem, "A Hero's Life," was played under Mr. Gericke's baton at a concert of the Boston Symphony Orchestra. Decidedly the great man of Munich and the Berlin conductor is a prophet in other lands besides his own. Mr. Hamlin is a tenor from Chicago, though he does not sing in the least like one. He sings artistically and his programme proves that out of the Nazarene Philistia good may come. Mendelssohn Hall was well filled by a sympathetic audience. That Mr. Hamlin sang was surprising, for his nerves had been sadly shaken by news at the eleventh hour of a grievous family calamity. So his bravery in facing a well-nigh intolerable and unescapable position must not be forgotten.

His selections were from op. 10, 17, 19, 21, and 27. To the student these excerpt. will be recognized as the earlier, the more lyric Strauss, for his revolutionary *lieder* begin in the thirties and run as high as op. 44. He patterned at that time much after Schubert, Schumann, Franz, Brahms. Where the curve becomes Straussian, where color and tonality abruptly leave familiar planes, the results are never cacophonic; the characteristic has not become the ugly—of course, using the word in its conventional sense. But surprises there were in this youthful Strauss. Swift tonal transitions, unresolved modulations, rhythms that refuse to answer the metric reins—above all, the joy of the expected unexpected!

The secret of a musical psychology that embraces in its categories all variants of the elements of surprise is mastered by Strauss. And yet—mark the significance of the fact—and yet he never juggles with tone for tone's sake. He follows his verbal text as relentlessly as he does the ideal librettos of his operas without words. Not a song delivered by Mr. Hamlin could have withstood the divorce of speech and music, so closely woven is the texture, so logical—granting the Straussian æsthetic premises at the outset—the treatment. Some are more melodious than others; some were better sung by the tenor—who failed to make as much of the "Serenade," for example, as one expected. They all carry conviction, do these Strauss songs, and there are greater ones still unsung.

Mr. Hamlin's *mezzo voce* singing was of a charm. It cannot be recorded that his upper tones used in *forte* had a pleasing character, they were too often white and open. He resorts freely to the so-called nasal resonance. But, this said, criticism ceases; his utterances are musical, enunciation clear; his taste in phrasing excellent, his control of dynamics from medium power shading down to pianissimo unforced. The second group of 19 and the more elegaic numbers were given with intimat feeling. Mr. Hamlin was warmly received He will be welcome here whenever he elects to return.

At Carnegie Hall the other Strauss stalked the stage in heroic buskin. Mr. Gericke and his Boston band played "Ein Heldenleben" for the first time here. Comparison-mongers thronged the lobbies, for we heard the symphony four times last season, conducted by Emil Paur. Let it be said without further preamble that both readings were interesting. Mr. Paur's were more heroic and synthetic; Mr. Gericke's more analytic, and with surfaces exquisitely polished. The conductor of the Philharmonic Society gave us a version nearer the heart of the composer; so those aver who have listened to the work in Berlin. But for ravishing tone color, perfect adjustment of the intricate polyphony, balance of the various orchestral choirs, the performance last night would be difficult to excel.

There was not the epical breath, the note of grandeur in the big E flat opening phrases; these Mr. Paur seemed to push over the very edge of the world and send them tumbling into vasty eternities; but our home orchestra did not, could not play with such precision the critical estimate of the Hero's adversaries. Those cynical curlycues, that booming of empty fifths croaking, malevolent—what did not the wonderful wood wind do with them on this occasion? Mr. Franz Kneisel's made of the Hero's spouse a more amiable personage than did Mr. Richard Arnold. Yet no violin, be it never so potent, can transpose the lady's temper into an amiable key. She is the Woman Who Sits Up Late. She wrangles, and when defeated in the marital duel retreats to wailing double notes. The composer must have been paying back old scores somewhere to some one.

When the trumpets sounded the signal for the enharmonic scrimmage it was at once remarked by the critical sharps present that the two doughty warriors of brass played behind closed doors, thus recalling a famous phrase of Robert Louis Stevenson's about the novels of Mr. Henry James. Mr. Gericke is ever James-ian. He believes in muted portals. He suggests. He handles with meticulous caution the symbol, and he believes not in bloodshed. So his battle had the evanescent charm of a pastel. There were few rude strokes, while its boisterous polyphony was heard as through a dream—mistily. Not a dying warrior was carried off the field; not once was seen the familiar flag of the Red Cross. There were no wounded, though a few limped away. It was beautiful, and it was not war. In the "Works of Peace" section, and in the lovely *cada* the angel of Nirvana seemed to hover over the orchestra. It was a supremely finished performance. Details hitherto missing were given with the delicacy of a sculptor in ivory. And the work grows with renewed hearings. It has not the elemental power of "Also Sprach Zarasphustra," yet it represents another milestone in the pilgrimage toward Walhalla of that extraordinary poetic genius, Richard Strauss. Mr. Paur plays more upon your nerves and sometimes sacrifices ruthlessly tonal beauty to poignancy of expression. Mr. Gericke begins as a [illegible] as would sober old Dr. Johnson, "Sir, let us walk with Mad Richard this evening!"

The programme comprised besides Goldmark's overture, "In the Spring," with its A major water colors, its true Teutonic rejoicing at the approach of spring and its agreeable concomitants—green grass, dark brews and the languor that interdicts all labor, save eating. *Gospador*, Charles Gregorowitsch, who has not been heard here since 1897, played the fifth concerto of Vieuxtemps, played it with an aristocratic elegance, a detachment from mere technical harassings, and with a fervor that called forth overwhelming applause.

It was a Kubelik-ian reception, but the *Gospador*, mindful of Mr. Gericke's *lex non scripta*, refused at least ten demands for encores. His tone is still penetratingly sweet, his command of the mechanics of his instrument consummate, and there is more passion, more imagination than there was five years ago. As he conquered in Boston last week, so his triumph last night was unequivocal.

Then, after the Strauss poem, we dipped our souls in that clear pool of music called D major symphony of Beethoven; dipped and achieved repose. Richard Strauss belongs to the twentieth century; we are hardly emerged from the nineteenth. And it is difficult in these materialistic, copper-bottomed times to gather under one roof a large audience of *übermenschen!* Hence we must endure Beethoven a little while longer--say another hundred years!

Dec 13

THE BOSTON ORCHESTRA.

All sorts of things happened at yesterday's concert by the Boston Symphony Orchestra at Carnegie Hall. A programme of strong contrasts was superbly played and a violinist, who is an artist as well, redeemed his art from the degradation of sensationalism.

The violinist was Charles Gregorowitsch, the Russian, whose former visit to New York, in 1896, is pleasantly remembered. He played Vieuxtemps's fifth concerto with spirit, finish, sanity of execution, aristocratic elegance and, above all, with the discretion of the true artist.

Goldmark's overture "In the Spring," Richard Strauss's radical composition "A Hero's Life" and Beethoven's suavely melodic second symphony were the orchestral numbers. The Goldmark overture, with its joyful and buoyant eloquence, was interpreted with warmth and exuberance. The symphony was read by Mr. Gericke in his conservative style, symmetrically and with extreme polish.

The interest was centred in the performance of Strauss's extraordinary tone-poem, the most advanced piece of musical composition in existence. A year ago Mr. Paur introduced it to the public at one of the Philharmonic concerts, and while he gave a most stirring reading of it, the technical performance left much to be desired. Consideration of last night's interpretation was of necessity based upon comparison. From the technical point of view the playing of the Boston musicians was faultless. Throughout the extreme complexity of the score the orchestra was true to perfect pitch. The tonal pitfalls were avoided and the harmonic difficulties surmounted without disaster. As a result the work was more intelligible, its details were more clearly brought out, and the wonderful command of orchestral writing possessed by the composer became still more marked.

But the reading was tame and timid. The hero, as understood by Mr. Gericke, had little to contend with. His battle with the world was a sham affair—a mere counterfeit. The peaceful scenes, with the violin obligato, which Mr. Kneisel played with extreme charm, were the points in which the orchestra defied criticism.

Tribune Dec 13

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra concluded its second visit to New-York Saturday afternoon with a concert in Carnegie Hall, at which Mr. Josef Hofmann played the E minor concerto by Chopin, a new overture of an extremely interesting character was produced and Brahms's symphony in D major played. And the last number, despite its familiarity, marked the high tide of the afternoon's enjoyments. Mr. Hofmann was the solo performer, and he played well but without particular distinction and with less poetry in the first two movements than was to have been expected from so experienced an artist. Neat and graceful performances of the Chopin concertos are no rarity, but such an accompaniment as Mr. Gericke provided is unusual, and it went far toward reconciling the listeners with the well abused orchestral part. Perhaps, after all—it is an old contention of the Tribune's—the difficulty with Chopin's orchestral parts is less with the score than the performance. Mr. Gericke has confidence in his wind instrument players; he permits them to be heard, and there were only a few moments on Saturday when one felt the need of more clearness and more tone—and then the fault was not that of the band.

The new overture was Edward Elgar's "Cockaigne." It is a lighthearted composition, frankly programmatic, but so fresh and spontaneous in its themes, so ingenious in its treatment, so spirited in its movement, so unconstrained in its utterance, so varied and vivid in coloring, so frank in its publication of the happy-go-lucky, somewhat vulgar yet essentially manly spirit of London Town, that it came as a revelation from England, which has given us nothing in the orchestral line worth talking about. But the climax of the afternoon's enjoyments was reached in the Brahms symphony—a perfect performance, perfect in feeling and execution, perfect in the impression which it gave of unalloyed, chaste joyousness; perfect, too, in its demonstration of the loveliness of the instrumental voices as they were conceived by the inventors of the instruments and those who created their orchestral language. On Thursday Mr. Gericke permitted his instruments to talk polyglot in Strauss' "Heldenleben," yet made his audience hear all they had to say; Saturday he let them talk beautifully again in the language native to them.

Evening Sun

MBER 13, 1901.

MUSIC AND MUSICIANS

"EIN HELDENLEBEN" NO FIGHT UNDER HORTON LAW.

But the Boston Version Won Friends for Music of the "Future" in This Metropolis—A Musical Course of Time—Richard Strauss's Songs at a Plucky Tenor's Matinee—Events to Come

If the wonderful "Time Machine" that Mr. H. G. Wells invented and wrote about had been literally a merry-go-round, with a big, banging orchestrion to play the way from present to future and safely back, the musical public might blithely have got aboard just to try the new sensation. And if in truth it's to be "after us, the deluge," there are few persons in this wide-awake town who would not risk just a bit of a cold plunge. The sensation might not be so bad, you know! A chance of the sort was offered yesterday. A multitude took advantage of it. And when the day's pair of fine concerts had come and gone, and several thousand music-lovers were sent home from Fifty-seventh street's classic hall with the happiest and purest of Beethoven's symphonies echoing in their ears, it was possible to settle back in coach and car with the comfortable feeling of duty done to future and honor paid to past. Many crimes are committed in the name of music that is "new." But a more profitably eventful day than this, unless the promised opera of Paderewski brings it, may hardly be looked for in the present season.

It is not too much to say that a second, an altogether different "Hero-Life," was expected at Carnegie Hall last night when Wilhelm Gericke and the Boston Symphony Orchestra brought out Richard Strauss's "Ein Heldenleben" a year after the bigger resident organization had produced it. This was actually the fifth hearing of the work in New York. But with what consummate virtuosity, what satirical finesse, did the Boston band translate, polish off, tone down, ensnare and captivate the spirit of Strauss's dream of man's destiny.

As suave, as symphonic, as the conductor himself, was that first portrayal of the "Hero" in full stature of an inflexible determination. And then his adversaries! Their wood-wind workings, their brassy Brobdignagian bumps, their Macchiavellian machinations of trumpet and tam-tam, were as so many vivid miniatures from life. Is it possible that the most harmonious body of men in these United States can know so well the meaning of the word faction? Perish the thought.

The siren who captivates Strauss's "Hero" is about as alluring an individual as some of those ice-water mermaids who disport themselves in blue flannel bloomers from strict Magnolia to storied Marblehead on a summer's day. A stern and rock-bound North Shore of Massachusetts Bay could furnish no more evasive sweetheart. But in the love-duet, Richard Strauss is mighty, and last night's rendering was one of ravishing beauty. "Tone Poetry" was justified of her children in that episode and also in the last peaceful flight of the "Hero" spirit from a world well won. His sense of humor and his inspiration, we opine, failed the man of Munich in the intervening Section V., where "The Hero's Mission of Peace" is devoted to playing snatches of the published works of Richard Strauss to a populace that heard them gladly. Marvellous and construction, in orchestration, still this episode is one that justifies all the endless disputes about what Strauss is and what he's not—prophet or profligate, priest, crusader or Coxey, an all-seeing leader of the blind or a disturber of the world's peace. He is a bold man who takes all Strauss at one gulp. He is bolder who dare hold back where others follow. The present performance was one that for winning display of remotest intimate graces must set a new standard. But that passage of arms, "The Hero's Battlefield," as Mr. Gericke read it, could have been viewed by Mulberry street police experts without a thought of any violation of our Horton boxing law. The "foe" had not even a solar plexus for a victor to land on.

Boston, which barred a MacMonnies "Bacchante," must forgive us if New York still takes its hat off to Emil Paur, the Rodin of musical sculpture. And while comparisons are up, the difference between a Philharmonic and a Boston "Heldenleben" is partly metallurgical; the visitors had reinforcements of brass last night, but those performances by 125 strong local men last year will yet have weight in the popular recollection. And for Richard Strauss—with a Gericke's aid he sometimes makes an orchestra sing. With Paur, or Gericke, he makes it talk.

Charles Gregorowitsch, looking as if he had just got into evening togs after a bull day in Wall Street or a tussle on the football field, was the man who called out the great applause last night. The soloist took a dozen recalls most patiently. He played the Vieuxtemps violin concerto, No. 5, in A minor, with heaps of individuality to offset its elderly manners. By virtue of subordinating virtuoso to orchestra at many points [illegible] yet, hand in hand [illegible] "classic future." And who but Gericke would have prefaced concert with Goldmark's concert overture, "In the Spring," or brought back reason's reign at the end with Beethoven's "second" symphony, in D? The printed annotations to this programme were again, as on the first visit this year, credited not to W. F. Apthorp but to Philip Hale. The orchestra reappears with entire change of programme to-morrow afternoon.

Staats Zeitung Dec 13

Bostoner Symphonieorchester.

Gestern war ein Richard Strauß-Tag: Nachmittags in Mendelssohn Hall ein Recital Strauß'scher Lieder, und Abends in Carnegie Hall das „Heldenleben" von dem Bostoner Symphonieorchester gespielt. Sie gaben gestern Abend ihr drittes Konzert, die Bostoner, und sie überraschten ihre hiesigen Freunde nicht wenig durch die Thatsache, daß sie das letzte große Werk des vielgeschmähten Strauß auf's Programm gesetzt. Nach dieser Ueberraschung und nach der Ausführung kommt nun der Dank, den das Publikum Herrn Gericke und seinen Mannen nicht vorenthalten wird.

Es war ein großer Genuß, diese fabelhaft komplizirte Partitur von dem Meister-Orchester einmal so völlig klar aufgerollt zu sehen, das heißt mit den Ohren zu sehen. Das Hören allein ist nämlich nicht genug, vor Allem nicht der modernen Musik gegenüber. Da muß man dem weichen Geäder der Polyphonie auch mit dem geistigen Ohre folgen können, wenn das rein physische Ohr von der dominirenden Melodiestimme beschäftigt wird. Also da kommt es dann zu einer Art von „Sehen mit den Ohren", und diese, nicht eben kinderleichte Funktion wird Einem ermöglicht, wenn die dynamischen Abschattirungen möglichst delikat gehalten werden und nie bis zur brutalen Geräuschentfaltung gehen. In solchen feinen Abschattirungen sind, wie alle Welt weiß, die Bostoner und ihr Dirigent wahre Meister. Ebenso weiß freilich auch alle Welt, daß jedes Ding seine zwei Seiten hat, und wenn gestern Abend die geniale Arbeit und Ausarbeitung in dem Strauß'schen Tongemälde den Zuhörern klarer und bestimmter als je vorher zum Bewußtsein gekommen ist; wenn vor Allem die Liebes-„Sektion", besonders auch durch das krystallklare Violinspiel Franz Kneisel's, einen ganz neuen, fascinirenden Reiz gewann; dann müßte man doch auch wieder auf die große Steigerung und auf die gewaltigen Kontraste verzichten. Ja, die Schlachtscene war kaum wiederzuerkennen, so zahm verlief sie. Der Krieg ist ja gewiß eine Erfindung des Teufels, und daß man in Boston den Krieg für unleidliche Barbarei erklärt und wohl gern aus der Welt wegdekretiren möchte, ist ja sehr schön und unterstützungswürdig. Aber die lobenswerthen Humanitätsbestrebungen sollten sich nicht auch auf die künstlerische Darstellung einer Schlacht erstrecken. Es war, als wenn die Sanitätskolonnen das Schlachtfeld beherrschten und die Kämpfer ermahnten, sich nur um Gottes Willen nicht wehe zu thun; es wurde während des ganzen Kampfes nur mit rauch- und knallosem Pulver geschossen. Allerdings war der Erfolg zu verzeichnen, daß keine Verwundete davongetragen zu werden brauchten, das heißt, daß keine Zuhörer den Saal voll Indignation verließen, aber — war es denn auch eine Schlacht? Nun, es soll nicht genörgelt, sondern nur das Nothwendige konstatirt werden. Dieses langsame Tempo und diese ganze wohlanständige Reserve in der Schlachtscene gaben uns nicht den ganzen Strauß, der nämlich auch Zerschmetterer zu sein versteht, und zwar nicht blos mit Worten; aber sie halfen sicherlich dazu, manchem Abgeneigten das Werk des Revolutionärs mundgerechter zu machen.

Was machen nun aber die anderen Komponisten, wenn ein solches Werk von Strauß auf dem Programm steht? Wurde nicht gestern Abend zum Beispiel der arme Vieuxtemps, respektive sein A-moll-Konzert vollständig todtgequetscht? Man wird einwenden, daß gerade diese Nummer, von dem noblen und sympathischen Violinvirtuosen Gregorowitsch trefflich vorgetragen, den meisten Beifall erhielt. Aber das galt eben nicht der Komposition, sondern dem Spieler, von dem sich das Publikum gern noch eine Zugabe erklatschen wollte. Der Saal war gefüllt, und manche von den Zuhörern mochten mit der eisernen Regel dieser Konzerte, die glücklicher Weise alle Zugaben verbietet, noch nicht vertraut sein. Nicht einmal von der liebenswürdigen und virtuos gespielten „Frühlings"-Ouverture von Goldmark, die das Konzert eröffnet hatte, konnte man weiter träumen, als das gewaltige „Heldenleben" über Einen dahingerauscht war.

Dann aber kam, nach einer Pause, Beethoven's freundliche und beinahe Haydn'sch-naive D-dur-Symphonie, vom Dirigenten so recht mit Gusto interpretirt. Da hatten die Konservativen ihr Schlafpulverchen nach der entsetzlichen Aufregung, die der Revolutionär verursacht hatte, und die Modernen, die sich noch nicht von dem Strauß'schen Eindruck trennen wollten, konnten Hut und Rock nehmen und sich vertagen.

Am Samstag Nachmittag das vierte Konzert des Bostoner Symphonie-Or-

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Neue York Staats-Zeitung
Dec 15

Theater und Musik.

Bostoner Symphonie-Orchester.

Gestern Nachmittag gab das Bostoner Symphonieorchester sein viertes Konzert in Carnegie Hall. Es scheint, als wenn Herr Gericke die Programme für dieses letzte und das vorletzte Konzert am Donnerstag Abend mit ganz besonderer Sorgfalt zusammengestellt hätte, und die Anerkennung dafür soll man ihm nicht vorenthalten. Eingangs des gestrigen Konzerts gab er uns eine besonders interessante Novität zu hören, nämlich die „Cockaigne" Ouverture von Elgar. Das Interessanteste an dem Werke ist, daß es interessant ist, trotzdem es von einem englischen Komponisten stammt. Aber auch schon der Name des Stückes erweckt, wenn nicht Interesse, so doch Neugierde, und die meisten Leute, eingeborene Amerikaner nicht ausgenommen, werden erst das große Lexikon konsultirt haben, um über die Etymologie des Wortes in's Klare zu kommen. Da nun Cockaigne Schlaraffenland bedeutet, ist die Ignoranz weiter keine Schande, denn arbeitsame Menschen wissen eben vom Schlaraffen-Lande und -Leben nichts. Aber Cockaigne bedeutet nicht blos Schlaraffenland, sondern auch die Stadt London, die eben manchen Leuten, die es nicht besser verstanden, als ein Schlaraffenland erschienen sein mag. Welche etwaige etymologische Verbindung zwischen dem Wort Cockaigne und Cockney nachzuweisen ist, kann hier natürlich nicht untersucht werden, und zum besseren Verständnis der Musik würde eine solche Untersuchung auch nicht führen.

Das poetische Programm, das der Ouverture zu Grunde liegt, wird in dem Kommentar von Philipp Hale, der äußerst umfassend und instruktiv ist, in zweifacher Deutung gegeben. Entweder ist es ein Liebespaar, das durch die Londoner Straßen wandelt, und von deren Leben und Treiben abwechselnd angezogen und abgestoßen wird; oder es ist einfach das unverfälschte Londoner Straßenleben selbst. Die erste Deutung hat den Vorzug des Poetischen, die zweite ist durchaus Englisch, eine "matter of fact" Deutung. Gemeinsam ist beiden nur die Mittheilung, daß jener derbe Marschrhythmus im Durchführungstheil eine vorüberziehende Militärkapelle bedeuten soll. Aber alle diese Deutungen sind keineswegs nothwendig, um an der Ouverture Genuß zu haben. Es ist Herrn Elgar nämlich mit dieser Ouverture gelungen, der Welt zu beweisen, daß man Engländer sein und doch ein Stück gesunde, lebensfähige, ungequälte symphonische Musik schreiben kann. Diese Ouverture verräth eine nicht geringe Selbstständigkeit der Erfindung, und vor allem ist nichts von jenem unsicheren Herumtappen und Probiren in der Ausarbeitung und Ausgestaltung zu entdecken, die man sonst von englischen Komponisten der ernsteren Sorte zu erhalten pflegt. Elgar's kontrapunktisches Geschick ist beachtenswerth, und in der Instrumentation leistet er entschieden Gutes, ohne gerade durch neue Kombinationen zu verblüffen. Man muß also den Komponisten geradezu als die musikalische Hoffnung des Inselreiches bezeichnen.

Nach dieser Ouvertüre spielte Josef Hofman das Chopin'sche E-moll-Konzert. Natürlich ließ er darin wieder viel glatte, schöne Technik hören, aber dennoch war selbst das rein Technische nicht durchweg tadellos. Manchmal glitt ein Finger von der richtigen Taste herunter und brachte, unbeabsichtigter Weise, eine falsche zum Klingen und was derlei kleine Lapsus mehr sind. Am meisten war das im ersten Satz des Konzertes zu bemerken, und ganz frei war davon auch der letzte, sonst sehr virtuos gespielte Satz nicht. Vor Allem aber fehlte es dem Larghetto an Poesie. Man konnte sich gestern wieder einmal des Gedankens nicht erwehren, daß dieser außerordentlich beanlagte Virtuose Größeres leisten würde, wenn er seine ganzen Kräfte und sein ganzes Herz dem Klavierspiel widmete. Zu loben ist, daß Herr Hofmann die originale Fassung benutzte, und Herr Gericke ließ es sich angelegen sein, darzuthun, wie gut diese primitive Chopin'sche Instrumentation klingt, wenn sie mit Feinheit und Sorgfalt gespielt wird. Dadurch, daß er das Orchester in der Coda des ersten Satzes das Thema nicht in der gebräuchlichen zimpferlichen Weise spielen ließ, wurde eine vortreffliche Wirkung erzielt.

Die saubere und poetische Wiedergabe der Brahms'schen D-dur-Symphonie machte den Beschluß.

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THURSDAY, DECEMBER 19, 1901.

SYMPHONY CONCERT.

Elgar's New Overture the Feature of the Programme.

The second concert by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was a very fair attendance, the audience being noticeably larger than the average for several seasons past. The programme offered considerable variety, the number of greatest interest being Edward Elgar's new "Cockaigne" overture. A new singer, Miss Electa Gifford, was heard, and made a favorable impression. The order of the programme was as follows:

Concert Overture, "In the Spring," in A major, Op. 36.....Carl Goldmark
Aria from "Il Seraglio".....Wolfgang Amadeus Mozart
Overture, "Cockaigne" (In London Town)..Edward Elgar
Aria, Mad Scene from "Hamlet"...A. Thomas
Symphony No. 2, in D major, Op. 73.....Johannes Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso.
IV. Allegro con spirito.

Goldmark's concert overture "In the Spring" is of an entirely different type from his other compositions with which the Boston orchestra has familiarized us. In these his style is distinctly sensuous, full of a semi-barbaric pomp and splendor, the instrumentation rich, massive, and crowded with all the colors on the musician's palette. But here he has caught the very note of spring, with a touch so light and free, a spirit so fresh as to be almost Mozartian in its directness. The overture is worked up to a brilliant ending, and, like all of Goldmark's works, displays on every page the hand of a master craftsman.

Elgar's new overture, "Cockaigne," is, like Goldmark's, an overture for concert performance only. Just why such works should be labelled "overture" is not easy to say. Strictly speaking, an overture is the prelude to something, to an opera, for instance, or some work of similar importance. The overture is in the nature of an introduction, a preface; it may be long or short, and it may or may not present the leading themes of the work to follow, but at all events it is not a composition designed to stand alone, though it may serve for a concert number like any other excerpt. But the haziness of musical terms in general seems to be a matter beyond remedy. Mr. Elgar's work is frankly a piece of "programme music," symphonic in character though not in structure and development. As is the case with all such compositions, the hearer, if unsupplied with the printed explanation, would probably do some pretty wild guessing as to what it all means. With guide book in hand, however, we are enabled to follow Mr. Elgar about the streets of London while he "shows us the town." Not a particularly attractive place, apparently. There are discordant noises of the streets; there is rowdyism; in fact, there is nothing agreeable except the few minutes when we are led out of the din into the cool quiet of a church or escape into the park where birds sing, trees rustle, and lovers wander hand in hand. Mr. Elgar's work is ingenious and striking—there is no question about that.

And he has not only ingenuity, but imagination, the poetic sense, and the power of construction. Such talents should bear better fruit.

The second symphony of Brahms is one of his most agreeable compositions. It is clear and straightforward to an unusual degree; that is, an unusual degree for Brahms. The work is distinguished by a melodic character of a sort more spontaneous than often flows from his pen. Nor has he striven to conceal his thought from the gaze of the vulgar by crooked rhythms and overelaborate polophony. Would that he had always been as condescending. The symphony was played with the utmost care and finish, as, indeed, were both the other instrumental numbers.

The soloist of the evening was Miss Electa Gifford, soprano, who has a voice of rather unusual range, power and agility. Her selections were well chosen to display these characteristics. Such things as the mad scene from Ambroise Thomas's "Hamlet," however, are totally out of place on the concert stage. In their proper scenic setting, with the appropriate action and as part of the unfolding of a drama, they are intelligible—or at least endurable. As concert numbers these "mad" scenes resolve themselves into a series of wild shrieks without any apparent rhyme or reason. Miss Gifford's vocal technic was ample for the very great difficulties of her selections, and she received abundant applause.

The third concert by the orchestra will be given on Wednesday evening, Jan. 22, at 7.45 sharp.

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FRIDAY, DEC. 20, 1901.

THE SYMPHONY PROGRAMME.

All Standard Music for This Week—Miss Cramer Is to Sing.

The least familiar number of this week's Symphony programme is placed first, so that any dubious or fearful soul may easily dodge it by coming a little late. It is Dvorak's overture "Husitka." This was written in 1883 for the opening of the Bohemian National Theatre in Prague. For such an occasion a home composer would naturally choose a national subject, and accordingly Dvorak reverted to the epoch before the reformation, when the Hussites were a strong, strenuous and contentious sect and their religious wars kept the kingdom in a turmoil, until their own internal dissensions rent them asunder, when they were soon scattered and reduced to naught. For the slow movement of the overture an old Hussite hymn tune was taken, which is presented by the English horn with the support of the other wood wind and the horns. After some modifications a second theme of lighter and more conventional character is introduced, and after these have been worked up vigorously together—in suggestion of the religious element pervading the common partisan brawls and battles—a rather stolid and stately conclusion is reached. The work soon travelled westward and reached the United States in the following year. As might have been expected, its somewhat novel cast, its independent spirit and its adoption of what then seemed extravagances of orchestration aroused considerable discussion. On the one hand was the frequent opinion that it manifested great genius and was interesting, original and powerful in handling, even if not much should be said in praise of its thematic material; while, on the other hand, there was faint praise or direct condemnation, and one prominent critic said that it was characterized by "pretentious dulness and now and then by absolute vulgarity." But it holds its own pretty well, and is usually regarded as effective, stirring and even impressive. Opinions have harmonized in nearly 20 years.

The symphony will be Schubert's dear and lovely "Unfinished," which has its sure place in the public heart, and the programme will end in the two airy, fairy dance scenes from Berlioz's "Damnation of Faust" and the fiery "Rakoczy" march from the same score.

The soloist will be a singer, Miss Pauline Cramer, whose clear-toned voluminous voice and simple nobility of style will make her welcome. She is to sing Reiza's well known scene from Weber's "Oberon," beginning "Ocean, thou mighty monster," which all great sopranos have been glad and proud to sing well, and the impassioned scene in the third act of Wagner's "Rienzi," in which the young Adriano Colonna (always preferably represented by a high mezzo-soprano) gives outburst to the passions that contend within him since his acknowledged love for Rienzi's sister, Irene.

SYMPHONY HOLDS ITS EIGHTH CONCERT

The programme of the eighth Symphony concert, given last evening in Symphony Hall, presented nothing that was labelled "first time," but for all that, there was one number which has not been heard here since 1892, and there were old favorites, which made the concert most enjoyable.

The first number, Dvovak's "Husitska," overture, op. 67, written for the opening of the new Bohemian Theatre in Prague, Nov. 18, 1883, has not been given in Boston for several years, and to many was a decided novelty. It is for the most part based upon a Bohemian hymn melody, and is elaborated with much of the orchestral skill for which the composer is celebrated.

Although not among the greatest of modern overtures, it deserves an occasional hearing, and made last evening a pleasant impression.

It was a good thing to hear the Schubert "unfinished" symphony again, for it holds its own among the greatest works of all time, although incomplete in the two latter movements. The performance was an ideal one and was the most applauded number on the programme.

The final number was the minuet, "Ballet of Sylphs," and "Rakoczy March" from Berlioz's "Damnation of Faust," another favorite selection that made an effective closing number.

Miss Pauline Cramer was the soloist. She is well known here, having appeared with Carl Armbruster in his series of lectures this season and in a season previously. Her selections last evening were "Ocean! Thou Mighty Monster!" from Weber's "Oberon," and a scene and aria from Wagner's "Rienzi."

She was hardly in her best voice, and the first number was evidently beyond her powers. In the selection from "Rienzi" she appeared to much better advantage and received much deserved applause.

The programme of the rehearsal and concert this coming week will include Weber's overture to "Der Freischutz," a Bach suite and a new Bruckner symphony. There will also be a cycle of "Love Songs" by Brahms sung by a well-known quartet of soloists.

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SUNDAY HERALD.

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SUNDAY, DEC. 22, 1901.

THE SYMPHONY CONCERT.

Dvorak's "Husitska" Not Equal to Its Religious Theme.

Bohemian Composer Does Not Do Justice to the Traits Brought Out by the Hussite Wars—Miss Cramer Sings a Song from Weber's "Oberon" Rather Loudly.

Dvorak's overture, "Husitska," which began the eighth Symphony concert last evening, is not one to fall in love with, or even to care for greatly. Being meant to illustrate a national theme, and turning upon episodes of religious antagonism, and of eager and persistent conflict, one would expect to find it aglow somewhere with the ardor of Bohemia in general and in particular of Dvorak, in whom passion does not lack nor the gift to pour it forth.

Yet the overture dulls, rather than sharpens, interest. At the outset it is gloomy and sombre, and does not deepen into solemnity nor rise to stateliness. This comes, perhaps, of being too truthful, for the Hussite religion was oppressive, dark and bitter, as are all of which fanaticism is a dominant element. But, at any rate, there is not in the opening of the overture anything like religious fervor and grandiose, courageous faith; nor, when the suggestion of battle comes, does the turbulence of figure and color imply such attributes of a church militant as cheerful confidence and the bold affronting of adversity, enmity and possible evil fate, while no paean of triumph or hymn of peace crowns the completed work.

To be sure, Dvorak had to recognize the historical fact that the once strong, menacing and perilous sect was soon weakened, divided, dispersed and banished, giving him nothing on which to build jubilation or even content and joy. But to make his work splendid and crescent to a climax, he might have crushed the reading of history a little, as Malvolio was fain to do with the mysterious cipher of his love letter, and made it support his own fancy.

The orchestra played well, however, bringing out all the peculiarities of the treatment of the fragmentary old tune, and giving as much consistency as possible to the rather cloudy and inexpressive latter portion.

Next Miss Pauline Cramer sang "Ocean, Thou Mighty Monster," from Weber's "Oberon," effectively, but quite conventionally. It seems to be almost unavoidable that a full-voiced soprano should declaim the whole of this long scena with her full power, disregarding the various moods of wonder, terror, admiration, hope, doubt, despondency, confidence, joy, eagerness and rapture which succeed as the shipwrecked Regia studies her condition and her possible fate until she realizes that rescue is at hand, and she is about to be restored to her lover's arms. Apart from the destruction of all the dramatic values for which most singers of this scene must be accounted culpable, their unremitting intensity results in an inartistic and vicious delivery; for singing steadily with full force, the notes above the staff, naturally bigger and louder than those below them, gives every phrase a top-heavy effect, and vocal, as well as dramatic, proportion, is, of course, destroyed. But had Miss Cramer sought to render the air according to its true nature and significance, the orchestra would not have permitted her to do so, unless it had been more strictly controlled, and made to modify the uniform hardness and occasional roughness of its accompaniment.

The two movements which constitute all that there is of Schubert's "Unfinished" symphony followed. They were played with beautiful exactitude and fine equality of volume, but too dryly and prosaically. They are susceptible of almost idyllic warmth and delicate poetry of tone and expression and some time they will have such an ideal rendering; but Mr. Gericke seemed to be content with the perfection of form, and to seek nothing further.

Next in sequence came the long, impassioned scene, "Geretcher Gott!" from Wagner's "Rienzi," in which the young Adriano Colonna bewails his unhappy situation as the lover of the tribune's sister Irene, while the faction of Colonna and the other nobles is at war with Rienzi and driving him to ruin and death. It is an unfamiliar air, and, while it conforms closely to the Italian habit and taste of its time, it yet gives an occasional hint of the direction which the composer might yet take, especially in enlarging and altering the scope of the instrumental portion of his scenes.

Miss Cramer sang it all admirably. Her brilliant, massive voice retains purity and roundness even when exerted to its utmost strength, which she had much less occasion to use than in the Weber air, and the quieter, easier and more flowing slow movement of the scene which gave her a favorable moment for demonstrating how genuine and good a cantabile she can command.

The short programme ended with three excerpts from Berlioz's "Damnation of Faust"—the "Will o' the Wisps" minuet, which was rather heavy and inelastic in motion, although most nicely balanced in tone between the parts; the "Ballet of Sylphs," which was the most delicate bit of playing of the season thus far, and very nearly maintained that perfect and ethereal pianissimo, which is too seldom approached nowadays; and the "Rakoczy" march, which went off as usual with swing, dash, sonority and clangor.

The next programme promises novelties and is thus given out:

Overture, "Freischuetz".....Weber
Suite in F major, No. 6.....S. Bach
Arranged by Felix Mottl (first time).
Love songs, for quartet and piano accompaniment.....Brahms
Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin.
Symphony No. 5, in B major (first time).....A. Bruckner

The musical critics in New York are waxing more and more enthusiastic over Mr. Gericke's art at every visit of the Boston Symphony orchestra. Says one: "Though I am done with the verbal roses and raptures of criticism, I could throw many flowers before the footlights in honor of the Boston Symphony orchestra."

Boston Journal.

SUNDAY, DECEMBER 22, 1901.

SYMPHONY NIGHT.

A Concert Distinguished by an Unusually Fine and Poetic Performance of Schubert's Unfinished Symphony.

The program of the eighth Symphony concert given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, "Husitská".....Dvorák
Scene and aria from "Oberon".....Weber
Unfinished symphony in B minor....Schubert
Scene and aria from "Rienzi".....Wagner
Minuet of Will o' the Wisps, Ballet of Sylphs and Rákóczy March from "The Damnation of Faust".....Berlioz

Dvorák's overture is abominable music. I say music, for in the catalogue the overture goes as music. The Hussite hymn is handled with little skill; there is no other salient and memorable theme; the descriptive or program music is cheap and ineffective; there is no display whatever of imagination; the orchestration, which in Dvorák's case often gilds platitudes and enriches poverty of thought, is vulgar and stupid. The overture is pretentious, bombastic, and at the same time dull. It sounds as though it had been put together by a Kapellmeister who had been asked to write something sensational for the opening of a "commodious and elegant" beer hall. Let it be buried again in the tomb from which it was taken; let it be buried deep, and let the coffin be sealed and wired, and let the place of burial be forgotten for all time.

The performance of Schubert's unfinished symphony was one of uncommon beauty and poetic feeling. The choice of tempi was happy. It is easy for the most experienced conductor to err in this respect; and as a rule the charm of the theme first given to the 'cellos in the Allegro tempts one to an unfortunate slackening of the pace that leads to dragging and monotony. The Symphony was read carefully and yet freely. Solo passages were exquisitely accompanied; and the measures of contrasted emotion, especially those wonderful measures near the end of the Allegro, in which the lyrical Schubert is dramatic and in which his melancholy is black and rebellious, as though he could endure no longer, were brought out in strong relief. Let us be thankful that Schubert never finished the work. Possibly the lost arms of the Venus of Milo might disappoint if they were found and restored. The few measures of the Scherzo that are in the manuscript furnish but slight hope that here at last Schubert would not, as in so many of his works of long breath, maintain a steady decrescendo of interest.

Delightful, too, was the performance of the dance music from "The Damnation of Faust." There might have been more headlong rush and insensate fury in the Rákóczy march; or are we all getting old and not so easily fired by the enthusiasm of Berlioz. About a year ago a Hungarian Band invited to this city gave, at a private house, a performance of the march as known to bands of that kind which was much more effective, possibly through the persistence of intense rhythm, the feverish spirit, the hot, infuriate blood.

* * *

Miss Pauline Cramer was the singer. Her first selection was the scena and aria from "Oberon," which she sang in German; the more the pity. The opera is an English opera; it was written for a London theatre and for English singers; the woman that created the part of Rezia was the charming Miss Paton, who afterward as Mrs. Joseph Wood ravished the senses of theatre-goers of Boston in the thirties. Weber himself was anxious about his English; he took over 150 lessons of an Englishman, and studied by himself that he might set his music appropriately to English words. He praised the Covent Garden singers for their "perfectly good Italian education, fine voices, and expression." And we were obliged to hear the tune in German. No; the ocean is not such a mighty monster in German, nor does it curl in that language so impressively "like a great green serpent round about the world," to quote the inspired words by James Robinson Planché, Esq.

Miss Cramer also sang Adriano's scene and aria from Wagner's circus opera "Rienzi," in which he fell between Meyerbeer and Spontini.

The singer by her performance gave no good reason why she should have appeared at a concert of the Boston Symphony Orchestra. To be allowed to sing or to play at one of these concerts has long been considered as a high compliment, a guarantee of artistic worth. It is true that poor singers, mediocre violinists and pianists have occasionally had their little say before the audience, but they have been few, very few in number during the last 20 seasons. It is to be hoped that the high standard will always be rigidly maintained.

It is unnecessary to speak at length of Miss Cramer's vocal shortcomings. They were apparent to any one of natural taste and appreciation of good singing, as well as to any young man or young woman who is now studying under a teacher of reasonable intelligence.

Philip Hale.

Boston Sunday Globe.

SUNDAY, DEC 22, 1901.

EIGHTH SYMPHONY CONCERT.

Miss Pauline Cramer was the soloist at the eighth Symphony rehearsal and concert, singing the scene and aria, "Ocean! Thou Mighty Monster," from Weber's "Oberon," and a scene and aria from Wagner's "Rienzi." The orchestral numbers were the overture, "Husitska," Dvorak; Schubert's unfinished symphony and selections from "The Damnation of Faust," by Berlioz. The program was as diversified as one could reasonably expect at a Symphony concert, and ranged from grave to gay, with neither of the styles too severe nor too frivolous. Wagner, Weber and Dvorak were not shown in their heaviest dramatic moods, and Berlioz was heard in the dainty minuet and ballet music of "Faust," and the swinging rhythm of the Rakoczy march.

Miss Cramer, whose artistic work has become familiar by reason of her association with Mr Armbruster in lectures in the Lowell course, and also in Chickering hall, interpreted her music with splendid effect. Her powerful mezzo soprano voice is of a quality admirably suited to the dramatic music of Weber and Wagner, and she sang the two excerpts with a warmth and declamatory expressiveness that admit of but little unfavorable criticism. The upper tones were a trifle forced and harsh in some instances, but nearly all of her work was thoroughly satisfactory, her voice was musical and that she was in perfect sympathy with the sentiments of the music was shown by her skilful shadings and tonal colorings. The artist was very cordially received.

The orchestral selections were played as one expects this splendid body of men to play familiar works. The "Husitska" overture was given admirably, with the bizarre effects not made too prominent. Of the beautiful unfinished symphony by Schubert naught but praise is deserved, the interpretation being the gem of the program. How delightfully the cellos sang their phrases in the first movement and with what splendid unison the various contingents did their work in the andante. The whole effect was delicious and aroused the auditors to great enthusiasm.

The tripping measures of the Berlioz minuet and ballet were set forth in the daintiest manner and the Rakoczy march went with a swing and dash that almost set one's feet a-tapping in a jolly unison with Mr Gericke's beat. The Weber and Wagner numbers went well, of course.

This week's program will include Brahms' "Love Songs," for quartet and piano accompaniment, the vocal parts being sung by Miss Ella Heindl, Miss Janet Spencer, Mr Herbert Johnson and Mr Frederic L. Martin. The orchestral selections will be Weber's overture, "Freischuetz"; Bach's suite in F major, arranged by Felix Motti, and Bruckner's fifth symphony.

——Miss Pauline Cramer was the soloist at the rehearsal of the Boston Symphony orchestra Friday afternoon. Miss Cramer was looking very well in a gown of pale gray crepe-de-chine lace and a touch of black at the bodice, and hat with violets, and she sang with her accustomed artistic finish. A few in the audience were Mrs Agassiz, Dr and Mrs Hale Curtis, Mrs John L. Gardner, Mr and Mrs Robert C. Hooper, Miss Susie Howe, Miss Marian Blake, Mrs Oliver Mink, Miss Mabel Jones, Mrs Higginson, Mr James P. Stearns, Dr W. S. Bigelow, Mrs F. L. Bradlee, Miss Gibson, Miss Dabney, Mrs Lemuel R. Howe and Mrs Francis H. Peabody.

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The Official Paner of the State

THE SYMPHONY CONCERT.

The concert began pompously enough with Dvorak's "Husitska" overture, which dyes a Hussite chorale deep black by every device that orchestral gloom can suggest. It is a bit of Bohemian national music written for the opening of a theatre in Prague—a Czech "Dedication of the House," only without the loftiness which Beethoven managed to impart to his overture for a similar occasion. Yet the work is not without some very ingenious figure development, the chief material for this being afforded by a trumpet call, on which many changes were rung, from angry snorts of the full brass band to muted mutterings of the horn, and the Slavonic despair is growled forth on the wood-wind instruments in a manner that reminds of Tschaikowsky, but has not his genius.

Miss Pauline Cramer sang "Ocean, Thou Mighty Monster," with all the power of her lungs. There was more of dramatic fervor in her work than beauty of voice. She simply took too vast a conception of her subject and the attempt to reach her superhuman ideal resulted in a straining that made the throats of the audience ache in sympathy. But she did infinitely better work in her second number—Adriano's Aria from "Rienzi"—the first vocal number from "Rienzi" that we can recall hearing in the symphony concerts. It was very interesting to listen to this example of the un-theoried Wagner, the frank copyist of the French dramatic school.

After the first scena there followed the Schubert "Unfinished Symphony." The modern consecutive fifth manufacturer may be amazed that such a work should be offered to the public as music! There is not an E-flat clarinette in the entire score, nor is there a single stroke of the gong. The auditor is expected to feel emotion just because the violins have tender and soulful passages. The impertinent introduction of beautiful melodies is something that must have aroused indignation in the breast of every latterday dissonancer. We regret to be obliged to state that the work was clear from beginning to end; there was not a single passage that attempted two different keys at the same time. The work is hopelessly charming and had therefore better be shelved at once. Yet stay! There is one chance of redeeming its tunefulness! It is an "unfinished" symphony, only presenting two movements. Why not get Richard Strauss to write the last two movements, winding up with a battle-scene? In that case something of difficulty, dissonance, ugliness and unclearness might yet be imparted to the work and make it fit for modern attention.

We must regrtfully confess that we enjoyed the two movements (fancy mere enjoyment entering into the audition of a musical work of the present!) and, judging by the applause that recalled Mr. Gericke to the stand, we fear that the audience were also delighted. It was a paradoxical affair, anyway, for the orchestra gave to the "unfinished" symphony a most finished performance.

Less satisfactory was the reading of two of the three numbers from Berlioz's "Damnation of Faust" that ended the concert. The minuet of the will-o'-the-wisps was given with a heavy hand, as if the fairy dancers were "fat, and scant of breath," and the Rackoczy March lacked the great crescendo that Berlioz intended it to have. But the Dance of the Sylphs was exquisitely performed, the muted violins giving their phrases with ineffable daintiness, and the sweet tones of the harp (the harmonics are the most saccharine effect of this instrument) being perfectly executed by Mr. Schuecker.

There is at present a certain danger in the perfection of the orchestra; it is that our conductor and all concerned may rely too much upon technique and too little upon the poetry of a work. There have recently been some flawless performances from which the soul seemed absent: there are subtlets that lie deeper than perfect playing of the notes, and we must see that these are never lacking: "the letter killeth, but the spirit giveth life"; let us hope that we may have both the letter and the spirit in all the performances of our great symphony orchestra.

Louis C. Elson.

Town Topics
Dec. 14

The evening of Thursday Mr. Gericke conducted *inter alia* "Ein Heldenleben," that gigantic architectural musical mausoleum Strauss erected to the memory of his life and deeds. I pretend to descry in this exaltation of one's existence a touch of the *egomania* which laid low the genius of Nietzsche. There can be no question which was the greater reading of the work—Gericke's or Paur's. The latter came much nearer the ideal of the composer; yet I am sorry I did not hear Mr. Gericke's version first. It was phenomenally clear, and what an instrument he played upon! Though I am done with the verbal roses and raptures of criticism, I could throw many flowers of rhetoric before the footlights in honor of the Boston Symphony Orchestra! The entire symphonic poem was played with an easy contempt of technical difficulties and a tonal plangency well-nigh astounding. To be sure, the battlefield was a rather mild affair, the idealizing touch of the conductor softening its blaring horrors. Nor was the overwhelming majesty of Paur's introduction outdone. But we were compensated by the colorrichness, the absolute polyphonic beauty and the fine, nervous articulation of the themes. I still prefer "Also Sprach Zarathustra," and I still believe that Strauss will emerge from this storm-and-stress period to another in which the grandeur of his conceptions will be tempered by the wisdom of restraints.

Mr. Gericke also gave us Goldmark's "Spring" overture and the second symphony of Beethoven—too long a programme when, in addition, Gregorowitsch played Vieuxtemps's A minor concerto. This Russian violin virtuoso has not appeared in this city since 1897, and both surprised and delighted us with his finished art, charming style and musical tone. I confess to admiring dash and elegance in an artist, and Charles Gregorowitsch is the embodiment of these qualities. He was recalled so many times that his head must have swum. At the Saturday matinée of the Boston Band a new overture by Edward Elgar called "Cockaigne" was performed. I wish I could call it "Cocaine," for then within its merry roast beef and sentimental measures might be found a moiety of madness. "Healthy!" cry all the English and some American critics. Since when have music and health any communal interests? Elgar is an Englishman. He writes English music. *C'est assez!* Josef Hofmann played Chopin's well-worn elegiac concerto in E minor with finish. The affair ended with a superlatively fine interpretation of the Brahms D major symphony. Mr. Gericke drove his Beethoven and Brahms symphonies this series in the harness of the same tonality.

Town Topics
Dec. 21

The Boston Symphony Orchestra

The second visit of the Boston Symphony Orchestra took place at the end of last week, when the usual three concerts were given, the first on Thursday evening, at Carnegie Hall, the second on Friday evening, at the Brooklyn Academy of Music, and the third on Saturday afternoon, at Carnegie Hall. These concerts, with their high standard of excellence, always come like a fresh breeze from the outside musical world, where the traditions are slightly different from our own. Thursday's programme was: Overture, "In the Spring," Goldmark; Concerto for Violin, No. 5, Vieuxtemps; "Ein Heldenleben," Richard Strauss; Symphony in D Major, No. 2, Beethoven. The superb technical facility of the Boston Symphony Orchestra is particularly appreciated in such compositions as Goldmark's overture and Strauss's "Ein Heldenleben," in which the clearness with which the themes are enunciated and separated, and still maintain their individual relation to the whole composition, makes their involved orchestration appreciable. Mr. Charles Gregorowitsch, who is with us after an absence of five years, played the concerto admirably. Saturday afternoon's programme consisted of but three numbers: Overture, "Cockaigne," Elgar; Concerto for Pianoforte, in E Minor, Chopin; Symphony No. 2, D Major, Brahms. Mr. Josef Hofmann played the concerto in his usual masterly manner. Mr. Gericke's rule against having his programmes marred by the interpolation of encores was strictly enforced at both concerts.

BOSTON HERALD.

MONDAY, DECEMBER 23, 1901

Symphony Hall: The Boston Symphony Orchestra

At the eighth symphony concert Miss Pauline Cramer was the soloist; this was the programme:

Dvorak: Overture, "Husitska," op. 67.
Weber: Scene and Aria, "Ocean, Thou Mighty Monster," from "Oberon."
Schubert: Unfinished symphony in B minor.
Wagner: Scene, "Just God," and Aria, "My life fades in its Blossom," from "Rienzi."
Berlioz: Minuet of Will-o'-the-Wisps; Ballet of Sylphs, and Rakoczy March, from "The Damnation of Faust."

This concert, in sharp contrast to the last, was of a restful nature, being of a delightful length and made up entirely of works that have been heard here before. Least known is the Dvorak overture "Husitska," written for the opening of the Bohemian Theatre at Prague in 1883. On its first performance here, nine years later, under Mr. Nickisch, the late B. E. Woolf wrote: "The Dvorak overture is a bit of pretentious dulness, now and then absolutely vulgar, and suggesting occasionally the manner in which the dear, conventional, industrious old Kueffner ground out overtures some fifty years ago." It is difficult to see just what he found in the work that is vulgar. Granting that the middle is vague and uninteresting, there are at the beginning pages of great beauty, the theme being a phrase of an ancient warsong of the Hussites, and later this same theme is worked up to a tremendous climax, with a vividly picturesque suggestion of the fray and stress of battle that Richard Strauss himself might be proud to have conceived. Under the sway of Mr. Nickisch we were treated to large quantities of Dvorak's music, more than was then entirely agreeable; it is regrettable that it is now so neglected.

After the overture came the Unfinished Symphony. The orchestra played this classic composition as though they were not bored at it, as though it were worth their while to give it infinite pains, and the result was a beautiful, rarely poetical performance that was a triumph for both Mr. Gericke and the players. What a work it is! And how fortunate that Schubert never finished it, for if he had it might have assumed the overgrown proportions of the C major symphony, the length of which only Schumann is likely to find "heavenly." It has long been the fashion to talk in a pleasantly tolerant way of Schubert's scanty acquaintance with counterpoint, telling how the poor, humble soul, realizing his deficiencies, was intending to study with Sechter, when death ended his career. Counterpoint or no, who, blessed with the vastest knowledge of counterpoint to be acquired in the seventy years of man, could change a bar of this symphony to its advantage? In exquisite variety of tone color, what symphonic poem written today can surpass the andante? And in wonderfully beautiful, expressive melody, what can equal either of the movements? When this symphony was first produced in Leipzig, in 1866, the correspondent of the Menestrel wrote: "The eighth Gewandhaus concert brought two novelties to a hearing; a piece for large orchestra by M. S. Jadassohn, called Concert Overture, which had only a moderate success, and an unfinished symphony by F. Schubert, of which two fragments were exhibited, an andante and an allegro. These pieces have recently been tried in Vienna. The performance was excellent, but the principal attraction of the concert was without doubt the appearance of Mme. Clara Schumann." Mme. Schumann, incidentally, played a concerto by Mendelssohn.

The concert ended with three excerpts from Berlioz's "Damnation of Faust." The minuet justifies Wagner's remark that Berlioz, by means of skilful orchestral coloring, artfully concealed his poverty of musical ideas. The minuet may be effective on the stage, but in the concert-hall it sounds worn. Far more charm is there in the "Dance of the Sylphs," which was played with delightful delicacy. The Rakoczy March Berlioz wrote to please the Hungarians, one evening in Vienna, while on his way to Hungary. It so enchanted the gentry of Pesth that Berlioz cunningly determined to give it a place in his "Faust," and to make the presence of so distinctly Hungarian music plausible, he arranged in his libretto that Faust, in the course of his travels, should pay a visit to Hungary. This departure from Goethe made some commotion among German critics, to whom Berlioz answered smartly: "I do not see why, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score." The march also makes one wonder at what could be done in the way of lively picturesqueness of scoring, and that half a century ago; again, Richard Strauss could not have done better. The march was spiritedly played.

While not possessed of the voice or the vocal technique necessary for singing in a large hall with orchestra, Miss Cramer sang with much warmth and with a keen appreciation of how her arias ought to go. This is the next programme: Weber, Overture, "Freischuetz"; S. Bach, Suite in F major, No. 6, arranged by Felix Mottl (first time); Brahms, "Love Songs," for quartet and piano accompaniment, Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin; A. Bruckner, Symphony No. 5, in B major (first time).

R. R. G.

BOSTON HERALD.

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FRIDAY, DEC. 27, 1901.

THE SYMPHONY PROGRAMME.

This Week's Offers but One Familiar Number.

This Is the Beautiful Overture to "Der Freischutz"—New Features Are Bruckner's Fifth Symphony, Brahms' "Love-Song Waltzes" and a Bach Suite.

The Symphony programme for this week offers a strong contrast to the last preceding one. That contained but one unfamiliar one, while this names but a single familiar friend—the ever beautiful, romantic and poetical overture to "Der Freischutz," which is to begin the concert. If one be ever right in wishing that the symphony were not usually put at the end of the evening, when the attention of even expert listeners is wont to be a little wearied, this would be the time. For the present choice would not be easy to hear and follow at any time, being an entire stranger to its audience. It is the fifth symphony—in B flat major—of Anton Bruckner, who died at the age of 72, in 1896, having outlived by a couple of years the earliest performances of this work, which took place in 1894 at Grats and Budapest, the production in Vienna following in 1896. Bruckner, who was an organist of high distinction, was also a composer and teacher of composition. He was scholarly, learned and reflective, rather than spontaneous or inspired, and his writings have been held by many to be formal, labored, dull and heavy. This work is laid out upon a very large scale, and unquestionably displays his talent and tact for symphonic creation to their best advantage. The general plan is the regular one, and the sequence of the movement is as usual—allegro with a slow introduction; adagio, scherzo and allegro finale. But within each movement are many peculiarities and diversities of treatment; the themes are generally well marked, and they (including with the main subjects the attendant episodes and connecting links) are very numerous, as are also the alternations and modifications of tempo, as the form and feeling of the passing phrases vary. And in the finale an innovation will be found—the introduction near the end of a second band, which is supposed to be heard from without, and consists of three trumpets, three trombones, a bass tuba and four horns. Bruckner seems to have participated in Wagner's fondness for the brass choir, and also to have held in high esteem the wooden wind, with whose voices several of the movements begin. The last movement will be found the most complicated and difficult of all, and the scherzo will be noticed as made brighter and smarter by a pointed little figure in pizzicato, which is derived almost exactly from the preceding adagio; it will also be observed that the finale begins with a slow introduction reminiscent of the opening adagio.

Another important novelty is to be the first set of "Love-song Waltzes" of Brahms. In this series, opus 52, there are 18 poems—a second series, opus 65, containing 15 songs—drawn from G. F. Daumer's "Polydora, or World-Poetic Song Book."

Oddly enough, these waltzes were written for four hands at the pianoforte, and the vocal score is appended as "ad libitum" only. The form of the waltz measure is preserved throughout, but only a few of the songs would be ballabile— as well try to dance to Chopin. Some are quite elaborately wrought out, while others seem to be scarcely more than sketched. They cover a wide range—from a real folk-song cast to a lied fully framed in its author's most characteristic manner; from real passionate ardor to a half-grotesque spitefulness, or to gentle melancholy; from a romantic scene to an out-and-out vocal waltz; from a long single air such as the soprano solo in number 7, to combinations of voices up to the full mixed quartet which is provided for. The singers are to be Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson and Mr. F. L. Martin.

The remaining number will be Bach's suite in F major, No 6, to be presented in the orchestration of Felix Mottl, who is one of the few men who have succeeded in transferring into some aesthetic gain the original form of an important composition into an entirely different scoring. Perhaps there is special justification for such a translation in the instrumental versions which Mottl has made from Bach, for oftentimes the thoughts and desires of that master seem too great and expansive for the limits within which he confined them when he set them down; for in the tremendous haste of his multitudinous composition, he must often have written rather to seize and save the swift ideas than to invest them with their best form and color.

CONCERT IN SANDERS THEATRE.

Symphony Orchestra Assisted by Miss Estelle Liebling as Soloist.

The Symphony orchestra gave its fourth Cambridge concert last night in Sanders Theatre before a large audience. The soloist was Miss Estelle Liebling. The programme was:

Overture to Byron's "Manfred," op. 115. Schumann

Songs with piano.
a. "Thou Art Like Unto a Flower."... Schumann
b. "Damon."... Max Stange
Overture, "Cockaigne" ("In London Town")... Elgar

Songs with piano.
a. Bergeretta (18th century).
b. "Solvejgs Lied."... Grieg

Symphony in D major, No. 2, op. 73.
1—Allegro ma non troppo. 2—Adagio non troppo. 3—Allegretto grazios. 4—Finale. Allegro con spirito... Brahms

The evening of Thursday Mr. Gericke conducted *inter alia* "Ein Heldenleben," that gigantic architectural musical mausoleum Strauss erected to the memory of his life and deeds. I pretend to descry in this exaltation of one's existence a touch of the *egomania* which laid low the genius of Nietzsche. There can be no question which was the greater reading of the work—Gericke's or Paur's. The latter came much nearer the ideal of the composer; yet I am sorry I did not hear Mr. Gericke's version first. It was phenomenally clear, and what an instrument he played upon! Though I am done with the verbal roses and raptures of criticism, I could throw many flowers of rhetoric before the footlights in honor of the Boston Symphony Orchestra! The entire symphonic poem was played with an easy contempt of technical difficulties and a tonal plangency well-nigh astounding. To be sure, the battlefield was a rather mild affair, the idealizing touch of the conductor softening its blaring horrors. Nor was the overwhelming majesty of Paur's introduction outdone. But we were compensated by the colorrichness, the absolute polyphonic beauty and the fine, nervous articulation of the themes. I still prefer "Also Sprach Zarathustra," and I still believe that Strauss will emerge from this storm-and-stress period to another in which the grandeur of his conceptions will be tempered by the wisdom of restraints.

Mr. Gericke also gave us Goldmark's "Spring" overture and the second symphony of Beethoven—too long a programme when, in addition, Gregorowitsch played Vieuxtemps's A minor concerto. This Russian violin virtuoso has not appeared in this city since 1897, and both surprised and delighted us with his finished art, charming style and musical tone. I confess to admiring dash and elegance in an artist, and Charles Gregorowitsch is the embodiment of these qualities. He was recalled so many times that his head must have swum. At the Saturday matinée of the Boston Band a new overture by Edward Elgar called "Cockaigne" was performed. I wish I could call it "Cocaine," for then within its measures might be found a merry jest or two, instead of long, dreary all the English and some Americans have music and health any commonplace critics. Since Elgar is an Englishman. He writes English music. Last year Josef Hofmann played Chopin's well-worn E minor concerto in D major with finish. The affair ended with a comparatively fine interpretation of the Brahms D major symphony. Mr. Gericke drove Beethoven and Brahms symphonies this season, in the harness of the same tonality.

The Boston Symphony Orchestra

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Schubert: Unfinished symphony in B minor.
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Berlioz: Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rakoczy March, from "The Damnation of Faust."

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After the overture came the Unfinished Symphony. The orchestra played this classic composition as though they were not bored at it, as though it were worth their while to give it infinite pains, and the result was a beautiful, rarely poetical performance that was a triumph for both Mr. Gericke and the players. What a work it is! And how fortunate that Schubert never finished it, for if he had it might have assumed the overgrown proportions of the C major symphony, the length of which only Schumann is likely to find "heavenly." It has long been the fashion to talk in a pleasantly tolerant way of Schubert's scanty acquaintance with counterpoint, telling how the poor, humble soul, realizing his deficiencies, was intending to study with Sechter, when death ended his career. Counterpoint or no, who, blessed with the vastest knowledge of counterpoint to be acquired in the seventy years of man, could change a bar of this symphony to its advantage? In exquisite variety of tone color, what symphonic poem written today can surpass the andante? And in wonderfully beautiful, expressive melody, what can equal either of the movements? When this symphony was first produced in Leipzig, in 1866, the correspondent of the Menestrel wrote: "The eighth Gewandhaus concert brought two novelties to a hearing; a piece for large orchestra by M. S. Jadassohn, called Concert Overture, which had only a moderate success, and an unfinished symphony by F. Schubert, of which two fragments were exhibited, an andante and an allegro. These pieces have recently been tried in Vienna. The performance was excellent, but the principal attraction of the concert was without doubt the appearance of Mme. Clara Schumann." Mme. Schumann, incidentally, played a concerto by Mendelssohn.

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This Week's Offers but One Familiar Number.

This Is the Beautiful Overture to "Der Freischutz"—New Features Are Bruckner's Fifth Symphony, Brahms' "Love-Song Waltzes" and a Bach Suite.

The Symphony programme for this week offers a strong contrast to the last preceding one. That contained but one unfamiliar one, while this names but a single familiar friend—the ever beautiful, romantic and poetical overture to "Der Freischutz," which is to begin the concert. If one be ever right in wishing that the symphony were not usually put at the end of the evening, when the attention of even expert listeners is wont to be a little wearied, this would be the time. For the present choice would not be easy to hear and follow at any time, being an entire stranger to its audience. It is the fifth symphony—in B flat major—of Anton Bruckner, who died at the age of 72, in 1896, having outlived by a couple of years the earliest performances of this work, which took place in 1894 at Gratz and Budapest, the production in Vienna following in 1898. Bruckner, who was an organist of high distinction, was also a composer and teacher of composition. He was scholarly, learned and reflective, rather than spontaneous or inspired, and his writings have been held by many to be formal, labored, dull and heavy. This work is laid out upon a very large scale, and unquestionably displays his talent and tact for symphonic creation to their best advantage. The general plan is the regular one, and the sequence of the movement is as usual—allegro with a slow introduction; adagio, scherzo and allegro finale. But within each movement are many peculiarities and diversities of treatment; the themes are generally well marked, and they (including with the main subjects the attendant episodes and connecting links) are very numerous, as are also the alternations and modifications of tempo, as the form and feeling of the passing phrases vary. And in the finale an innovation will be found—the introduction near the end of a second band, which is supposed to be heard from without, and consists of three trumpets, three trombones, a bass tuba and four horns. Bruckner seems to have participated in Wagner's fondness for the brass choir, and also to have held in high esteem the wooden wind, with whose voices several of the movements begin. The last movement will be found the most complicated and difficult of all, and the scherzo will be noticed as made brighter and smarter by a pointed little figure in pizzicato, which is derived almost exactly from the preceding adagio; it will also be observed that the finale begins with a slow introduction reminiscent of the opening adagio.

Another important novelty is to be the first set of "Love-song Waltzes" of Brahms. In this series, opus 52, there are 18 poems—a second series, opus 65, containing 15 songs—drawn from G. F. Daumer's "Polydora, or World-Poetic Song Book."

Oddly enough, these waltzes were written for four hands at the pianoforte, and the vocal score is appended as "ad libitum" only. The form of the waltz measure is preserved throughout, but only a few of the songs would be ballable— as well try to dance to Chopin. Some are quite elaborately wrought out, while others seem to be scarcely more than sketched. They cover a wide range—from a real folk-song cast to a lied fully framed in its author's most characteristic manner; from real passionate ardor to a half-grotesque spitefulness, or to gentle melancholy; from a romantic scene to an out-and-out vocal waltz; from a long single air such as the soprano solo in number 7, to combinations of voices up to the full mixed quartet which is provided for. The singers are to be Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson and Mr. F. L. Martin.

The remaining number will be Bach's suite in F major, No. 6, to be presented in the orchestration of Felix Mottl, who is one of the few men who have succeeded in transferring into some aesthetic gain the original form of an important composition into an entirely different scoring. Perhaps there is special justification for such a translation in the instrumental versions which Mottl has made from Bach, for oftentimes the thoughts and desires of that master seem too great and expansive for the limits within which he confined them when he set them down; for in the tremendous haste of his multitudinous composition, he must often have written rather to seize and save the swift ideas than to invest them with their best form and color.

CONCERT IN SANDERS THEATRE.

Symphony Orchestra Assisted by Miss Estelle Liebling as Soloist.

The Symphony orchestra gave its fourth Cambridge concert last night in Sanders Theatre before a large audience. The soloist was Miss Estelle Liebling. The programme was:

Overture to Byron's "Manfred," op. 115. Schumann

Songs with piano.
a. "Thou Art Like Unto a Flower."..Schumann
b. "Damon."..Max Stange

Overture, "Cockaigne" ("In London Town").....Elgar

Songs with piano.
a. Bergerette (18th century).
b. "Solvejgs Lied."..Grieg

Symphony in D major, No. 2, op. 73.
1—Allegro ma non troppo. 2—Adagio non troppo. 3—Allegretto grasios. 4—Finale. Allegro con spirito.....Brahms

Boston Journal.

SUNDAY, DECEMBER 29, 1901.

SYMPHONY NIGHT.

First Performances in Boston of Bruckner's Fifth Symphony, a Colossal and Singular Work, and Mottl's Arrangement of a Concerto by Bach.

The ninth concert of the Boston Symphony Orchestra was given in Symphony Hall last evening. Mr. Gericke conducted. The quartet of singers was made up of Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin. The program was as follows:

Overture, "Der Freischuetz.....Weber
Concerto in F major No. 2 for trumpet, flute, oboe, violin with accompaniment .....Bach-Mottl
(First time.)
Love songs for quartet and piano, op. 52.....Brahms
Symphony No. 5 in B flat major....Bruckner
(First time.)

We do not hear enough of the music of such men as Bruckner, Richard Strauss, César Franck, and others of the ultra modern school. Occasionally a work by one of them is played. It perplexes many, it disappoints, or it surpasses expectation; but the performance is in a way experimental, and the music itself leaves on many only an unreasonable impression of dislike or approval. The language spoken by these composers is strange; their methods of thought and expression are unusual; their purposes are unknown or misunderstood; their milieu is not allowed to enter into the consideration of the hearer, to whom the name of the composer is often a name and nothing more.

All this was true of the first performance of works of Beethoven, Schumann, Chopin, Berlioz, Wagner. But history repeats itself, without even a smile of irony at the outcry raised against that which is new in form or expression.

How much is known of the music of Bruckner in this city? Four symphonies have been played once, and at these intervals: 1887, 1899, March 9, 1901, and last night. Four performances in 14 years. How has any hearer, with the best intention in the world, any opportunity of arriving at a definite and fixed conclusion concerning the symphonies of this unusual man?

A long row of symphonies is not summarily disposed of for all time by a hundred or two hundred lovers of amiable, genteel, familiar music saying "I like Bruckner's music," or "I detest the music of Bruckner." It was years before Schumann found a hearing in London, Paris, or even in Boston.

Surely the strange symphony played last night is not to be dismissed with a wave of the hand or to be assigned its proper place in musical literature during the ride home in a crowded street car. It is easy to speak of apparent faults; inordinate spinning out of an idea; haltings that seem without reason and are a disturbance; a curious simplicity that sometimes seems puerile; climaxes that are followed by anticlimaxes; unexpected endings; borrowing from Wagner, whom Bruckner adored and from whom he at times deliberately quoted to prove his devotion. Yes, it is easy to speak of these and other faults, or foibles, eccentricities, what you will. It is never as easy to praise in adequate or discriminative terms that which moves you mightily, as you, solitary, are moved by the sight of the ocean, by the stars seen from a hillside on a wintry night, by thunder in the early morning, by any perturbation or phenomenon of nature.

Or this symphony may be likened to a series of gigantic frescoes, some finished, some sketched, some abandoned. Here there is a lack of continuity; here something is defaced; and here there is no clue to the intention; but every now and then the looker-on is lost in wonder, at the daring fancy, the supreme flight of imagination, the mastery of the painter. He does not mind that which is unintelligible or that which is almost grotesque. The soul of the extraordinary man is revealed unto him, and he accepts the whole, as he accepts that which is raw, savage, incomprehensible in view from some mountain peak.

Surely the slow movement of this symphony is unusually impressive music. It may suggest a mighty dirge to one, some solemn cathedral service to another; this matters not, the music is noble, uplifting, sublime. It is not of this earth, earthy; it is not sensuous, either in longing after fleshly delight or in lamentation for the amorous years gone by; it is as the meditation of a serene and lofty soul pondering the mysteries of life and death. It is as impersonal, as unearthly as some of the music of César Franck, although in expression of thought it is far different, and far less austere.

The first movement is not so sonorous and irresistible. Here there are pages of great beauty; but the structure is mosaic-like; and the attention is jolted by the composer himself. The Scherzo recalls, or hints, now and that at other scherzos. There is the thought of a famous phrase of Beethoven. There is now an unexpected delicacy; and now there is a peasant-strain of hearty jollity, which suddenly assumes formidable proportions and turns to wildness and mad mirth.

To me Bruckner is dullest in this symphony—and he has a genius also for dullness—when he is deliberately fugal in the Finale. His orchestration then seems brutally rough; his thought in the exposition seems labored, and yet afterward how many passages of contrapuntal and exquisite delicacy!

A strange symphony, but a gigantic one, one that should not be put away for a dozen years. No doubt 20 years from now the work will seem logically simple, and the critics will wonder why there was pother about it. For if the dead ride fast, so do the living in this nervous age.

* * *

Felix Mottl did many things to Bach's concerto, so many that it might be a pleasure to hear it as it was originally written, for the private band of a Prince and for a comparatively small room. The Andante is the most striking movement; it is of wondrous beauty, and the solos were played admirably by Messrs. Kneisel, Marquare and Longy, whose work, in fact, cannot be too highly praised. The other movements, in spite of the efforts of the three soloists named and the first trumpeter, sounded like much of the conventional and perfunctory music of Bach.

* * *

Brahms's Love songs were sung for the second time at these concerts. The accompaniments were played as before by Messrs. Gericke and Zach. Some of these waltzes are pretty with a touch of the melancholy that characterizes the true Viennese waltz, and some of them are tiresome. They were agreeably sung, but whether such composition has any just claim for admission to a symphony concert is another question. Personally I should prefer to hear the waltzes, if they must be heard, in a small hall, and in the course of a miscellaneous vocal concert.

The overture to "Der Freischütz" was superbly performed so far as the allegro was concerned. The horn quartet has been played here with more poetic tone and feeling.

Philip Hale.

The fourth concert in the Sanders Theatre course in Cambridge, which was given on Thursday evening by the Boston Symphony Orchestra, called out the usual fashionable list of subscribers, which includes practically all the University set.

Boston Sunday Globe.

SUNDAY, DEC 29, 1901.

Four Vocalists Heard With the Symphony Orchestra.

Two novelties were on last week's symphony program — Bruckner's fifth symphony and Mottl's arrangement of Bach's F major concerto for trumpet, flute, oboe and violin, with accompaniment. The other numbers were the Weber overture, "Der Freischutz," and the Brahms "Love Songs," sung by Miss Elsa Heindl, Miss Janet Spencer, Mr Herbert Johnson and Mr F. L. Martin. The overture, "Der Freischutz," was imbued with all the romantic attributes demanded for its proper interpretation, Mr Gericke reading the score in a most sympathetic spirit and bringing out the varied beauties of the score with splendid effect. The contrasts of grandeur and pastoral simplicity were admirably preserved by the orchestra, the melodies were sung charmingly, the clarinet parts were excellently performed throughout, and the whole interpretation was delightfully characteristic of the composer's romantic work.

The Bach concerto arranged by Felix Mottl brought into combination the trumpet, flute, oboe and violin, and the somewhat unusual associations of these different instruments in quartet work made the piece a genuine novelty. The old-fashioned, stilted harmonies were given with due precision, the blending of the various instruments, though odd in effect at times, was generally harmonious and the quartet work, notably that of the trumpet player, was very smooth as well as unique in its way.

The piano accompaniments to Brahms' quartet were played by Mr Gericke and Mr Zach, who performed the same offices when the quartet was sung at these concerts in 1886. Four of the 18 so-called vocal waltzes were omitted. The singers acquitted themselves admirably, the voices of the four harmonizing well, and each one rendering the solo phrases melodiously and with good expression. Mr Johnson's rich tenor voice was heard with special effect in the fifth and ninth stanzas. Miss Heindl carried the soprano parts very satisfactorily, Miss Spencer's contralto was sweet and resonant and Mr Martin was efficient in the bass music. The whole work was made particularly interesting by the unanimity preserved by the vocalists and accompanists, Messrs Gericke and Zach performing their tasks efficiently.

The Bruckner symphony is a big work, not very coherent or systematic in its form, but interesting, scholarly and very skilfully orchestrated. The themes are developed fully, and often a harsh effect is produced by pitting two themes against each other, leaving an auditor in doubt as to the outcome, until the modulations are reached. A single hearing is not sufficient for judging the composition, which appears to have many detached movements, but probably may be taken as typical of the moods of a man whose life was so clouded as was that of Bruckner. The orchestral work was very effective, the sonority of the strings and the excellence of the basses being commendable and very prominent features in the performance.

This week's program will comprise MacDowell's "Indian" suite. No. 2; Goldmark's violin concerto and Schumann's first symphony. Miss Olive Mead will be the soloist.

—The concerts by the Boston Symphony orchestra have been unusually interesting the past week. A few in the audience on Friday were Mr James P. Stearns, Miss Stearns, Mrs Edward L. Davis, Dr W. Sturgis Bigelow, Mrs John L. Gardner, Mrs Joseph A. White, Mr Edward Codman, Mrs Agassiz, Miss Rosamond Gibson, Mrs Curtis Guild Jr, Mrs William C. Hooper, Mrs Francis H. Peabody, Mr Lyman Greenleaf, Mrs F. I. Bradlee, Mr Foster White and Mrs Frank B. Harrington.

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Dec Established 1813. 30

The Official Paper of the State

A Bruckner Symphony Rendered by the Symphony Orchestra—Its Defects Are Many.

The concert of Saturday was as much a chamber concert as an orchestral one. It also presented Brahms in the waltz-form and Bruckner in the symphonic, a topsy-turvydom that was not entirely successful.

The programme began with Weber's "Freischuetz" overture, a work that seems imperishable. This received a superb performance and won more applause than has been given to the opening number for a long time. The horn quartette of this overture was excellently played; it could scarcely have sounded much better in the composer's day, when it was given by natural horns (two in C and two in F), instruments without keys; and in spite of all the wholesale dealing in instrumentation that has characterized the last generation, it would be difficult for the modern thunderers to invent anything more impressive than the simple "A" that is given by the contrabasses, pizzicato, at the end of this quartette. Mr. Gericke's reading of this overture was wonderfully effective.

After this there came some Mottl-ized Bach; that is a Bach concerto as arranged by Felix Mottl was given. In this case the "arrangement" was quite justifiable, for the trumpet part would be unplayable on the wider-tubed instrument used today. It must be remembered that "concerto" meant something different in Bach's time from what it signifies nowadays. Our concerto, a three-movement symphony with a thread of solo work woven through it, had its true beginning with Mozart; before his time the concerto was a very free form. A similar change has taken place with the word "symphony" which, before Haydn's time meant a prelude, interlude or postlude, and now signifies a sonata for orchestra. Bach published his three-part inventions for piano under the title of "symphonies."

The Bach concerto was an agreeable innovation at these concerts; it gave a series of intertwined solos and a succession of pleasant contrapuntal effects that were not beyond the grasp of the average musical auditor. The violin (exquisitely played by Mr. Kneisel) had a lion's share of the work in the beautiful second movement, which probably caused this part of the composition to appear the most effective; the trumpet had some florid and striking passages in the finale, and also deserves great praise, while M. Longy and Maquarre are "hors concours." It was surprising to hear Bach applauded with great vigor; evidently the newest school has not yet abolished appreciation of the old.

The set of love-songs which Brahms attached as an "ad libitum" part to his four-hand piano waltzes, Op. 52, came next. They were the right thing in the wrong place, for they would have sounded charmingly in Chickering or Steinert Hall, but they lost something in the great Symphony Hall. Misses Elsa Heindl and Janet Spencer, and Messrs. Herbert Johnson and Frederic L. Martin formed the quartette, and their ensemble was excellent. Of course there is something incongruous in giving tender love sentiments "a huit yeux," it causes an emotion somewhat similar to that which one feels when the whole Apollo Club unite in a cradle song; but it was pleasant to hear a Brahms who was neither abstruse nor phlegmatic and who could not be charged with being ascetic. Mr. Gericke and Mr. Zach played the piano part delightfully, and in some of the numbers, as for example Nos. 8 and 9, the piano was the point of chief beauty. No. 6 "Was once a pretty tiny birdie flew," was the most dainty number of the set, if one could only forget its utterly ridiculous and mawkish words. This waltz returned again as coda to the set.

There had been nothing incendiary in the programme thus far, but ample amends were to be made; the sting of this wasp of a concert was in its tail: it ended with Bruckner's contrapuntal exercises for orchestra, known as Symphony No. 5, in B flat major. Poor Bruckner has been so roundly abused by the Hanslick bully that one feels the strongest of "under-dog" sympathy for him, particularly when one remembers his kindly and sensitive nature and his sweet simplicity of character. But one cannot find any of this "sweet simplicity" in his symphonies which are neither fish, flesh nor fowl, nor good red herring. Poor Bruckner suffers, as Piccini once suffered, from the ardor of an injudicious partisanship. His friends have made him into a club to hit anti-Wagnerians with, just as Piccini's party used him as a weapon to attack Gluck.

There are some noble touches in this symphony, moments of absolute exaltation, but there is no coherency or logic. Such dramatic music might fit very well to a poem, where every word would have its reflex in the orchestra, but it has no right in the subjective field of pure orchestral music, least of all in the symphony, if the definition given in the early part of this article is just. We recall again the meek curate breakfasting with his bishop and the conversation,—

Bishop—(Noticing the expression of the curate's face)—Isn't that egg all right?

Curate—(With a strong effort)—Oh, parts of it are excellent, my lord.

Parts of the Bruckner egg are excellent, but the interminable figure development, the brusque interruptions without perceptible reason, the very sudden ending in mid-career, all these prejudice one against the work. Bruckner has succeeded in breaking the established form without convincing one that he has the right to do so; he does not speak, as Richard Strauss does, with the voice of Genius, and compel respect even while upon the wrong path.

There is ingenuity and to spare in the development of figures, and there are fugal passages in the finale that show the learned musician, but there is also what Falstaff would have called "damnable iteration." Bruckner seldom makes a straightforward and logical end of a movement; he starts in one mood and says: "Goodbye,—Adieu,—Farewell,—Adios,—Farvel,—Addio," and seems intent on ringing all possible changes upon his leave-taking, when, all of a sudden, he slams the door and is gone.

The symphony was worth hearing, is worth studying, yet falls short of greatness and is chiefly interesting as a phase of modern development in music. We cannot believe however, that it will exert any real influence, for when we arrive at this point in free orchestral composition there are more decisive voices to listen to than that of Anton Bruckner.

Louis C. Elson.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

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SUNDAY MORNING, DECEMBER 29, 1901.

NINTH SYMPHONY CONCERT

Weber's "Freischutz" Overture and Brahms's "Love Songs" the Popular Features

The programme of the ninth Symphony concert given last evening in Symphony Hall included Weber's "Freischutz" overture, a Bach concerto for trumpet, flute oboe and violin, with orchestral accompaniment arranged by Felix Mottl, a series of "Love Songs" by Brahms for piano and vocal quartet and Bruckner's symphony in B flat, No. 5.

This programme proved to be of extra length and at times not especially interesting after the "Freischutz" overture, which was admirably given and much applauded, being a general favorite. Bach's concerto, in its arrangement given last evening, makes a work of educational interest, but to the average listener offers little that is pleasing, and, in fact, the value of most of the various arrangements of Bach's instrumental works may be questioned. The performance of this number was received with much applause.

The Bruckner fifth symphony, heard in this city for the first time last evening, appears upon this initial hearing to have more of interest than the third, fourth or the seventh, that have been performed here in recent years. The work is scholastic, severe in treatment to a degree, even in the brightest of the four movements, the scherzo. Such a work needs to be heard more than once if any intelligent understanding is to be obtained. It is very long, the thematic material not especially striking from a melodic standpoint, and there are places in the work that are rather tiresome, to say the least It is a work that commands respect, however, and was finely played.

The Brahms "Love Stories," twelve in number, which have not been given at these concerts since 1886, were effectively given by the quartet, consisting of Elisa Heindl, soprano; Janet Spencer, alto; Herbert Johnson, tenor, and Frederic Martin, bass, with Messrs. Gericke and Max Zach at the piano. These songs would, however, be heard to better advantage in a smaller hall.

The programme of the rehearsal and concert this coming week include MacDowell's Indian Suite No. 2, a concerto for violin by Goldmark and Schumann's symphony No. 1. Miss Olive Mead will be the soloist.

[55]

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SUNDAY, DEC. 29, 1901.

THE SYMPHONY CONCERT.

Brahms' "Love-Song Waltzes" One of the Novelties.

Quartet Was Composed of Miss Elsa Heindl, Miss Janet Spencer, Herbert Johnson and Frederick Martin — The Bruckner Fifth Symphony a Peculiar, Involved Work.

Brahms was a true son of the fatherland in his love for song. The lied could not, indeed, afford scope for his massive intellect, wide erudition and severe science; but he made it the vehicle for beautiful thought and deep feeling. While he had not the prolific melody of Schubert or the philosophic fancy of Schumann, his inspiration, his control of symmetrical form, his mastery of nice detail and his exact adaptation of his means to the end he sought were such that no other song writer can be held as his superior, while many of his lieder may be accounted perfect, whether they be simple, soothing lullabies, quaint conceits, or pathetic, sombre or passionate revelations of heartfelt, poignant emotions.

The series of "Love-Song Waltzes," regarded as virtually one of the novelties of Mr. Gericke's ninth programme, were awaited and received with much interest last evening. There are nearly a score of them, and they sound many tones in the long chromatic gamut of love moods and fancies. That what those poems suggested to him might be expressed to others under varying conditions, he so wrote the pianoforte part (for four hands) that it should not be [illegible] accompaniment, and provided merely an accompaniment, which is variously assigned to four mixed voices, [illegible] might be treated as an "ad libitum," to be used or not, according to circumstance. As the quatrains of Omar [illegible] Lehmann to [illegible] according to their sentiment, for individual or blended voices, so Brahms had previously considered these love songs as meaning different phases of the passion in general, and not merely as some one person's amatory fluctuations, and had appointed them to such voices as seemed to him most apt to represent and impress the [illegible]ful moods. Not all are equally interesting and convincing, and [illegible] apparently received the same [illegible] from the composer. It [illegible] years since they were produced in Mr. [illegible], and so they were new to almost the whole audience, making a [illegible] satisfying effect, but [illegible] enthusiasm. The quartet [illegible] of Miss Elsa Heindl, Miss Janet Spencer and Messrs. Herbert Johnson and Frederick Martin, who did as well by the music as could be expected of any [illegible] associated [illegible] whose several timbres and [illegible] and vocal methods differed so remarkably and completely. Being [illegible] well known in local concert [illegible], but the ladies were new to these [illegible]. Miss Heindl read her part in a [illegible] fashion, as would be anticipated from one bearing her patronymic; but her method is a little odd and unfinished, for her upper tones, while pure and clear, seem to be allowed to escape staccato, rather than to be regularly produced and directed. Miss Spencer's contralto, while not large, is warm, smooth, even and delivered with good balance and proportion. Messrs. Johnson and Martin as before—gave the piano part delightfully.

[illegible] of the Bach concerto [illegible] enjoyable. Construct[illegible] solo instruments—[illegible] trumpet, all playing [illegible] registers—with a light [illegible] strings and harpsichord [illegible] as so disposed the [illegible] by the players and instruments of the [illegible] strengthens the accompaniment somewhat by adding [illegible] and horns to it, and enhances the contrasting tutti, so that the [illegible] corresponds more nearly [illegible] modern concertgoer expects [illegible] concerto. The three movements [illegible] delightful—the two allegros [illegible] with [illegible] unlimited cheerfulness, and the [illegible] sweet, suave [illegible] Bach [illegible].

[illegible] fifth symphony, it is [illegible] in detail after a [illegible] hearing, and at the end of the [illegible] to say the least, indifferent [illegible] peculiar involved and [illegible] work, the length of which is nearly an hour, where it must follow another hour of music, which has required steady, patient and careful attention. As a consequence, an appreciably large portion of the audience got no idea of the work as a whole, many leaving the hall so early as the end of the second movement. The symphony appears to be a great and earnest expression of opposing moods and experiences, as might well become one against whose gentle, spiritual and aesthetic aspirations and efforts the hard obstables of ill esteemed toil, poverty, neglect and even contumely and abuse opposed themselves almost insuperably. It seems at first to be stern, hard, combative and peremptory; but it has its episodes of tranquil beauty, gentle aspiration and pleasant peace, while in the scherzo there is a rude, bucolic, heavy-footed gayety, which yet sounds sincere, hearty and self-forgetful. It is a difficult work to follow, and there seems no lack of reason why it should have been pronounced hard to understand. It is not dull or oppressive, even when heaviest and most complicated in scoring, but it is full of changes of thought and temper, which often occur so suddenly that the listener is kept constantly on the qui vive to apprehend their relevancy, and is constantly asking himself whence sprung this or that idea, why it came to be as it is and where it is, and whither it is likely to lead. The last movement is the most elaborate, intricate and exacting of all, and therefore was least likely to be definitely received and fairly judged. Mr. Gericke gave it plainly, without the supplementary small brass choir desired by the composer for the coda.

The [illegible] excellent reading of the [illegible] exquisite "Der Freischutz" overture, peerless in the romantic school. The horn quartet was unusually well played for smoothness and for the absolute distinction of each voice, and the solos in the concerto were beautifully fine and finished—notably so the trumpet. The next programme will be:

Indian suite, No. 2.....MacDowell
Concerto for violin.....Goldmark
Symphony No. 1.....Schumann
Miss Olive Mead, soloist.

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VOL. CXI., NO. 3.

FRIDAY, JAN. 3, 1902.

THE SYMPHONY PROGRAMME.

The Standard Works for This Week's Concert—Miss Olive Mead Will Be the Soloist.

Only three works are promised for performance by the Symphony orchestra this week. The first is to be MacDowell's second "Indian" suite, which was dedicated by the composer to the orchestra and to Mr. Paur, who was the conductor when the work was first produced, in February, 1896. The suite is presented as founded upon traditional Indian melodies which Mr. MacDowell found in the far Northwest, and for which Mr. Krehbiel thinks he can name and record the exact prototypes. But the tracing of traditions of any sort to their primary sources is uncertain business at the best, and the conclusions reached are likely to have a strong coloring from modern imagination cast upon the historical form, which have perhaps been modified, it may be unconsciously, by the recorder's fancy. At any rate, Mr. MacDowell's suite does not so much represent the formal thematic development of the primitive airs, according to their assumed or attributed natures, as it does a series of fantasies inspired in him by the suggestive character of what he heard, whose force and influence were undoubtedly enhanced by his circumstances and environment. The first movement is a legend, which opens with some dignity and at a steady pace, but quickens greatly as it approaches its conclusion. Then comes a love song, which is a tender and gentle movement. The third in order is called "In War Time"; its temper is rough almost to savageness, and its rate is swift and strong. After this follows a dirge, of duly mournful mood, and the conclusion comes in the "Village Festival," which is animated, merry, light and hearty. The suite was greatly enjoyed and much praised when it was originally played, and will probably be even better received now, for Mr. MacDowell and his music have been steadily growing in appreciative acquaintance. He is a man of high and original talent, earnest, conscientious and powerful in his work, fertile and poetic of fancy, but not always clear in stating to others what is surely definite in his own mind—insomuch that the one great query left unanswered five years ago was how much of this suite he wished to have taken as elaborate historical portraiture, so to speak, of Indian music and how much as fanciful representation.

The last work on the programme is to be Schubert's great and greatly admired first symphony in B flat, full of life and joy, tempered by the soft and peaceful larghetto.

Between these is to be played the Goldmark concerto for the violin, the soloist being Miss Olive Mead, who rightfully holds the pre-eminent position among American women violinists.

Boston Sunday Globe.

SUNDAY, JAN 5, 1902.

SYMPHONY CONCERTS.

The program for the 10th Symphony rehearsal and concert comprised the "Indian" suite by Edward MacDowell, Carl Goldmark's A minor violin concerto and Robert Schumann's first symphony. Miss Olive Mead was the violin soloist. A thoroughly dignified program this; severe enough to suit the taste for the classic, conservative in style of selections and long enough to satisfy any one—nearly two hours were consumed in playing the three selections. Miss Mead's abilities as a violinist are well and favorably known to concert patrons and her interpretation of Goldmark's long concerto indicated that the young artist is deserving of the praise which has been bestowed upon her work, and although she came sharply in contrast with a violinist recently heard in this city and one whose technique is phenomenal, she won high favor by a conscientious and artistic performance of a difficult composition. Her tones are hardly broad enough to answer all the requirements of so large an orchestral background, but in the lighter passages she displayed deft and true work in single and chord fingering, her bowing was good and the many legato phrases were played sweetly and very smoothly. Her performance was rewarded with many plaudits and recalls to the platform.

Mr MacDowell's "Indian" suite was again heard with great pleasure at these concerts. His treatment of themes is very skilful and suggests the aboriginal without being unduly harsh and discordant, and his scoring for the orchestra is masterly. The musical pictures are exquisite, the harmonies appeal pleasingly to the ear, and the illustrations are vivid and typical. The last movement is notably effective in its dancing measures, which are written with unusual skill. The interpretation was all that one could reasonably demand, and all the details of the interesting suite were splendidly presented by Mr Gericke's men.

Schumann's noble symphony, the closing number, was admirably read by Mr Gericke, and the orchestral work was smooth, sympathetic and up to the standard expected of this orchestra. Although the symphony is familiar to the players, there was no carelessness evident in the performance, and all the beauties of Schumann's great work were set forth in splendid form.

Mr Harold Bauer will be the soloist this week, playing Schumann's "Allegro Appasionato" and Liszt's "Todtentanz." The orchestral pieces will be the Beethoven overture, "Dedication of the House;" the "Pathetique" symphony, Tschaikowsky, and Mendelssohn's overture, "Athalie."

Boston Transcript

MONDAY, DECEMBER 30, 1901

Symphony Hall: The Boston Symphony Orchestra

The ninth Symphony concert had the following programme:

Weber: Overture to "Der Freischütz."
J. S. Bach: Concerto for Trumpet, Flute, Oboe, Violin, in F major, No. 3.
Arranged by Felix Mottl.
(First time.)
Brahms: Love Songs for Quartet and Piano accompaniment, op. 52.
Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin.
A. Bruckner: Symphony No. 5, in B-flat major.
(First time.)

This remarkable concert gives rise to many reflections: on the first hearing of a very great symphony; on the strange attitude of the audience; on the extremely characteristic playing of the orchestra; and on the extraordinary choice of a programme, made up of very beautiful compositions, all played at the wrong place or at the wrong time.

To begin at the end, what could be more discouraging than to find one's self, at two minutes past nine o'clock, face to face with a new symphony of great length, and by so original a composer that in Vienna, his home, his music is generally spoken of as the "music of the future"? The Brahms quartets, too, which would be enchanting between two quartets at a Kneisel concert, are far too "intimate" for a symphony concert, and on Saturday night, agreeably as they were sung, they made no effect. And the Bach concerto, one can engage, would be more effective by half at a Longy Club concert, played as nearly as may be in the way Bach wrote it, than it was in Symphony Hall, in the modern rigging supplied by Mr. Mottl.

The work of the orchestra on Saturday, too, would be remarkable if it were not so usual. The "Freischütz" overture went brilliantly enough, but with all the roughness, lack of precision, and noisy beating of drums that one associates with a "scratch" orchestra. The players know this work so thoroughly that it apparently does not seem to them worth their while to give themselves pains with it. Five minutes later, however, in the andante of the concerto, the strings did as perfect a bit of accompanying as ever was heard, and the playing of the symphony was from A to Z superb. Since the orchestra are obliged to play music they know well, it is curious that they will not play it as well as they can.

To continue, the behavior of the audience was an interesting study. At the rough performance of the overture they seemed moderately pleased, and after the exquisite playing of the lovely andante of the concerto they showed a livelier pleasure, which developed into a mild enthusiasm after the much less interesting allegro. Each of the fifteen or so waltzes, however, was received with a forbidding silence, and at the end there was no more applause than civility demanded. During the symphony, an interesting work by a composer of note, even if one can go no farther in a liking for it, for which everybody should be grateful to Mr. Gericke, even civility was thrown to the winds, for surely it is safe to say that not after one movement did half a dozen listeners raise a hand. There is an old story that Hans von Bülow, when an audience received a Brahms symphony coldly, exclaimed: "You don't like it? You must learn to like it!" and straightway played the entire symphony over again. It would be a grand thing if Mr. Gericke would play this symphony again next week.

For after a first hearing of so big a work one is left dazed, filled with elation or dislike, in either case not quite realizing why. That the symphony is very long, that the development is sometimes prolix, can be granted offhand. It is equally plain that the themes are of distinguished beauty; that the working out is always original and often beautiful; that the instrumentation, while never calling attention to itself either by its beauty or its ugliness, gives one the feeling that not for a moment would anything else do; that there is, back of all this, a tremendous emotional power. What baffles, however, is the quality of this emotional power. There is not a bar of the symphony that is not intensely moving, but whether it moves to exultation or to depression I am far from knowing. Through all the symphony, except the scherzo, there was something impersonal, something churchly, as in only the best church music. The adagio is surely very great, with a power of expression that is unearthly, and at the end of the finale there is an overwhelming climax, surely as inspiring a passage as ever was written. To hear it was a great experience, for which we can be devoutly thankful to Mr. Gericke. If we only could have it again within a month.

Since Bruckner spent most of his life in miserable poverty, it is pleasant to think that the man who was born in a peasant's hut in the village of Ansfelden ended his days, if nothing more, in the Belvedere palace at Vienna, where the emperor had given him a suite of rooms. And to the man who, his life long, was fated to work unappreciated, that concert of the Vienna Philharmonic Orchestra on the 5th of January, 1896, when Hans Richter conducted his fourth symphony, must have brought a grain of comfort, for the symphony was received with enthusiasm, and when the audience caught sight of the composer in a box, the applause would have no end, till the poor, feeble old man was quite dazed. Nine months later Bruckner died, and just one year after the triumphant reception of his symphony, the "Gesellschaft der Musikfreunde," under Richard von Perger, sang Bruckner's D minor mass, "In memory of the master."

This is the programme for next week's concert: Macdowell, Indian Suite, No. 2; Goldmark, Concerto for Violin; Schumann, Symphony No. 1. Soloist, Miss Olive Mead.

R. R. G.

Boston Journal.

SUNDAY, JANUARY 5, 1902.

SYMPHONY NIGHT.

MacDowell's "Indian" Suite and Schumann's Symphony in B Flat —Miss Olive Mead Plays Goldmark's Violin Concerto.

The program of the 10th Symphony concert, Mr. Gericke conductor, was as follows:

"Indian" Suite in E minor.....MacDowell
Violin concerto in A minor.....Goldmark
Symphony in B flat No. 1.....Schumann

When Schumann's symphony in B flat was first played in sundry cities there were loud cries of protest, or there was bitter raillery. The work seemed complex, incoherent, ugly. The composer was classed with Wagner as a revolutionary, a radical of the radicals. Some went so far as to declare him a charlatan; others took a more kindly view and hinted at delirium tremens.

Today this music seems clear, almost childishly clear; and much of it still seems ugly, in spite of Mr. Gericke's earnest endeavor and infinite pains. The ugliness lies in the expression rather than in the thought. Schumann seldom orchestrated as well as any young fellow, fresh from the Paris Conservatory, would score his cantata, symphonic poem or overture in these days of brilliant instrumentation. This symphony was one of his first works for the orchestra; and we see him laboring with all his might, but with tools that were never familiar to him. He had much to say, much of exuberant joy, much of deep emotion; but he did not know how to say it. His voice stammered and choked, and only through broken sentences, hoarsely uttered, could even the sympathetics gain some clue to his feelings. No, Schumann is the great musical poet in his songs and in his piano pieces. Even his "Manfred" does not fully express how keenly he felt the tragedy.

And they that now look skew-eyed at Richard Strauss and all his works, at Bruckner with his noble thought, at the wild Russians and the immoral Frenchmen, and cry aloud, "Incomprehensible, impossible! Why is such music played?"—they would do well to read what such able critics as the leaders in Vienna, Berlin, London and other towns wrote for themselves and in behalf of their audiences when Schumann's symphony in B flat was first performed. So 50 years from now audiences may smile at the slow comprehension of works in 1902 that to them are simple and a delight, although the orchestration of Strauss may then seem naive in its frankness.

* * *

Fortunately for Schumann, Goldmark's dull and long-winded violin concerto came between the symphony and Mr. MacDowell's Suite. It is hard to believe that the composer of the "Sakuntala," the "Prometheus" and the "Sappho" overtures wrote this piece, which is tweedle-dum and tweedle-dee, when it is not fiddle-dee and fiddle-dum. The violinist was Miss Olive Mead, who appeared last night at these concerts for the third time. She first played in January, 1898, Saint-Saëns's concerto No. 3, and then in January, 1899, Vieuxtemps's concerto No. 5. The Symphony concert audience, therefore, is accustoming itself to Miss Mead, who has had unusual opportunity for display. Last night she appeared as a young violinist, well grounded in technic, with a full tone that was often rich, a with a cool facility. She is not an emotional player, and even the Goldmark concerto will endure warmth and the suggestion at least of passion. Miss Mead was heartily applauded.

Mr. MacDowell's Suite was played here for the third time. The Legend was admirably performed, and so was the Dirge, although the effect of the horn solo, the unearthly voice that comes as though it were far from the scene of mourning, the voice of some sorrowful ghost, would have been enhanced if it had been played according to the composer's direction, behind the scenes. The third movement might have been fired with a spirit of even more atrocious ferocity. It should be led and played in war paint; the tomahawk should take the place of the baton. There should be the thought of battle, the torture, Pontiac, and the scalp-dance. And the finale might have been taken at a still swifter pace. Yet on the whole, in attention to detail, in tone-color, it was the most satisfactory performance of the work that has been given here. The Suite itself is brilliant, pathetic, imaginative. It is not interesting on account of the themes; it is interesting in spite of them; and Mr MacDowell is of far greater importance than any Indian, whether he be Iroquois, Iowa, Chippewa, or Dacota. The musician is first of all a musician, not an ethnologist. Fortunately for the work, Mr. MacDowell is a musician, and of the first rank.

Philip Hale.

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SUNDAY HERALD.

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VOL. CXI., NO. 5.

SUNDAY, JAN. 5, 1902.

THE SYMPHONY CONCERT.

Mr. E. A. MacDowell's "Indian" Suite Is Heard.

It Has Fervid Feeling and Picturesque Imagery — Miss Olive Mead, Violinist, Given Three Recalls — Schumann's First Symphony Rendered.

The subjects which Mr. E. A. MacDowell chose for illustration in his so-called "Indian" suite are a legend, a love song, a battlepiece, a dirge and a village festival. These are incidents which would fall naturally and necessarily into the life of any primitive people. The history, experience, philosophy and romance of any tribe or nation find perpetuation in tradition, legend and finally ballad, if the mind of the time has developed any metrical or poetic form; love and its appeals have been, and will continue to be, wherever the hearts of animated creatures—not mere humans alone—beat in sympathy, desire and response; wherever passions rage there will be battle, broadening even into war, and lamentation over the slain as over all other dead; and in every aggregation of individuals and families there will be times of general festivity and carousal. Mr. MacDowell's subjects are, therefore, as generic and general as is the life of gregarious man.

The Italian proverb runs that "all the world is kneaded out of one dough"; and, allowing for diversity of degree, the experiences, passions, beginning and end of life are virtually as one in all places and peoples. How, then, shall the characteristics and conditions of any one race or tribe be differentiated in music from those of any other tribal or national assembly? In one of two ways, probably. Either by imparting to the music a tone-color and a fashion of instrumental voicing peculiar to and distinctive of the chosen people, or by using as themes melodies associated by the people itself with the incidents or emotions sought to be illustrated.

Now, the North American Indian can hardly be considered as musical, if mellifluous, melodious tone, use of other than the rudest instrument of sound, or finely marked and symmetrical forms of speech or song be required of him. Yet here and there a rudimentary or fragmentary tone has been discovered, sufficiently definite in shape to be caught and recorded.

There was apparently nothing instrumental upon which our composer could depend for his local or racial effects—unless it were a certain ingenious and frequent use of drums, which he seems to have ignored. As a few bars, and sometimes a few notes, will suffice for the seed from which even a symphonic movement may grow, he took for his thematic material little passages which Mr. Krehbiel has associated with parts of Iroquois and Iowa songs and dances, these being so altered and modified as to bring them into available modern form.

These fragments the same writer thinks were derived from an essay by Dr. Theodore Baker; but that is neither here nor there. The main question is whether Mr. MacDowell has made musical scenes which represent logically and lucidly the generic subjects he has chosen, and whether in their temper, vitality, action and spirit they correspond to what a good average listener would accept as portraying specifically an Indian story teller, brave, mourner or humorist—whether, testing them by Longfellow's cantos, they might typify Iagoo, Chibiabos, Mudjekeewis, Nokomis and Pau-Puk-Keewis.

But waiving the relevancy of this music to the Indian of Longfellow, Catlin or Cooper, the poetry and passion of it are not to be denied. Mr. MacDowell must have been thoroughly in earnest when he wrote it, for its feeling is fervid, its imagery picturesque, its form compact, its color rich and its sweep urgent and strong. The sonorous pomp and martial pride of the legend make an introduction that impresses itself at once upon the mind and provokes the expectation which is, fortunately, not to be disappointed.

Not all the sections will have equal interest and consequence for all hearers. While we can see no great differences of intrinsic worth, sincerely good art and skilful handling between them, and find that the mood befitting each is steadily sustained, we incline to prefer the "In War Time," as most fertile and unusual in invention and most illuminated with stronger, weird, dramatic touches.

Miss Olive Mead is one of the few artists who have developed gradually and gracefully from a precocious, surprising childhood into a perfectly rounded young womanhood that gives constant and trustful repose, and promises yet more for full maturity. She has acquired for her violin a full, broad, and yet tender, tone, so rich as to be almost luscious, a brilliant, but not bold or showy, execution, depth for emotion and dexterity for bravura.

Her choice for a solo has fallen upon Goldmark's concerto in A minor, which, while it does melt into the sensuousness that chiefly characterizes so many of his works, is yet for the most part slow, smooth and sweet, and only becomes really alert and spirited in the bolero-like finale. Miss Mead played it all beautifully, enlivening the finale and its ornate cadenza and keeping the moderatos (the second particularly) and the mild andante well back from sentimental degeneracy, while still warming and softening them poetically. She found much favor with the audience and was handsomely recalled thrice.

There was but one other number on the programme, and yet the evening was very long. This was Schumann's first, or B flat, symphony, written in the earlier portion of the happiest and brightest period of his life. To him it represented fancies and images of spring, but to most listeners it sounds like one great long "Jubilate." Not always full, powerful and resounding, for it is tempered by the peaceful larghetto and by many light incidental passages; but always instinct with the spirit of joy, exaltation, vitality and hope.

It was rightly played, as a whole, although there might well have been at times a more broadly distinguished chiaroscuro, and the drums were allowed a vehemence that often came near violence. The suite was played better and with fine regard to the nuances, another concerto was satisfactorily ac-

The next programme, which presents to be much too long, is announced as follows:

Overture, "The Dedication of the House" ..... Beethoven
a. Allegro appassionato ..... Schumann
b. "Todtentanz" ..... Liszt
Symphony No. 6 in B minor, "Pathetique," op. 74 ..... Tschaikowski
Overture, "Athalie" ..... Mendelssohn
Soloist, Mr. Harold Bauer.

BOSTON DAILY ADVERTISER
Jan Established 1813. 6

THE SYMPHONY CONCERT.

MacDowell's "Indian Suite" a Poetic Presentation of Romantic Phases of Savage Life.

Mr. Gericke did not appear in warpaint, wearing a lot of scalp-locks in his belt and beating time with a tomahawk, although his programme began with McDowell's "Indian Suite." If the North American Indian had only been a musical creature we might now be revelling in a great repertoire of folk-songs and a "Native School" of music evolved therefrom by a host of American composers. Taking matters as they are, however, we find the Indian music not far ahead of that of the Esquimaux or the Bushmen, and, in spite of the works of Fillmore, Krehbiel, Alice Fletcher and Walter Fewkes, in collating its fragments, there is nothing in it which can lead to anything like a national school or, in fact, to any high musical development.

Perhaps, at present, our most distinctively national themes are the beautiful songs of Stephen Foster—echoes of plantation life—and it might be worth the while of some American composer to develop "The Old Folks at Home," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," and other similar folk-tunes, into a symphonic shape.

Fortunately in the "Indian Suite" there was more of MacDowell than of the Indian; it was a most poetic and musicianly presentation of romantic phases of savage life, the charm of which was altogether independent of the fact that the themes, or rather fundamental figures, were Iroquois, Dacotah, Kiowa, etc.

The first three movements seemed to us the finest parts of the composition, but the entire work grows more and more attractive with repeated hearing; the tenderness of the "Love Song" and the wild galloping in the movement entitled "In War Time," were both effective in very diverse ways. The phrases of the deep clarinette in the third movement were especially impressive and were excellently performed.

There is one point, apart from the strict line of composition, which we are sorry to observe in Mr. MacDowell's works; he uses the English language for his tempo and expression marks. At first sight this seems a sensible proceeding, but it scarcely bears investigation. Of all the written languages of the present (except that of numbers) the notation of music is the most universal. A bit of notation written in Boston can be read in Chili, Russia, Roumania, Japan and a hundred other countries. The moment it is localized by English most of these foreign lands require a translation. Mr. MacDowell's music can be read everywhere—his musical terms only in English speaking countries.

To the universal language of notation the composers have added an equally universal language of expression marks, in Italian. All countries which understand musical notation also comprehend the Italian musical terms. It is wrong to make innovations in so important a matter, to import confusion where unity has been established. It might make no earthly difference if the composer of the "Podunkville Grand March" or the "Hopedale Two-Step" uses English marks (he generally doesn't) but a composer whose music belongs to the entire civilized world ought not to do so.

Miss Olive Mead made a splendid success by some broad and musicianly violin playing, in the second number of the concert. The success was decidedly her own and not that of the composition. One can count the great violin concertos on the fingers of one hand: Beethoven's at the head, Brahms' rather abstruse work, Mendelssohn's dashing composition, Bruch's G minor Concerto—and a finger is left on which to count some less assuredly great composition—and Goldmark's Concerto in A minor would probably not come to that finger, for it is a long-winded, heavily padded work, with an uninteresting first movement. It grows somewhat better toward its end, but is neither inspired nor inspiring. Miss Mead could not make the long first movement interesting—nobody could do that, but she proved even in this that she is gaining in breadth and has already achieved a fine musicianship. The fugal work in the latter part of this movement seemed especially odd, coming after so much of sentimental triviality. Miss Mead's G string work in the second movement, against an organ point, drawn out to an incredible length, was especially impressive. The finale, a dashing affair not unlike a Bolero, also had its contrapuntal moments. The ensemble here was not as perfect as in other parts of the work.

At the end of the concerto Miss Mead was recalled over and over again. Her playing certainly deserved this tribute.

Ever great, ever glorious, ever beautiful, the Schumann Symphony in B flat ended the concert like a benediction. Its first movement was given rather too brusquely, with too little of the spirit of springtime in its measures. Even the triangle (perhaps picturing the tinkling sheep-bells upon the plain) rang out with a vigor that suggested gipsy dancing. The three other movements were finely read and finely played. One may especially mention the violins in the dashing chief theme of the finale, and the contrabasses in the second trio of the Scherzo, but all the other players deserve praise as well.

It is well known that this work was the outcome of Schumann's greatest happiness: it came in the train of his marriage with Clara Wieck in 1840; it is in a degree autobiographical, as very much of this composer's music is. It is also stated that Schumann was moved by the end of a poem by Boettger to produce this tonal picture of happiness overcoming strife and sorrow. We venture a translation of the poem:—

Oh thou cloud-spirit dark and dread,
That over land and sea hast sped,

Beneath thy sombre veil of gray,
Heaven's clear, bright eye hath hid its ray.

Thy mists come rolling from afar
And night concealeth love's pure star.

Thou callest to my cheek a tear,
In my soul's light, dark shades appear.

Turn back! turn back thy baleful wing,—
Within the vale buds forth the spring!

The dark side of the above poem can readily be found in the first and last movements of the symphony, for there is much of combat and strife though still more of ineffable joy in this work, which to many still remains the greatest symphony since Beethoven.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

(Copyright, 1902, Post Publishing Company.)
SUNDAY MORNING, JANUARY 5, 1902.

MISS MEAD AT TENTH SYMPHONY

The programme of the 10th Symphony concert in Symphony Hall last evening included MacDowell's "Indian" suite in E minor, op. 48; Goldmark's concerto for violin in A minor, op. 28, and Schumann's symphony No. 1 in B-flat, op. 38. Miss Olive Mead, violinist, was the soloist.

Edward MacDowell's "Indian" suite for orchestra was written while the composer was a resident of this city, and dedicated to Emil Paur and the Boston Symphony Orchestra. It was first heard here in 1896, and again in 1897, and also has been heard in New York and London.

The work, which is in five sections, and the thematic material suggested by melodies of the North American Indians, does not lose in interest by another hearing. The first section, an Indian legend; the second, a "Love Song," and the fourth, descriptive of an Indian dirge, appeal strongly to the imagination, and much is suggested by several clever bits of orchestral color.

The "War Dance" is more fantastic, but is less interesting than the other movements. The performance was admirable, and Mr. Gericke was twice recalled.

Miss Olive Mead, the soloist, was heard in Goldmark's A minor concerto for violin, a work originally produced here by Mr. Kneisel. Cesar Thomson also played the work at one of these concerts several years ago. Goldmark in this concerto has done some admirable composition both for the solo violin and the accompaniment, and the work stands among the best of its class that have been written in recent years.

Miss Mead played the first two movements without much animation, but in the last movement there was less reserve and more of what was lacking in her previous performance. She gains year by year, not only in technical proficiency, but also in the higher artistic qualities. All she needs now is to employ more animation, more of the impetuous, dashy style of play in her performance. Then she is sure to find abundant favor in the mind of the present day musical public.

Miss Mead was loudly applauded and several times recalled at the close of her performance.

The final number was Schumann's B-flat symphony No. 1, op. 38, a general favorite with the patrons of these concerts. The programme of the rehearsal and concert this coming week includes Beethoven's overture "Dedication of the House," Mendelssohn's "Athalie" overture and Tschaikowski's "Pathetic" symphony. Harold Bauer, pianist, will be the soloist in two numbers with orchestra, the Schumann "Allegro Appassionato" and Liszt's "Todtentanz."

Boston Transcript
MONDAY, JANUARY 6 1902

MISSED BY SYMPHONY GOERS

Lyman W. Temple, Veteran Doorkeeper at Music Hall, Died Suddenly Today

Lyman W. Temple, whom patrons of the old Music Hall and the new Symphony Hall will remember pleasantly as the doorkeeper at the Hamilton place entrance to the old hall and at the Massachusetts avenue entrance to Symphony Hall, died suddenly at one o'clock this morning. In more than thirty years of faithful and uninterrupted service, he earned the reputation of a courteous, model employee, and countless patrons of the Symphony concerts had a pleasant word and a smile for one who gave a lifetime of service satisfactory in every way.

Mr. Temple was a veteran of the Civil War and a member of John A. Andrew Post 15, G. A. R.

Boston Journal.
WEDNESDAY, JANUARY 8, 1902.

LYMAN W. TEMPLE.

Lyman W. Temple, whom patrons of the old Music Hall and the new Symphony Hall will remember pleasantly as the doorkeeper at the Hamilton Place entrance to the old hall and at the Massachusetts Avenue entrance to Symphony Hall, died suddenly at 1 Tuesday morning. In more than 30 years of faithful and uninterrupted service, he earned the reputation of a courteous, model employe, and countless patrons of the Symphony concerts had a pleasant word and a smile for one who gave a lifetime of service satisfactory in every way.

Mr. Temple was a veteran of the Civil War and a member of John A. Andrew Post 15, G. A. R.

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TUESDAY, JAN. 7, 1902.

people.

EVERYBODY LIKED HIM.

Death of Doorkeeper Temple of Old Music Hall and Symphony Hall.

Lyman W. Temple, whom patrons of the old Music Hall and the new Symphony Hall will remember pleasantly as the doorkeeper at the Hamilton place entrance to the old hall, and at the Massachusetts avenue entrance to Symphony Hall, died suddenly at 1 o'clock this morning, at his home in Medford. In over 30 years of faithful and uninterrupted service he earned the reputation of a most courteous employe, and countless patrons of the Symphony concerts had a pleasant word and a smile for him. Mr. Temple was a veteran of the civil war and a member of John A. Andrew post 15, G. A. R.

6 Jan 9

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR

KUBELIK'S FOURTH RECITAL.

Does His Best Playing Yet—Paganini's "Witches' Dance" the Great Feature of the Programme.

Mr. Kubelik gave in Symphony Hall yesterday afternoon the fourth and last of his present series of concerts, and now sets off on his westward journeyings. His selections were set on the highest plane which they have yet touched, affording sufficient gratification for the admirers of what is ad capitandum performance and giving a chance also to hear him in one of the great standard test pieces. He began with Wieniawski's concerto in D minor, introduced Bach's ciaconne, and ended with Paganini's "Witches' Dance"—the romantic, the classic and the distinctively virtuoso styles being thus respectively illustrated.

Mr. Kubelik seemed to us to touch in every way the highest point he has yet reached, and he confirmed us in our belief that, if no untoward change or chances befalls him, he ought yet to rank among artists as he already does among virtuosi. He played the concerto simply and considerately, imparted true, full and tender feeling to the quiet, romantic slow movement, and kept the ornate portions just where they belonged.

We know of no piece of great violin music which can be so easily degraded and deteriorated as the Bach ciaconne. Its frequent wide sweeps of the bow across all the strings can be quickly made harsh and rasping, and we have heard well-meaning players of better than common ability, in their eagerness to be swift and vigorous, reduce those passages almost to the base level of the negro minstrel fiddler's pump and saw imitations. Mr. Kubelik was most respectful and reserved in his reading, and his desire seemed to be to give a gracious geniality and musicianly dignity, while preserving the characteristic animation and lightness of the genre. He held the balance equable between the strings, was firmly but not rigidly steady with the tempo, and kept the theme and its development clear and bright. So that this ancient dance of Bach's sounded as if it were really meant to accompany and inspire some poetry of motion. The audience evidently appreciated the merit of the playing, but had no mercy on the player, whom they recalled and recalled until he purchased his liberty with airy trille for muted strings. The Paganini had superb brilliance and beauty, there being perfectly contrasted in it the fine fascination of the dainty seductive theme and the splendid diversity of the wild variations which might well serve for the fantastic evolutions of the witches in their triumphant glee about the victims of their baleful charms. It is an old-fashioned music—obsolescent, probably. But the "Arabian Nights" and the fairy tale yet live and serve a use; and who shall be so formal and crabbed as to deny some longer vitality to this old music, which still keeps its grace and its sparkle, and may be more helpful to us of these prosaic days than we think? Mr. Kubelik's effortless performance was free from any taint of exaggeration or excitement augmented by physical display, so that the fantasy and its figuration worked their own effect, while we were transported, but in no sense transmuted, by the inexhaustible facility of the player's technique. Of course, there were tremendous recalls, and, as we came away, Mr. Kubelik was preparing to give something more.

Miss Torrilhon was again the solo pianist, contributing two groups of salon morceaux. These were, for the first, a Joseffy arrangement of a Gluck air, a Chopin nocturne and MacDowell's "Hungarian" study; and for the second, a prelude by Rachmaninoff and Rubinstein's barcarole No. 5. Her performance was pleasant, polished and quite equal to any demands of her not exacting selections, and she rendered Mr. MacDowell's rather burly study with quite a dashing spirit and touch.

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BOSTON POST,

The Representative Democratic Paper

KUBELIK RECITAL

Jan Kubelik gave the final violin recital prior to his Western trip in Symphony Hall yesterday afternoon. It was the best programme thus far, for it afforded a good opportunity to judge Mr. Kubelik's varied power as a virtuoso and an interpreter. The familiar concerto in D minor by Wieniawski headed the selections, and was given with a broadness of style and elegance of phrasing that was highly pleasing, notably the allegro movement, in which the singing quality of the violin was made conspicuous.

The Bach "Chaconne" proved the star number, and was given with appropriate simplicity, which rendered it doubly effective. At the close of this number Mr. Kubelik was thrice recalled, and gave an arrangement of Schuman's "Arbendlied" on the muted instrument. The closing selection was Paganini's "Witches' Dance," and at the termination four recalls greeted the artist, and he responded with Sarasate's "Hungarian Gypsy Dance" and for a second encore Paganini's "Variations."

Maria Victoria Torrilhon, pianoforte, repeated the pleasing performance she gave a week ago, and her efforts were warmly received.

Boston Journal.

THURSDAY, JANUARY 9, 1902.

KUBELIK ONCE MORE.

His Last Violin Recital in Symphony Hall Before Starting on His Western Tour.

Mr. Jan Kubelik, violinist, played again in Symphony Hall yesterday afternoon. He was assisted by Miss Maria V. Torrilhon, pianist, and Mr. Rudolf Friml, accompanist. The program was as follows:

Concerto for violin in D minor....Wieniawski
Mr. Kubelik.
Arietta .....Gluck-Joseffy
Nocturne .....Chopin
Hungarian etude.....MacDowell
Miss Torrilhon.
Chaconne .....Bach
Mr. Kubelik.
Prelude .....Rachmaninoff
Barcarolle, No. 5.....Rubinstein
Miss Torrilhon.
Witches' Dance (by request).....Paganini

Mr. Kubelik played yesterday for the fourth time in this city, and we all are now familiar with his merits and failings as a violinist. It may be said in general and with reference also to his performance yesterday that he is a young man of indisputable and uncommon talent who has devoted his time chiefly to the pursuit of technic, which he has certainly caught and mastered. His tone is often beautiful and individual, and it takes the place at times and plausibly of true and deep emotion. His intonation is generally excellent, but it is by no means infallible. The confidence with which he attacks difficulties and the ease with which he surmounts them makes, as always, a deep impression on a holiday audience. When Mr. Kubelik plays music that is of the highest order, his deficiencies as a full and rounded artist are plainly seen. The line of the phrase is not well defined, there is no masterly conception of the work as a whole, there is no serene and classic authority. At present he is in certain ways an interesting player. Let us hope that he will eventually be a master, the interpreter of masters.

Miss Torrilhon played her pieces in a slip-shod amateurish manner. There was an audience of only fair size, but it was enthusiastic.

Philip Hale.

BOSTON DAILY ADVERTISER

Established 1813.

THE TOUCH OF A MASTER HAND

Kubelik Gave One of His Finest Technical Displays at His Final Boston Concert.

The final recital of the first Kubelik series, before the great violinist's western tour, took place before an enthusiastic audience in Symphony Hall, yesterday afternoon.

There is little that is new to be said of the work of the young virtuoso, the playing of the Variations of Paganini was one long panoroma of technique, and the encores of the programme were as numerous and as continuous as usual. It is not necessary to repeat the catalogue of the difficulties which were introduced only to be conquered.

But the concert was different from its predecessors in the introduction of a Bach "Cheval de Bataille"—the great choconne in which the old master treats the violin as a harmonic instrument and introduces a set of variations that satisfy the classicist and at the same time excite the virtuoso.

After what Kubelik had shown of his mastery of double-stopping, one expected great things of the performance of the Chaconne, and no auditor was disappointed. It was one of the finest technical displays of the artist's remarkable season. Not only did he show more breadth than we had given him credit for, but he phased the difficult work in a manner that must have made it clear even to the laity, and his intonation was accurate even in the midst of the greatest complexities.

One can also praise the musicianship shown in the Wieniawski Concerto. Not only was there abundant technique in the finale of this but there was a sympathetic quality of tone and a delicacy of phrasing that augurs well for the young master. There are no heights to which he may not attain, and we would rather see him a second Joachim or Wieniawski than a second Paganini.

Miss Torrilhon played some interesting piano numbers in a very graceful manner, and was heartily applauded.

Summing up the Kubelik season one may say that there is not a trace of mannerism, not an iota of humbug in the young artist. We may wish him to assert himself more frequently in the higher school of concerto-playing, but there is already a gigantic degree of attainment and there is no reason to doubt still further growth.

There was some rather poor time-keeping in this concert,—it began a quarter of an hour late!

Louis C. Elson.

Boston Daily Globe.

THURSDAY, JAN 9, 1902.

MUSIC AND DRAMA.

Kubelik, the Violinist, in Symphony Hall.

Exhibition of World's Musical Instruments and Music Saturday.

Park Opening Postponed to Saturday—Current Attractions.

The violin recital by Jan Kubelik in Symphony hall yesterday afternoon was well attended, and the wonderful artist again gave unmistakable evidence of his mastery of his chosen instrument. His program, which was somewhat changed from that originally announced, comprised Wieniawski's D minor concerto, a Bach chaconne and "Witches' Dance," by Paganini. Miss Torrilhon was the solo pianist and Mr Friml played accompaniments. In Kubelik's former recitals he has shown most prominently his phenomenal technique in showy compositions by Wieniawski, Spohr, Vieuxtemps and Paganini, and given but little chance for one to judge of his powers in interpreting the higher form of violin music, which calls for the emotional and broader style of work. In the Wieniawski concerto yesterday his conception and execution were solid and musicianly in the moderato, his tone being very mellow and full; the allegro was played with his usual technical skill, and in the romance, which was somewhat void of the required passion, the artist's intonation, bowing and phrasing were splendid examples of abilities which, in a player at his age, are remarkable.

In the Bach chaconne, which was played without piano accompaniment, his exposition of the themes was given with a clarity and purity of tone that was perfect, and in his chord fingerings, which were sonorous and beautifully done, he frequently suggested the tones of the cello by his clever bowing of the G string in combination with the other ones. The whole performance was admirable not only in execution, but because of the sympathetic quality of the interpretation. He gave a piece by Schumann as one of his encore selections, and closed his work midst the usual scenes of applause and added numbers after he had aroused enthusiasm by a brilliant performance of the "Witches Dance" by Paganini, in which Kubelik's musical pyrotechnics had full scope.

Miss Torrilhon played with commendable skill, the Chopin nocturne and the Rubinstein barcarolle deserving special mention. Mr Friml's accompaniments were excellent.

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4 Jan 13 1902

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.

ENTHUSIASM AT THE SYMPHONY

Tschaikowsky's "Pathetique" Accorded Tumultuous Applause at Saturday Night's Concert.

Beethoven's "Dedication of the House" if not exactly a "pot-boiler" is none-the-less not comparable with his four operatic overtures, or his "Coriolanus" or his "Egmont.'" It has, however, the blare of festivity in its measures, fanfares of trumpets and imposing themes, and it is always agreeable to listen to when played as clearly as it was on this occasion.

The programme was arranged in rather an unusual order, the intermission coming very early and two concerted piano works being given, one at the end of the programme, so that the symphony was boxed up in the centre of the proceedings. The second number introduced Mr. Harold Bauer, whose great technique and fine musicianship are well remembered in Boston. The first of his brace of pieces was Schumann's "Concertstueck" Op. 92. This is not on the high plane of Schumann's glorious Piano Concerto, nor is it a very graceful work to perform in a large hall. It is not especially "Klavier-massig" (pianistic), for it is almost constantly in the middle register of the instrument and seldom gives the soloist a great chance to assert himself. There is a great amount of development in the work, the chief figure entering at the very beginning upon the horn, which instrument, in this instance, started rather timidly. The allegro is more spirited than many of Schumann's works. It is a composition in which the piano is well interwoven with the orchestra, and Mr. Bauer abnegated himself to the ensemble in a praiseworthy manner. Much applause followed the number and the pianist was recalled many times.

Now came the great favorite among modern symphonies, the "Pathetique," by Tschaikowsky. It won more applause than has ever been accorded to a symphony at these concerts within the recollection of the present writer. At the end of each movement Mr. Gericke was obliged to bow his acknowledgments over and over again, and after the great third movement it seemed almost as if an encore were to be forced.

Enthusiasm is contagious and it was not astonishing to find the orchestra inspired by the keen appreciation of the public, so that the last two movements went with an abandon that was exciting. Only in the final picture of Death could one have demanded more of desolation and dejection. The pomp and glory of the third movement and the unrest of the second (the longest example of 5-4 rhythm which exists, we believe) were portrayed superbly.

This symphony is one of the best examples of modern pessimism that has yet been achieved: Tschaikowsky pictures something of the great "Weltschmerz" without the unnecessary discord on the one hand, or sentimentality on the other. He does not consider it necessary to make grief hideous or to combine sorrow with ugliness; nor does he become unintelligible in his anguish; the auditor is not compelled to accept all kinds of musical puzzles on faith.

It would be unjust to pick out one or the other instrument as having done excellently where all was perfect, yet the beauty of the clarinette theme in the coda of the first movement, the pulsating kettledrum accenting the old rhythm of the second movement, the growling effect of the divided contrabasses at the very beginning of the symphony (against the impressive theme of the bassoons), the four-part brass harmony (tuba and trombones alone, in softest tones) in the finale, the unison passages of the entire woodwind in the second movement, and the ugly, portentous and baleful cries of the muted horns (often in deepest register) in the finale, these are all points which may linger in the memory and prove Tschaikowsky as the original in his scoring as he is poetic in his thoughts. In his score, however, the musician will find some indications of shading which are almost preposterous; the trombones and tuba, for example, go successively from "pp" to "ppp," to "pppp" and finally to "ppppp." If they were able to execute this the audience ought to be allowed to creep nearer and nearer to the stage as the music became more and more inaudible. But the dramatic Verdi committed the same exaggeration in his "Requiem."

The development of the figure of the finale, so oddly like the first phrase of Handel's "Ombra mai fu," was, if anything, too clear and precise. But it was a great performance in spite of any defect that can be alleged.

Benjamin Franklin in a letter to Lord Kaims in 1765, wrote:—

The pleasure artists feel in hearing much of the music composed in the modern taste, is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the pleasures we feel on seeing the surprising feats of tumblers and rope-dancers, who execute difficult things. For my part I take this to be really the case, and suppose it the reason why those who are unpracticed in music, and therefore unacquainted with those difficulties, have little or no pleasure in hearing this music. Many pieces of it are mere compositions of tricks. I have sometimes, at a concert, attended by a common audience, placed myself so as to see all their faces, and observed no signs of pleasure in them during the performance of a great part that was admired by the performers themselves.

Something [illegible] we feel when Liszt's ghosts came up, hiccoughing and hurrahing, and, under the galvanic battery of Harold Bauer, danced the "Dies Irae" After the lofty Tschaikowsky symphony the spectacle came very much as a circus might after the death of Hamlet. The composition could not have come in a worse place for itself. To hear the old Gregorian cantus skipping in a chop-stick fugue, and punctuated with glissando runs on the piano, was as surprising as it would be to see the supreme court giving a negro minstrel show.

Yet we may not deny that it was interesting, and as spicy as if the composer had thrown the whole bottle of paprika into the cauldron. Skill in scoring, splendid ability in showing off the piano, brilliancy in the extreme, were there, but they wilted when placed (as they were) side by side with great earnestness and poetic inspiration. Perhaps the modern school can learn from such an anti-climax that sensational devices of scoring may sometimes be the means but cannot be the end, that the soul of music has not been obliterated by the demon of orchestration, that Wagner towers as an Alpine height above his chromo-like imitators because he had something still greater back of his orchestral equipment.

Mr. Bauer played the scintillating composition in a most exciting manner; his technique was wonderful and one could not imagine greater brilliancy. Small wonder therefore, that the large audience stayed to the very last note and then remained yet longer to recall the artist over and over again.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 12, 1902.

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HAROLD BAUER AT THE SYMPHONY

The Tschaikowski Symphony Received With Much Applause

The programme of the 11th Symphony concert given last evening in Symphony Hall began with Beethoven's overture, "Dedication of the House."

It is without the interest of either the Leonore or Coriolanus overtures, but is, nevertheless, a good example of the overture of the early part of the 19th century, and there are some orchestral peculiarities as, for instance, the trombones being mainly used with trumpets and tympani, and seldom appearing in the usual manner.

The performance was a good one. At last the opportunity was given to hear again the Tschaikowski "Pathetic" symphony, which has only been heard once at these concerts since Mr. Gericke assumed the leadership of the orchestra for the second term. Why it has been neglected only Mr. Gericke knows, and it was, moreover, a mistake to have the symphony appear before the last solo number, for the work is of such a character that one wishes to hear nothing else after it, for some time, and, as it was, much of the enjoyment was lost by the interruption of impressions by another number.

Mr. Gericke's interpretation of this greatest of modern symphonies is ultrafinished, and every little detail of construction is carefully brought out. But the pathos, the intensely human side of this "swan song" of Tschaikowski was not so apparent, and in this respect the performance was disappointing. There was much applause after the performance of the symphony.

Mr. Harold Bauer was the soloist, and he presented two short numbers with orchestra instead of the usual concerto. These were Schumann's "Allegro Appassionato," played before the symphony, and Liszt's "Todtentanz," played as the final number after the symphony.

Mr. Bauer played both numbers in remarkable fashion. There was a quiet subjectiveness and repose in the Schumann number that was delightful, and in the wild fantastic Liszt number he gave a technical exhibition that has probably never been surpassed in this city. And yet it was accomplished in such a manner that there was no suggestion of display merely to astonish, but simply a carrying out of the purpose of the work, and the performer for the time being was forgotten. Mr. Bauer has again proved that he is among the greatest of living pianists.

The usual rehearsal and concert will be omitted this coming week, as the orchestra will be absent from the city.

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THE SYMPHONY CONCERT.

Liszt's "Dance of the Dead" Is Magnificently Played.

Mr. Harold Bauer's Part on the Piano Is Done Brilliantly — Mr. Gericke Bows a Complimentary Gesture to the Orchestra When the Applause Continues.

Among the occult books of a dozen years was one which purported to portray the dreams which came in the sleep of death to the pitiable unredeemed—errant, earth-bound, wretched in their unfixed state, occupied only with racking fancies and hopeless desires, finding their miserable approach to pleasure in the instilment of evil thoughts and the instigation of evil acts in the unhappy human beings over whom they were still permitted to exercise their baneful influence.

Such must be the dead, whose frightful orgies are suggested in Liszt's terrible "Todtentanz," which had a prominent place in last night's Symphony concert, the extraordinary pianoforte part being performed by Mr. Harold Bauer. Like the "Danse Macabre" of Saint-Saens, this fantastic score revolves about a perversion of the "Dies Irae," but it suggests beings more wicked, lost and immitigable than the grotesque, rollicking devilries of the Frenchman's ghosts imply. It presupposes the worst and basest of the disembodied spirits and horrid monsters, who, in Goethe's "Faust," engage with shocking and obscene levity in their satanic revels and rites, and for whom the most dread punishments of the Day of Wrath are waiting.

The very central theme itself implies this. There is no Dies Irae for the good; for them no single day, but a whole eternity, of blessing, begins as the gates swing open for their entrance upon the new life in the new world. From the moment, then, that we know that we are to hear "fantastic variations" upon the mystical measures of that awful and minatory hymn we believe that we may expect horrors as strange, weird and extravagant as music can imply, and no less wild, fearful and drear than the painted judgments and tortures of Michael Angelo and Orcagna.

Yet, come to hear it, this paraphrase does not really sound so bad as it seems to have done a quarter of a century ago. With the change of times, everything else has changed—music, musicians, auditors and critics included. Schumann's B flat symphony, which London thought impossible of acceptance when it was written, is now loved of all the musical world, and in accustoming ourselves to the advanced and audacious men of our own day we have learned to consider as moderate, indeed, those who were accounted intolerable iconoclasts and innovators a few decades ago.

This Liszt paraphrase is bizarre, outre, forced and extreme, but it is not illogical, insane or incomprehensible; it is "discomfortable," as Shakespeare's Richard II. somewhere says, but it is not repellent; it is ungainly, but not monstrous or deformed. It has also passages which, if they cannot be rightly called beautiful, do yet give some tender and lightsome relief. And, perhaps, though few and brief, they are in their due proportion; for the old masters supplied the blessed with the damned at about the measure prevailing between Falstaff's bread and sack.

It is easy to understand why a pianist possessing both technique and temperament, like Mr. Harold Bauer, should elect this work for performance. There is in it opportunity for all conceivable virtuosity, extending even to the last resource of double glissandos when flights of accentuated double octaves and rushing scales fail to give the startling, shrill sweeps which would seem to be impossible of accomplishment on the piano. Mr. Bauer played his part magnificently—with great power, extreme brilliance, full resonance and absolute distinction of note and phrase, yet without extravagance, noise, demonstrativeness or apparent effort.

Mr. Gericke had wisely reformed his programme from what it was when we commented upon it in The Herald of last Friday. He had dropped the "Athalie" overture and placed the Schumann concertsueck—which Mr. Bauer played with fine classic feeling, with calm gravity at first, and with ardent animation later on—before the symphony, and left the Liszt to end the evening. This was a good place for it, for Tschaikowsky's adagio finale somehow sets in the last few bars a spiritual key from which the "Dies Irae" emerged not unnaturally.

It seemed to us that the conducting and delivering of this symphony were of nobler and richer emotional value than any other symphony work of the season. The audience was anticipating the work with desire and bent forward to receive it, so that the atmosphere was favorable and encouraging. Mr. Gericke approached far more closely to a real abandon than he is wont, and the men responded grandly. We should have liked—had they been attainable—more elasticity and a brighter accent on the repeated notes of the main theme in the allegro con grazia, and a softer and more restrained opening of the allegro vivace, as tending to make the contrast of the finale of the latter more striking; but these are secondary to the generally true temper and sincere sympathy that pervaded the playing as a whole. The appreciation and applause were so positive and prolonged that Mr. Gericke had to come forward several times after etch movement, and after the third he transferred the praise by a sweeping, complimentary gesture to the orchestra, who had well won it.

For the next concert—a fortnight hence—this programme is announced:

Haydn.....Symphony No. 2 (B. & H., No. 2)
Aria.
Glasounow.....Suite, "Raymonde"
(First time.)
Aria.
Beethoven.....Overture, Leonore No. 3
Soloist, Mr. Emil Fischer.

Boston Transcript
MONDAY, JANUARY 13, 1902

MUSIC AND DRAMA

Symphony Hall: The Boston Symphony Orchestra

At the eleventh Symphony concert Mr. Harold Bauer was the soloist. The programme was unusual:

Beethoven: Overture to "The Dedication of the House."
Schumann: Concert-Piece for Piano and Orchestra, op. 92.
Tchaikovsky: Symphony No. 6, in B minor, "Pathétique," op. 74.
Liszt: "Dance of Death," a paraphrase of the "Dies Irae," for piano and orchestra. (First time.)

It is amusing to think that Beethoven's stately overture was written for the dedication of the Josefstaedter Theatre in Vienna, a playhouse now devoted to wicked little comedies that make an American stare open-eyed and open-mouthed; plays by that merry Frenchman Feydeau are popular there, and prove profitable. Since 1822, however, the overture has had a hand in the dedication of many more worthy auditoriums, and, by the way, would it not be desirable to reserve it for such functions?

Schumann's concert piece, on the other hand, might to our advantage be heard oftener; apparently it has been played here only twice: by Mr. Lang, nearly thirty years ago, and in 1887 by Mr. H. G. Tucker. It is a charming work, the solo part written in Schumann's best vein of pianoforte music, the accompaniment more happily orchestrated than is always the case with Schumann. Mr. Bauer played it well, in a negative sort of way, for there was no hard tone, no affected phrasing, nothing to be found actual fault with. But this concert piece must be played romantically, passionately, with color and poetic fancy. Of these qualities Mr. Bauer showed no sign. Not once did he linger over a phrase; never did he hasten one a bit, which is, perhaps, as well, for the whole allegro he distorted into a presto; never did he broaden out any. Technically, moreover, the performance was not flawless, for Mr. Bauer can play the music so easily he evidently was not at much pains to play it carefully; there were too many false notes for an artist of his repute. At the end there was a great deal of not very heartfelt applause, enough to recall the player three times.

In Liszt's astonishing "Dance of Death" Mr. Bauer was much less abroad, finding just the right tone for this fantastical bit of grotesqueness; his technique, too, showed to far greater advantage. The composition itself is a wonder. By a strange combination of instruments there is at the beginning a vast mass of sound that is without a spark of life, absolutely dead, and all through the work there are passages marvellously orchestrated. If it were not for the absurd cadenzas for pianoforte it might prove, in a grimly uncanny sort of way, impressive. Both Mr. Bauer and the orchestra played it admirably.

After listening to Tchaikovsky's "Pathetic" symphony, that vivid picturing of the emotions of a miserable, unhappy man who now, with a green and yellow melancholy, sits like Patience on a monument smiling at grief; and now falls into a fury of passion and defiance against his ill-fatedness, like Beethoven at the last gasp shaking his fist at the thunderstorm; and, again, makes brave attempts at cheerfulness, attempts always unavailing; and, at the last, abandons himself to the depths of his despair and fairly revels in it (after all, probably the most effectual way to overcome it); after listening to all this, one ought to be moved to go silently home, in no mood for chattering in the street cars about the performance. I think Saturday's reading of the symphony can have left no one with the feeling that he had been the witness of a terrible human experience.

Mr. Emil Fischer will sing two arias at the next concert. The programme is this: Haydn, Symphony No. 2 (B. & H. No. 2); Glazounow, suite, "Raymonde" (first time); Beethoven, overture, "Leonore," No. 3.

R. R. G.

[59]

Boston Sunday Globe.
SUNDAY, JAN 12, 1902.
FIFTY-TWO PAGES.

MUSIC AND MUSICIANS.

Harold Bauer, Soloist, With the Symphony Orchestra.

"Maritana" at the Bijou—Song Recital by Mme Sembrich.

Sousa's Band Concerts—Other Harmonic Happenings of the Week.

The 11th symphony program introduced the celebrated pianist, Mr Harold Bauer, as the soloist, his contributions being Schumann's concert piece for piano and orchestra, op 92, and Liszt's "Dance of Death," the latter given for the first time at these concerts. The orchestral pieces were the Beethoven overture, "Dedication of the House" and Tschaikowsky's "Pathetic" symphony. The program was shorter than that originally announced for last week, but even then the auditor found the program fully two hours long and very grave and solid throughout. The favor with which Mr Bauer was received showed that the impression made by him last season had not been forgotten, and although his two selections did not call for an exercise of powers of wide scope, his playing was so sympathetic in quality and so authoritative in form that his success was unmistakable and fully deserved the plaudits showered upon him at the close of each number.

In the Schumann piece Mr Bauer's work displayed the earnestness and sincerity of his great art, showing a deep appreciation of the significance and beauty of the composition by an interpretation which was full of exquisite tonal coloring and broad and sweeping in effect. The contrasts were skilfully set forth, his technique was not made unduly prominent, but held in subservience to preserve the Schumannesque atmosphere of the piece, and he never sacrificed the music in order to gain in effect. The whole performance was thoroughly artistic and every difficulty of the keyboard was conquered in a manner which gave no indications of the physical ability required to hold the solo instrument in proper relation to the orchestral background.

In the somber Liszt composition, "Dance of Death," the artist gave a vivid illustration of his power in sustaining fortissimo passages, the massive chords being played with unflagging vigor and all the dynamic effects given with a perfection of balance that was remarkable. His heavy glissando sweeps in the first part were notably good and seemingly drawn with fingers of iron; the crashing cadenza was equally effective and all the variations were executed with the grace and expression which shows the great artist. But the composition itself must be regarded more as a musical oddity than anything else, despite the splendid performance of Mr Bauer, for it is full of dynamic work for the orchestra and is eccentric and harsh almost continually. Although the piece was the last one on the long program, Mr Bauer was recalled to the platform many times, probably a tribute paid more to the performer than to the composer.

The orchestral part of the Schumann work was played well, as a whole. In the Liszt number there was more enthusiasm and care displayed by the men and the team work was very smooth. The Beethoven overture received admirable treatment, the dignity of the selection being carefully maintained from first to last. There is nothing but praise due the orchestra for its performance of the Tschaikowsky symphony. Specially charming were the dainty themes of the second movement, which were delightfully given, and the third part, so majestic and full of pathos, also found the orchestra at its best. The perfect harmony of the brasses in the second part deserves particular mention, although the whole symphony was interpreted in a manner up to the usual standard, and these selections for special praise might be duplicated if were necessary at this time.

There will be no concerts this week. Next week the celebrated basso, Emil Fischer, will be the soloist.

Boston Journal.
SUNDAY, JANUARY 12, 1902

MR. HAROLD BAUER.

His Reappearance at the Eleventh Symphony Concert Last Night—First Performan Here of Liszt's "Dance of Death" for Piano and Orchestra.

The program of the eleventh Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, "Dedication of the House".... Beethoven
Concert piece, op. 92.....Schumann
Symphony No 6, "Pathetic"...Tschaikowsky
"Dance of Death".....Liszt
(First time.)

The program-book reminded us of the fact that Beethoven wrote in a most indifferent manner his music for the show-piece which opened a new theatre in Vienna; that he arranged most of it from former stage music—written for "The Ruins of Athens"—and that he composed only two new numbers, an overture and a chorus. The overture itself was queerly put together, and can in no wise be considered as one of the composer's distinguished works, even of the second class. The question naturally arises, why should the overture be played at this late day, except at some historical concert or in a "Beethoven cyclus?" There is much music that is yet to be heard; and it seems a pity to spend time and strength on that which is too familiar as well as unprofitable.

Mr. Gericke's reading of Tschaikowsky's great symphony is known as one that is more concerned with the architecture and the detail than with the tremendous emotional contents. As a result this example of sublime musical expression of pessimism was presented in clear outline, but as without body, color or intensity. It is unnecessary to dwell upon this point. All conductors excel in some things and disappoint in others. If Mr. Gericke, for instance, reads the unfinished symphony of Schubert in an inimitably exquisite and poetic manner, it is also true that in modern music of poignant or crashing emotions his interpretation is technically delightful and spiritually pale. Now this same symphony of Tschaikowsky is one of the few colossal orchestral pieces of the last century. It is made up of the elements of life and man; but it breathes one long breath, and that is the thought of the inevitable grave. In music of this kind something more is needed than precise drawing or polished detail.

It was a great pleasure to hear Mr. Bauer, although his choice of pieces was not most favorable to himself. The Piece by Schumann is inherently of an intimate character, and to be effective should be heard in a smaller hall, at closer range; and even then it is not a piece for marked virtuoso or artistic display. Liszt's "Dance of Death" is certainly a virtuoso piece, and only a self-restrained artist of fine sensitiveness and also a sense of humor can keep it from appearing cheaply bizarre. Mr. Bauer is sensitive, and he has a sense of humor, so that Liszt in his most serious mood does not necessarily impose on him. He made the variations ironical, sinister; and thus he perhaps disclosed the true intention of the composer. He at least succeeded by his mental power and mastery over mechanism in keeping the Dance from being a monstrosity, a characterization employed by Liszt himself in a letter to von Bülow, who was the first to play the piece. We understand that this was the first performance of the piece with orchestra in Boston. We have a dim recollection of Busoni playing it either as a solo or with a second piano in the place of orchestra. It is a pleasure to add that Mr. Bauer will possibly play here again with the orchestra late in the season. Last night there was, as usual, a large audience, and there was much applause.

THE EVENING TELEGRAPH
TUESDAY, JANUARY 14, 1902.

BOSTON SYMPHONY.

Third Concert of the First Series Given Last Evening at the Academy.

Peter Iltitsch Tschaikowsky, the most illustrious composer Russia has yet produced, displayed very strongly his Slavic characteristics of a sense of unity. His compositions, marked though they are by distinct melody and by a delight in picturesque fantasies in his combination of orchestral instruments, are nevertheless each strongly impressed with the single idea which the master conceived and set forth in their closely related measures. This understanding of Tschaikowsky's Symphony No. 6, "The Pathetique," was illustrated for the first time by Director Gericke and his fellow-artists of the Boston Symphony Orchestra at the Academy of Music last evening before an appreciative and intelligent musical audience, filling the house to its capacity. This beautiful symphony has been heard here before now, but never with a reading so thoroughly conveying an understanding of the work as a whole. The rendition of each distinct passage, full of local color and enriched with exuberant decoration, was as nearly perfect in every detail as orchestration can possibly be imagined. But it was, after all, the grand conception of unity presented by Mr. Gericke which most deeply impressed the music lovers privileged to hear the memorable rendition given of this noble composition. The Beethoven number, the overture entitled "The Dedication of the House," is comparatively new to our musical public, and proved most interesting as a worthy example of the great master's productions in his quieter moods. The soloist of the evening, Mr. Harold Bauer, is a pianist of ability, who was heard here with acceptance last season, and his rendition of Schumann's "Allegro Appassionato" was very well received, though in his second number, Liszt's "Todtentanz," it was the orchestra that gave dignity and character to the vaguely wild maunderings of the work.

Philadelphia Inquirer
TUESDAY, - - JANUARY 14, 1902

Last Night's Concert Given by the Boston Symphony Orchestra

Apart from a splendid performance of Tschaikowsky's "Symphony Pathetique," the concert given at the Academy of Music last night by the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, would not have been a particularly interesting or notable one. There was something less than the usual value and the usual sense of proportion in the program. This is a circumstance for which the soloist is probably responsible. Mr. Gericke had originally arranged to give two orchestral numbers in addition to the symphony, Beethoven's overture, entitled "The Dedication of the House," and that by Mendelssohn to "Athalie."

It was found, however, that as Mr. Harold Bauer had chosen two compositions for the pianoforte, with orchestral accompaniment, each of which occupied considerable time, the program was too long. The "Athalie" overture was therefore omitted, with the result that in addition to the symphony there was only one purely orchestral number, and that not an especially satisfying one, as Beethoven's "Dedication of the House" overture, which was avowedly written in the manner of the more or less archaic Handel, is not one of the former master's most inspired works. This would not have mattered so much had the selections made by Mr. Bauer been satisfactory, but they were not. Schumann's "Allegro Appassionato" is not convincing, and the "Todtentanz" of Liszt is a trashy and meretricious piece of writing, in which that very unequal composer is heard at about his very worst.

However, there was the Tschaikowsky symphony, and the rendition of this glorious masterpiece, in some respects the greatest, certainly the most deeply emotional, composition of its class that has been produced since the days of Beethoven, in itself made amends for all and was alone enough to repay the large audience present for its attendance. The "Pathetique" was given quite recently by the Philadelphia Orchestra under the direction of Mr. Scheel, and it was impossible to avoid making a mental comparison of the two performances. It is the highest possible praise for the local organization to say that the comparison is one which it is well able to endure. There was more beauty of tone last night, there was a finer finish of execution, there was a more sensitive appreciation of the subtleties of the music and a greater delicacy of light and shade in the expression of them, but on the other hand, the Scheel interpretation had more breadth and power, and in the climaxes of the third movement, where the whole orchestra, with blaring brass and clashing cymbal, swings into that heart-stirring march, it was distinctly more effective. There was a thrill to it which last night was not experienced. And yet, how brilliantly the whole thing was played by Mr. Gericke, and how lovely, how eloquent, how impassioned and poetic the music was shown to be.

There is little that need be said about the work of the pianist. It was capable, of course, but it lacked distinction, and there was no evidence of the kind of technical and intellectual and emotional superiority which is expected now-a-days from the pianist who plays with such an organization as the Boston Symphony. But it should be said that Mr. Bauer was not fortunate in his selections and that the unaccountable failure to raise the lid of the instrument for the first number placed him as regards that at a serious disadvantage.

The orchestra will give another concert at the Academy on Wednesday evening, when the program will include Schubert's "Unfinished" symphony and a violin concerto by Goldmark, to be played by Miss Olive Mead.

PUBLIC LEDGER.
Philadelphia, Tuesday, Jan. 14, 1902.

BOSTON SYMPHONY ORCHESTRA.

It can never be said that one comes away from a concert by the Boston Symphony Orchestra empty-handed; occasionally one fairly reels homeward, overladen with treasures of melody as a heavily freighted bee wings its way with an intoxicating load of pollen, and last night was just such an occasion. The orchestra, which has been playing marvelously well this season, fairly outshone itself.

The opening number, Beethoven's overture, "The Dedication of the House," a clean cut, vigorous piece of writing, gave the cue to what was to follow; each division of the orchestra seemed to be represented by a single individual, but with hands like Briareus. Precise as the orchestra usually is, it was never so exact, so pure in tone or so closely in touch with its leader and with one another. When it came to Tschaikowsky's great symphony in B minor, the Pathetique, an almost ideal interpretation was given.

Mr. Gericke's reading of this work was masterly. Every phrase had its meaning lucidly spread out; the parts were not read as disjointed entities, but as one broad, sweeping whole, growing through successive waves of emotion to a final dirge such as the angels might have sung when Lucifer fell from heaven. One missed, momentarily, the swing of the finale to the third movement, but by holding the orchestra down to exactness in the matter of tempo Mr. Gericke produced a much more powerful effect for the symphony as a whole. The tonal beauty and the refinement of the orchestra's playing has too often been commented on in these columns to need calling attention to at this time, but some of the pianissimo effects achieved by Mr. Gericke, notably at the end of the second movement of the symphony, were exceptionally lovely. And as it was with Tschaikowsky, so it was with the accompaniments to Mr. Harold Bauer's two pianoforte soli, which were delicately and exquisitely played.

Mr. Harold Bauer, though new to the Academy stage, is not quite new to Philadelphia; he played the Kreutzer sonata with Mr. Kneisel at Witherspoon Hall last February at one of the concerts by the Kneisel Quartette, and created the impression of being something more than a player of mere technical ability. The latter qualification he shares as a matter of course with all the front rank of pianists of to-day. There was nothing in Schumann's Allegro appassionato or Liszt's Dance of Death to trouble him sufficiently to divert his thoughts from what he was playing, and he is essentially a thoughtful player, poetic even, judging by his interpretation of Schumann's allegro, with a soft caressing touch that rather recalls Joseffy.

The Liszt nightmare is very largely a matter of tricks, and, backed up by the orchestra, Mr. Bauer gave a weird and uncanny interpretation to this strange but interesting dance, or, more truly, "chase" of Death.

The programme as played is given below: that, however, was not its original form. Mr. Bauer's two solos were to have been played before the symphony and Mendelssohn's overture, "Athalie," ended the concert. At the last moment the latter was struck out and Mr. Bauer's pianoforte numbers divided. This excellent change gave the symphony a better place on the programme and permitted the concert to end at the very desirable hour of 10.

Overture, "The Dedication of the House." Beethoven
Allegro appassionato .....Schumann
Mr. Harold Bauer.
Symphony No. 6, in B minor, "Pathetique." Tschaikowsky
Op. 74 .....Liszt
"Todtentanz" .....
Mr. Bauer.

The next concert by the orchestra takes place to-morrow evening, when Miss Olive Mead will play Goldmark's concerto in A minor for violin and orchestra. The symphony will be Schubert's unfinished one in B minor.

The Philadelphia Press
TUESDAY, JANUARY 14, 1902.

THE BOSTON ORCHESTRA

Tschaikowsky's "Pathetic" Symphony Interpreted—Bauer the Soloist.

It was quite natural after one had approached the grave through the dirge of the adagio lamentoso of the Tschaikowsky Symphony in B minor, No. 6, the "Pathetic," that a "Dance of Death" should be in order. So as it came to pass Mr. Gericke's rearranged programme at the Academy of Music last evening made for a better effect than as originally planned, and if the climax in Liszt's "Todtentanz" is a little hollow what can you expect of a Death who has a bad case of chromatics and has to rattle his bones on the double basses and first violins instead of on the familiar xylophone, to say nothing of his high jinks on the solo instrument?

Owing to rearrangement and to the uninteresting opening number, the Boston band was not heard to advantage until it got down to work on the Tschaikowsky number. It is all very well to be reverential to Beethoven, but the fact is the overture, "The Dedication of the House," is ugly. It has an ugly beginning, and the allegro with its fugue in the Handelian manner does not redeem the work. Those who are daft on the subject of Handelian fugues and eighteenth century methods can take their joy in this overture, but—.

The real value of the concert lay in the symphony and not because you felt Mr. Gericke had the Slavic fury and fever, or had sounded all the depths of despair depicted in the symphony. Not at all. The fury of the orchestra was quite circumspect, but as it was the climax of some particularly fine shading, and as the choirs possessed that lively quality that makes all notes that are rich in color gain so tremendously in tonal beauty, the relative meaning of the movements was brought home to you. As rendered, the second and last movements found Mr. Gericke at his best, the last being particularly in his humor; but in the third movement a little more of the "raw-head and bloody-bones" outbursts of brawl and bluster, "life's fitful fever" as the Slav knew it, would have been more like the real thing. Curiously enough, during a rest of a few bars some scuffling noises not in the score came from the orchestra. They ought to have been saved for the Liszt number, where they would have been quite en regle.

The soloist was Mr. Harold Bauer, a pianist of ability, who has, however, a theory as to the precise quality of the self-abnegation of a soloist that may make for beautiful ensemble effects, but has a way of making it seem that the soloist is a sort of veiled interpreter. Mr. Bauer is sound musically on the main issue, but the reserve and self-suppression of the soloist may be carried too far. This was certainly the case in the Schumann allegro and even in his far more brilliant reading of the virtuoso difficulties of the "Todtentanz" there were occasions when he ought to have let his theory go to the winds. To play as Mr. Bauer does calls for great technical skill, an intimate appreciation of the niceties of balance in ensemble and alternation of orchestra and solo instrument, and a sound sentiment. All these things Mr. Bauer has, but there is a classic reticence as a soloist in the presence of the orchestra that is not altogether to one's taste, even if there are solid qualities in all he does that tell of the true student and thoughtful artist.

MUSIC NOTES.

On Wednesday evening the Boston Symphony programme is as follows: Weber, overture, "Der Freischutz;" Schubert, unfinished symphony in B minor; Goldmark, concerto in A minor for violin and orchestra, Op. 28; soloist, Miss Olive Mead; Berlioz, Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March, from "The Damnation of Faust."

[60]

The Evening Bulletin

Tuesday, January 14, 1902.

Boston Symphony Orchestra

Mr. Gericke's Splendid Band in an Interesting Program, With Mr. Harold Bauer as Soloist.

The Boston Symphony Orchestra's third concert of the first series was given last night at the Academy before a very large audience. The concert began with Beethoven's "Grand Overture in C," known as "Weihe Des Hauses," written in 1822 for the opening of the Josephstadt Theatre in Vienna, the "house" in question. While characteristic of the great composer, it is not intrinsically a very great work, but it is good music and of undoubted interest. The symphony was Tschaikowsky's so-called "Pathetic" (Number 6, Opus 74), which was recently given by the Philadelphia Orchestra. The composer named it the "Pathetic" after it was finished; indeed, it had received its first performance before receiving the name. As a matter of fact, it is not much more pathetic than it is joyous. Those who discern "heart throbs" in the music are more cultured than the composer. Nothing daintier, more charming, or more removed from pathos can be imagined than the second movement. One can imagine it representing a moonlight night with the pale gleam among the trees lighting up a fairy revel, while the moon's shiver on a placid lake keeps time to the elfin dancers. The third movement might be the march of a triumphant army, sorrowful for a moment for dead comrades, but with an overpowering sense of battles won and of a homeward march. The bizarre crescendi which mark the movement might well be a bit of noisy horseplay by the returning soldiers. As to the last movement, Tschaikowsky himself did not think it was equal to the other three, and, indeed, intended to rewrite it. The first movement is full of emotion, and Mr. Gericke's reading was splendidly illuminating. His repression was full of significance, his climaxes splendidly worked up, his sentiment true and with an entire absence of mawkishness. The woodwinds in the first movement, and, above all, the 'cellos in that most fascinating principal theme in the second movement exhibited the band at its unapproachable best. The symphony, in spite of its great length, is a glorious work, and the applause Mr. Gericke received at its conclusion almost amounted to an ovation.

Mr. Harold Bauer, the pianist, was the soloist. His first number was Schumann's concert piece for piano and orchestra "Introduction and allegro appassionata" (opus 92) of no particular interest. Later he played Liszt's "Dance of Death," a mingling of the weird and fantastic, of solid music and musical trickery which rouses now admiration, now something like contempt and very frequently bewilderment. While the Schumann selection showed Mr. Bauer as a player with a smooth and flowing manner and nice sentiment, the Liszt number exhibited his virtuosity. Neither selection was exactly calculated to show his musicianly qualities, but another appearance will be looked forward to with pleasure. The program for Wednesday evening promises to be the most delightful of the season. The familiar "Der Freischuts" overture, interpreted by such an orchestra, will be a revelation; then there is Schubert's lovely "Unfinished Symphony" and lastly the Will-o'-the-Wisp music, the Sylph ballet and the Rakoczy march from Berlioz's "Damnation of Faust"—a veritable treat. Miss Olive Mead, a handsome young violiniste, will play Goldmark's A minor concerto.

THE NORTH AMERICAN
JANUARY 16, 1902.

Third Concert of Boston Symphony Orchestra.

The third concert in the second series of performances by the Boston Symphony Orchestra was given in the Academy of Music last evening. The week is one filled with musical events of importance, and a rather slim attendance last night revealed nothing more serious than fatigue on the part of the musical public from the successes of Monday's symphony and Tuesday's opera and a necessity to conserve strength for "Lohengrin" to-night.

Mr. Gericke and his orchestra, however, showed no reflection of this state of things, and gave the usual finished performance which is expected of them. The programme was as follows:

Overture, "Der Freischutz".....Weber
Unfinished Symphony, B minor.....Schubert
A minor Concerto, op. 28.....Goldmark
Minuet of Will-o'-the-Wisps.....Berlioz
Ballet of Sylphs, Rakoczy march, from "Damnation of Faust."

The soloist was Miss Olive Mead.

Almost popular in character, the numbers are too well known to require introduction or explanation. The overture to "Der Freischutz," which embraces most of the subjects of the airs of the opera, ingeniously woven together, produced, as always under the leader's skilful baton, an irresistible effect.

The interpretation of the Unfinished Symphony of Franz Schubert was less interesting than usual, though its inherent beauty of melody is sufficient to carry it successfully under most circumstances. The delicacy of the work for strings was as fine as ever, but the contrasts were not emphasized, and the reading, on the whole, was a little tame.

The Goldmark concerto has been played on only three occasions with the Boston Symphony Orchestra—in 1890 and 1898, by Kneisel, and in 1895, by Cesar Thomson. Olive Mead's rendition developed no new aspects of this composition. She is a careful, conscientious student, with good breadth of tone for so young a girl. Her intonation is very sure and her attack firm; in this she shows the influence of her master, Kneisel. Miss Mead's claim to virtuosity, however, has yet to be established.

The selection from "The Damnation of Faust" brought the programme to an agreeable finish.

PUBLIC LEDGER
Philadelphia, Thursday, Jan. 16, 1902.

BOSTON SYMPHONY ORCHESTRA.

You can pour electricity into a Leyden jar for ever and a day, but when it is full it is full, and no conjuring can make it hold any more. The relation between the public and music is not very dissimilar. It will absorb a certain amount of music, but it, too, has its limit. In no previous winter has so much music, vocal, instrumental and operatic, been let loose in Philadelphia. There can be no doubt but that it has been overdone, and, unfortunately, it is not always the worst of the overflow that escapes unheard.

These remarks are apropos of the concert given by the Boston Symphony Orchestra last night at the Academy of Music. The audience, while not a small one, was very far from being commensurate with the importance of the occasion.

Two nights ago the house was crowded, not a vacant seat anywhere, and yet the same orchestra with a different programme drew but little better than half a house. And what a splendid orchestra it is; better, very much better, than last season. Its playing last night was, as it was on Monday night, above criticism; such tonal loveliness as every branch of it gave out in the overture to "Der Freischutz," and again in Schubert's unfinished symphony in B minor, is not easily to be surpassed, and in the matter of precision it was absolutely unsurpassable. These two numbers and the dance excerpts from "The Damnation of Faust," supplemented by the Rakoczy March, were alone worth a long journey to hear. With a fourth number a little more interesting than Goldmark's concerto for violin and orchestra in A minor, the concert would have been a wholly delightful one. True, there are in the Goldmark concerto some lovely legato passages for the violin and plenty of opportunities for technical display, besides occasional bursts of melody for the orchestra, written in Goldmark's most colorful style; but these come near the end. The opening movement (allegro moderato) is long drawn out, and dampens, rather than promotes, one's anticipation of what is to come.

The music for the violin as a whole is thin and colorless, and Miss Olive Mead, excellent violiniste as she is, could not put that into it which was not there to put. She played with perfect intonation, surmounted the technical difficulties with seeming ease and phrased well, but her tone was coldly academic; in sympathy doubtless, with her subject.

The programme was arranged as follows:

Weber.....Overture, "Der Freischutz"
Schubert....Unfinished Symphony in B minor
I. Allegro moderato.
II. Andante con moto.
Goldmark.....Concerto in A minor for Violin and Orchestra, op. 28.
Miss Olive Mead
Berlioz.....Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March, from "The Damnation of Faust."

Mr. Gericke, as leader, deserves the highest compliment that can be paid him, the compliment of an overflowing house, for the splendid pitch of perfection to which he has brought this orchestra. He returns in February on the 19th and 21st. Meanwhile, we shall have the Kneisel Quartette with us next Monday afternoon.

Philadelphia Inquirer
THURSDAY, - - JANUARY 16, 1902

MUSIC AT THE ACADEMY BY PANY

Another Enjoyable Concert by the Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the third concert of its second series at the Academy of Music last evening. An exceptionally interesting program had been prepared for the occasion. It included the "Der Freischutz" overture, the "Unfinished Symphony" in B minor of Schubert, and three numbers from Berlioz's "Damnation of "Faust," namely, the minuet of "Will-o'-the-Wisps," the "Ballet of Sylphs" and the "Rakoczy March." This will be recognized as an arrangement in which the orchestra was likely to be heard to special advantage, and so it proved. Nothing finer is imaginable in the way of musical expression than the manner in which these several numbers were interpreted.

This is particularly true of the performance of Schubert's lovely fragment. Frequently as the B minor symphony is played it is always welcome, and it seems as though it took on an added beauty at each fresh hearing. It is evidently a favorite with Mr. Gericke, and under his appreciative and sympathetic direction it was given with a lucidity of statement, an eloquence of utterance and a refinement of method beyond all praise. It is transcendently beautiful and exquisitely poetic music which sounds like an echo from the heavenly spheres and every phase of its beauty, every shade of its meaning, every subtlety of its sentiment was last night adorned, exhibited and made clear. The performance was worthy of the subject, and there is no more that could be said. The two together furnished an unalloyed delight. Equally admirable in its brilliantly different way was the rendering of the Weber overture, while the Berlioz excerpts were presented with that extreme delicacy and finish for which the Boston organization is unapproached.

The soloist was Miss Olive Mead, a violinist who has acquired a good tone and a considerable technical equipment, whose intonation is agreeably correct and who plays with taste and feeling. She was evidently highly nervous and she was not fortunate in her selection, as Goldmark's A minor concerto is a difficult work without being a grateful one. For one thing it is too long and it imposed a strain upon its executant which was obviously severe. At the same time Miss Mead produced a favorable impression as a talented artist from whom much may be expected. She was several times recalled.

The Philadelphia Press
THURSDAY, JANUARY 16, 1902.

THE BOSTON ORCHESTRA

Weber, Schubert, Goldmark and Berlioz—Miss Mead the Soloist.

The programme at the third concert of the second series of the Boston Orchestra last night was most beautiful, and yet the Academy of Music saw the smallest audience of the season, so far as the visiting orchestra is concerned. This, however, can hardly be taken as an indication that the programme did not attract, since in so musical a week, everyday of which offers some attraction, some one concert must be slighted as a matter of necessity. Those who came, however, heard a rare treat, for the programme, beginning with Weber's overture to "Der Freischutz," and including Schubert's supremely beautiful unfinished symphony in B minor, Goldmark's concerto for violin and orchestra in A minor, and Berlioz's Minuet of the Will-o'-the-Wisps, Ballet of the Sylphs and Rakoczy's march from the "Damnation of Faust," proved to be one of the most delightful ever arranged by Mr. Gericke.

The lovely horn music, cello and woodwind effects in the Weber number, read by Mr. Geriche in a noble manner, with fine sweep, seemed to be just the preparation for the ravishing cello and horn and woodwind passages in the two movements of the unfinished symphony. And in these movements Mr. Gericke was never more eloquent. Familiar as the beauties of the allegro and andante are, music that really merits the term heavenly, the orchestra last evening seemed to reveal new glories and reveled in a supremely poetic rendering. The interpretation of Berlioz's bizarre music was most spiritedly done, and the dynamic range was most impressive in its fine contrasts. The concerto of Goldmark was a very interesting composition. Its color lent itself admirably to continue the good impression of Weber and Schubert, and the solo work in it was good, clean, musicianly writing, the cadenzas, often so stupid, really holding one's attention.

The soloist was Miss Olive Mead, formerly of Cambridge, but now of New York. Miss Mead is a pupil of Mr. Kneisel and naturally reflects his solid sincerity as well as some of his reserve classic style of execution. Miss Mead has a good, clean tone. She knows her violin, but is not a very emotional player. The concerto is not an ungrateful one for a player, the air in the andante, which Miss Mead played serenely, being one of several airs that were very pleasing and all of which the interpreter treated in a clean-cut singing manner. Miss Mead proved again and again that she had been well trained, and her cadenza work was particularly good, for she made the flourishes less unmeaning than is usually the case with most cadenzas, and yet was in no sense impassioned in execution or utterance. It was good violin playing through and through.

The Times'
PHILADELPHIA, JANUARY 16, 1902

SIXTH BOSTON SYMPHONY CONCERT

The Boston Symphony Orchestra gave the third concert in the second series in the Academy of Music last night, with this programme:

Weber.....Overture—"Der Freischutz"
Schubert.....Unfinished Symphony in B minor
Goldmark.....Concerto in A minor for Violin
Berlioz—Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March—"The Damnation of Faust."

The two movements of Schubert's unfinished symphony were beautifully played. The andante, in particular, was given with a recognition of its romantic imagination and pictorial suggestion that was quite unusual and entirely admirable. The overture had been a little disappointing in warmth of color, though not at all in melodic grace; but in the symphony the orchestra was superb, and Mr. Gericke's treatment of the music left nothing to be desired.

The soloist was Olive Mead, a young violiniste not previously heard in Philadelphia. Goldmark's concerto is very long and not very interesting. The solo part is entirely conventional, but exacts an effort of memory that Miss Mead achieved without faltering. She has been well instructed, and plays with a firm bow, but not yet with sufficient assurance to have allowed the development of individual facility. She was cordially received by the audience, and recalled with applause.

The fanciful suite from Berlioz was played, as might be expected, with exceeding delicacy and charm; and the warmly colored arrangement of the Hungarian march closed Mr. Gericke's programme.

THE RECORD
Philadelphia, January 16, 1902.

Boston Symphony Concert.

Schubert's deliciously beautiful but unfinished Symphony in B-minor was given such an effective and sympathetic interpretation by the Boston Symphony Orchestra, last evening, under the baton of Conductor Gericke, that the audience greeted it with specially notable applause. It was an achievement for Conductor Gericke fully equal to his triumphant reading, last season, of Liszt's "Les Preludes." The superb Orchestra, inspired by the conductor's thorough rapport with this unhappily incomplete opus, gave this Schubert masterpiece a rendition that will long be memorable. The romantic "Freischuetz" overture and the dainty, colorful Berlioz selections from "The Damnation of Faust" were also given in admirable style, while Miss Olive Mead, Concermeister Kneisel's expert young pupil, proved herself to be a very clever violiniste. Along with excellent technique and straightforward artistic style she possesses a broad, firm tone. Her bowing calls for praise, but her bow arm is not quite strong enough for the supreme demand in the Goldmark Concerto in A minor (op. 28), which she played nevertheless most worthily. The Concerto is described by Philip Hale in his programme notes as reminding one in part of Wagner's "Kaisermarsch" and in part of Spohr's "Rondo Espagnol," but a keen critic in the audience, last night, most aptly expressed the whole gist of the matter when he characterized the work as a weak imitation of Bach.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

FRIDAY EVENING, JAN. 17, 1902.

MUSIC.

Boston Symphony Orchestra at Carnegie Hall—Saint-Saens Receives His Due at the Hands of Messrs. Gericke and Bauer—Miss Esther Palliser's First Song Recital.

Conductor Wilhelm Gericke and the Boston Symphony Orchestra were on their own ground, so to say, at last night's Carnegie Hall concert.

The programme was singularly well suited to their combined temperaments, and the soloist, Harold Bauer, played the Saint-Saens G minor piano concerto as though he, too, were a member of the Boston band. No concert of the season has been more consistently maintained at a high level. The audience was large and appreciative, and the evening of music seemed all too short, which meant that it was of exactly the right length.

Weber's "Der Freischutz" overture, Schubert's "Unfinished" symphony, and the minuet of Will-o'-the-Wisps, the Ballet of Sylphs and the Rakoczy March, from Berlioz's "Damnation of Faust," were the orchestral numbers. All lay well within the musical territory Mr. Geriche has made peculiarly his own. The Schubert symphony is modern, if you will, but in the Mozartian mood; nothing could be further from its nature than the rigorous music of the ultra-moderns of to-day, and it is only the latter that Mr. Gericke appears to find unsympathetic. Such a reading and such a performance of those two inspired movements as fell upon willing ears last night could scarcely have been improved in any particular.

The same might be said of the Weber and the Berlioz pieces. Vigor there was in plenty, in the "Freischutz" overture and in the stirring "Rakoczy March," while the insinuating grace that is the essence of Berlioz at his best exerted all its potency in the ballet and minuet.

Camille Saint-Saens has never been accused of writing in recondite or obscure fashion, but a performance like that of his G minor piano concerto last night emphasizes the fact that his music is only occasionally played so as to reveal its characteristic beauty. In spite of the universality of appeal of what is thoroughly good in any national art product, it remains true that interpreters who fail to comprehend the racial flavor often lose the best of what the composer meant.

This G minor concerto is thoroughly French. No blunt and heavy German tools could have fashioned this delicate yet strongly constructed musical metal work. Its lines are light, its proportions elegant, but almost every member of this fabric is functional; there is scarcely any ornament applied merely for its own sake—at least that is the impression cleverly produced by this skillful Frenchman. Mr. Gericke's conducting has a good deal of the Gallic qualities in it—economy of means, a feeling for form and structure and an invariable sanity. And Mr. Bauer played the piano part as if he had been born, as well as trained, in Paris.

Finesse, clarity, brilliance, marked the performance as a rare one. Pianist and orchestra were perfectly in accord, emotionally as well as mechanically, and the result was altogether admirable. Mr. Bauer has never played here so well as he did last night. After this, he can and doubtless will return here for recitals, with heightened prestige.

The Boston Symphony Orchestra will play again to-morrow afternoon, with different programme, the soloist being Miss Olive Mead, violinist.

[6']

The Evening Sun.

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FRIDAY, JANUARY 17, 1902.

Conductor Wilhelm Gericke, of Boston, who lately was said to have made some interesting remarks upon young American prize composers and the impossibility of an orchestra's producing anything that took not one but two prizes into camp, was the lion of an interesting occasion last evening at Carnegie Hall. It was the third evening concert of the Boston Symphony Orchestra's sixteenth season as a visitor here. The house was packed. The distinguished character of the assembly, too, was shown in a regular opera crush of carriages and automobiles in all the street around. Success was spelled all in capitals. And the programme?

The Jupiter Tonans of Huntington avenue presented nothing risqué or new. He took refuge in the cyclone cellar of Hector Berlioz's Sylph ballet, will-o'-the-wisp minuet and Rakoczy march from "The Damnation of Faust." He climbed to springs of intimate loftiness in Weber's "Der Freischütz" overture. He surveyed the mountaintoy beauties of sound and echo in Schubert's "Unfinished Symphony." It was music that could be taken for granted as "the best." And, needless to say, it was superbly performed. Concertmaster Knisel and the Ancients and Honorables of music at the Hub were never in better form. The solo concerto was a pianist product of Saint-Saëns—the No. 2, in G minor, op. 22—and if its opening *andante sostenuto* was a wet blanket to enthusiasm, at least the skipping *allegretto scherzando* was a specimen of Gallic agility and a joy forever. Harold Bauer was the soloist. Curled and cherubic to a degree that is more familiar in other parts of Manhattan than the West Side, this piano virtuoso was cordially received on his return from Europe. Possibly Boston will more eagerly pronounce him a supreme grand keeper of the ivory keys. New York gave him many recalls, and if in that respect all soloists look alike, the fault is not Bauer's. He kept the no-encore rule.

It would be unfair not to speak of the programme of the Boston orchestra's third matinée at the same hall to-morrow. The symphony will be Schumann's No. 1, in B flat major, op. 38—a "spring" symphony, written, as Schumann declared, "in the vernal passion that sways men until they are very old, and surprises them again with each year." No seeker for the fountain of eternal youth can afford not to know that symphony well. Americans, too, will be proud of the other orchestral number, the familiar "Indian Suite" of Edward MacDowell, of this city. The solo number will be Goldmark's violin concerto in A minor op. 28, and the performer a young wo of ability, Miss Olive Mead.

With "Messalin

The New York Press

DAILY EDITION.

New York, Friday, January 17, 1902.

BOSTON SYMPHONY'S PLEASANT CONCERT

Orchestra Still Has Lapses from Accuracy, However.

HAROLD BAUER SOLOIST OF NIGHT

Esther Palliser's Recital Shows Her Voice to Be of Wide Range, with Some Beautiful Notes.

As pleasant a concert as any given recently by the Boston Symphony Orchestra took place in Carnegie Hall last evening. The audience was large. The works were Weber's inimitable "Freischutz" overture, Schubert's unfinished Symphony in B minor, Saint-Saens's Concerto for Piano, G minor, No. 2, op. 22, with Harold Bauer as soloist, and Berlioz's Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March, from "The Damnation of Faust."

A melodious, happy programme, with plenty of well-blended colors and contrasts—speaking of the works given, not the manner of their giving.

Weber's overture, an organically perfect whole, is made up, as everyone knows, of the airs from the opera itself. It is a mellifluous and inspiring work, but must be read with contrast and vitality. Each time the Boston Symphony plays here still further lapses from accuracy of accent and attack are noticed. When the orchestra swings into the melody of Agatha's great aria there should be as much life as possible, but last night the men simply slid from theme to theme without enthusiasm, conviction or surety. This is what results from a negatively good director. Even the horns were timorous throughout the even-

The Evening Post.

New York, Friday, January 17, 1902.

The Boston Orchestra.

The following programme was Mr. Gericke's offering for the third evening concert of the Boston Orchestra in this neighborhood: Overture, "Der Freischütz," Weber; unfinished symphony, Schubert; concerto No. 2, Saint-Saëns; minuet of Will o' the Wisps, Sylph Ballet, and Rackoczy March from "La Damnation de Faust," Berlioz.

It was eminently a programme suited to the peculiar excellence of this body of musicians—ideal smoothness, delicacy, rare tonal beauty, exquisite unanimity, and, lastly, dynamic shading possessed by no other American orchestra in so high a degree. It was but natural for the audience to expect an almost perfect performance of the "Freischütz" overture and of the Schubert symphony, and no one could have been disappointed. The soft beauty of the brass and wood choirs in the first part of the overture was something to remember with joy. The fierce, sweeping attack of the last movement might have been even more splendid had not Mr. Gericke held his men back with an almost metronomic beat. In the symphony, one of the loveliest ever written, the beauty of tone of the orchestra had full effect; but here again a little more freedom, especially in the first movement, with its constantly recurring theme, would have given the variety needed. The composer did his part by the most subtle changes of orchestral color that alone ought to suggest to the conductor a handling somewhat less academic than it received last night. Nevertheless, the result was beautiful.

Mr. Harold Bauer, whose reputation is well established here, played the familiar Saint-Saëns concerto with an abundance of spirit. It is not a great work, but the grace of the scherzo will always make it a favorite with pianists who, like Mr. Bauer, have a feeling for color and dainty rhythm. The rather empty and pretentious last movement needed more of a sonorous tone to bring out the brilliancy of the scale passages so boldly thrown against the full orchestra. When Saint-Saëns was a young man, and used to play this concerto with the Pasdeloup orchestra in Paris, this movement was a fitting climax to the work. Last night, for some reason or other, the orchestra overwhelmed the soloist. But he was repeatedly and deservedly recalled.

It is hardly necessary to say that the Berlioz excerpts were given with rare effect. The famous Will-o'-the-Wisp music, and the sylph ballet may begin to sound a trifle thin, but the march still holds its own.

New-York Daily Tribune.

FRIDAY, JANUARY 17, 1902.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

There were rest and refreshment in the Boston Symphony Orchestra's concert last evening in Carnegie Hall, and a spirit of musical beauty rested upon it as a benison. The music was the music that the Boston men play best and that Mr. Gericke reads with the most sympathy and insight—music such as the "Freischütz" overture and Schubert's Unfinished Symphony; and they played them both with lovely art, perfect euphony and completely satisfying symmetry. There were eloquence and tenderness in them, and both were as splendid and sonorous in their larger proportions as they were finished and ornate in detail. A complete sensing of all the inherent beauty of both compositions was evident on the part of the conductor and of his men, and the embodiment of their perception was in every way triumphantly successful. It was a pleasure—to mention a few of many pleasures—to hear the splendor and muscularity of the violin tone, to hear horn players who could play the horn in the overture with absolute certainty and security and oboe players who could play the exquisite passage that Schubert has given to the oboe in his symphony, with a beautiful and characteristic tone and perfect truth of intonation; for it must be confessed that we in New-York must sometimes wait upon Boston to be sure of the enjoyment of such things. The extracts from Berlioz's "Damnation of Faust"—the will-o'-the wisps' minuet, the sylphs' ballet and the Rakoczy march—is music in quite another vein that the Boston orchestra can also play with a perfection such as can rarely be heard elsewhere, and it is needless to say that the virtuoso powers of the organization were brilliantly in evidence in their performance.

Mr. Harold Bauer was the solo pianist, and played Saint-Saëns's second concerto in G minor. He has not been heard here before this winter; but, if last evening's performance may be taken as a criterion, he returns with his stature as an artist considerably increased. It was not one to call forth the greatest intellectual powers of a great musician, but it may be said that he has never played so well in New-York before as he did last evening. The performance was brilliant, as it must needs be properly to realise the composer's intention in the work; but it was also unfailingly musical in conception and in execution. Mr. Bauer approached the work in exactly the right spirit; it is not deep, even in the more serious mood of the first movement, but it needs something more than brilliancy to show forth its significance; it needs a fine sense of proportion and an unerring sense of rhythm; it needs the power to build up an imposing climax, and it needs a sense of grace and exuberant fancy. These things Mr. Bauer supplied; and they were united to make his performance charming and satisfying.

The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY EVENING, JANUARY 17, 1902.

MUSIC AND OPERA.

A very short programme containing nothing new or startling, only old favorites that have stood the test of years, was the offering of the Boston Symphony Orchestra, so far as its own work was concerned, at the third concert in the Carnegie Hall last night. It began with the overture to *Der Freischütz*, which was followed by Schubert's "Unfinished" symphony and it ended with three selections from Berlioz's *The Damnation of Faust*. Between the last two numbers came Saint-Saëns's G minor pianoforte concerto, played by Harold Bauer. Mr. Bauer might have been happier in the choice of a work with which to signalize his return to this city. Liszt's *Todtendanz*, for example, which he is to play in Brooklyn tonight, has never been done in this city with an orchestra. That would have been infinitely more interesting than the thin, thread-bare French concerto.

It is a good policy on the part of Mr. Gericke to play a programme of this kind in the middle of the season. After the many modern works of a strenuous character we have been having from the Boston men and from our own Philharmonics such a concert as that of last night is restful and salutary. It is a good thing, now and then, to be reminded that the fundamental basis of music is melody, and the better the melody, other things being quite or nearly equal, the better the music. The Weber overture will always stand as a perfect model of its kind, and the day when it will be counted archaic, seems, happily, to be far distant. Whether it is played with the ultra-romanticism of a Paur or the pure classicism of a Gericke, it never fails to interest and to give real and satisfying pleasure. Interpretation in respect to this work is largely a matter of personal taste. And so likewise with Schubert's lovely work. So long as melody is melody in the sense the word has had since music began to take form, so long will people gather to listen to it. The time is not very far away when these two movements will sound as naïve in construction as much as the eighteenth century music does to us, but the melodies, fresh, spontaneous and softly flowing, so simple and yet so filled with the poetic spirit of romance, will carry this fragment far beyond its time and generation. The Berlioz music, at least the "Minuet of the Will-o'-the-Wisps" and the "Ballet of Sylphs," is clever, ingenious and imaginative ballet music, written by a masterly hand. The suggestion of *diablerie* in the first, made by the wicked little piccolo and the snapping, maliciously cynical wood winds, the wantonness in the latter suggested by the swaying, gliding figure, seem to depict almost more than anything else he wrote the acrid, ironic and warped nature of the composer. As for the "Rakoczy March," it is a masterpiece of stirring orchestration.

Save occasional lapses in the intonation of the wood-wind, the orchestra was in its usual superb condition. It struck one that Mr. Gericke might have shown a little more poetic imagination in the first movement of the symphony, and the second surely would have been better had it been taken a bit faster.

Even Mr. Bauer's fine performance cannot rouse in one much enthusiasm for the Saint-Saëns's concerto. The Mendelssohnian scherzo when it is played with the grace, delicacy and tonal charm Mr. Bauer displayed is very diverting music. The first movement, though uninspired, has its good moments, but the finale is beyond redemption. The audience was warmly appreciative and large in numbers.

To-morrow afternoon the programme will comprise MacDowell's *Indian Suite*, Schumann's B-flat symphony, No. 1, and Goldmark's A minor violin-concerto, the latter played by Olive Mead.

NEW YORK JOURNAL.

JANUARY 17, 1902.

Boston Symphony Orchestra.

A programme peculiarly well adapted to the qualifications of our American virtuoso orchestra, the Boston Symphony, served to add another to the honors already achieved by this organization. The compositions played last night at Carnegie Hall were not of the ultra modern kind. There was no necessity to coarsen the tone of the instruments to illustrate wild tumult and battle cries. The ear was never offended by the clashing of brasses and rude disporting of dischords. It was a concert in which nicety of execution, clear and graceful phrasing and refined nuance shone triumphantly, and although all was marked by artistic reserve the brilliance of certain phrases was never dim and there was enough animation wherever this was in place.

The Freischutz overture by Weber opened the concert melodiously. Its winning measures pulsated with rhythmic grace, and Mr. Gericke's reading could not have been improved upon in the stress laid upon its harmonic beauties. After this Schubert's unfinished symphony, dignified, wonderfully clear and teeming with luxuriant melody, delighted the audience. It were indeed difficult to find fault with the execution of this work.

In finish, phrasing, tone quality and all the numerous musical accessories essential to an ideal presentation, there was absolutely nothing lacking.

Appeared Last Season.

Saint-Saens's G minor concerto for piano was played by Harold Bauer. Mr. Bauer gave a number of recitals in New York last season, and was admired for his extraordinary gifts by the writer of this column.

He is a pianist who never exploits himself. His readings are always charged with a complete understanding of and reverence for the composer's intentions. Equipped with a technique that is equal to all demands, even of the break-neck, pyrotechnical sort, he never seeks to win admiration for this phase of his art.

He appeals to his hearers by something higher, and rarely fails to reveal the meaning of his music in its most intimate sense. The concerto, though extremly pleasing, gained in musical value as he played it. The first movement was dignified and clearly defined, the second charmingly piquant and sparkling, and the last marked with splendid rhythm in spite of a tremendously quick tempo. The intonation of the melodies was perhaps a trifle thin in quality, but that was not due to the pianist's touch. This performance called forth a storm of applause, and it was deserved.

Berlioz wound up the programme with three movements from his "Damnation of Faust." The "Rakoczy March" was full of verve and dash. This concert was one of the most enjoyable of the series.

Saturday afternoon the orchestra gives its matinee at the same hall with the assistance of Miss Olive Mead, violinist.

LAURA DANZIGER.

8 Jan 17

NEW YORK HERALD

HERALD SQUARE.

BOSTON SYMPHONY CONCERT.

The scheme of the programme at last night's Boston Symphony Concert, in Carnegie Hall, presented Mr. Gericke in the guise of a banisher of the "blues"—for it began in good humor, proceeded in gayety and closed in rollicking joyousness.

The works so well assorted were Weber's ever fresh overture to "Der Freischütz," Schubert's B minor symphony, the "Unfinished;" Saint-Saëns' second pianoforte concerto (in G minor, opus 22), and three orchestral excerpts from Berlioz's "Damnation of Faust"—namely, the Minuet of Will o' the Wisps, the Dance of the Sylphs and the Rakoczy March.

Mr. Gericke's readings were most satisfyingly warm throughout the evening, if one excepts the soporific manner in which he began the Weber overture, and the band played with that fine devotion and perfect tonal quality which make critical review of its work concerned chiefly with a choice of proper terms of approval. The Saint-Saëns concerto served the soloist of the evening, Mr. Harold Bauer, to effect his reappearance in New York.

Mr. Bauer last year left after him an impression of scholarship, intellectuality and, in a small measure, emotional power, which his playing last night positively emphasizes. To such an audience as that which hears the Boston orchestra, a soloist must bring some definite message to justify his appearance, and Mr. Bauer is the bearer of one—a fact which seven insistent recalls abundantly proved.

Mr. Bauer's playing of the Saint-Saëns work was in point of fact a scholastic and intellectual achievement, marred only in the first moments of the cadenza which opens the andante by what seemed injudicious use of the damper pedal. Lovely tone power lies in Mr. Bauer's left hand, and in his right a crystalline delicacy of touch, an exquisite exactitude in the delineation of phrase structure which comparison with other pianoforte virtuosi makes difficult to match. To pass upon Mr. Bauer's emotional qualities fairly it would need other opportunities than that afforded last night—but he has already indicated their possession.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, JAN. 17, 1902.

THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra gave its third evening concert of the present season at Carnegie Hall last night. The programme was as follows:

Overture, "Der Freischuts".....Weber
Unfinished Symphony.....Schubert
Concert No. 2, G minor, for piano....Saint-Saens
Minuet of Will o' The Wisps, Sylph Ballet and Rackoczy March from "La Damnation de Fause".....Berlioz

The solo performer was Mr. Harold Bauer, pianist. The orchestral numbers were selected by Mr. Gericke to afford an evening of restful and comforting music. When he was here not long ago he elected to stir us up with the tonal tumult and metaphysical, pathological, topsy-turvical puzzles of Richard Strauss, the Munich gentleman who insists on making us think about him even when we do not enjoy it. But last night Mr. Gericke's ways were the ways of pleasantness, and his paths were the paths of peace.

There was a time when the "Freischütz" overture of Weber was revolutionary. Perhaps there will be a time when the music of Richard Strauss will be regarded in much the same light as we now regard that of Weber. How glad the people of those days will be when their Gerickes conduct Strauss for them! They will not burst into transports of joy, but they will bask in a serene sunlight of emotional blessedness. And they will tell one another how the musicians of our day preached the gospel of beauty and did not try to make music inculcate doctrines and explain systems.

Schubert's unfinished symphony is not heard as often now as it was in the Conulship of Theodore Thomas, and perhaps that is as well. The pretty music of the ballet of the Berlioz composition gave the orchestra scope for the display of its delicacy of enunciation and nuance, while the fussy march enabled Mr. Gericke to show how well he could make a climax without making a noise.

The playing of the orchestra last evening was in accord with its best traditions. There was a splendid masculinity in the strings, while the wood wind displayed a richness, a solidity, and a smoothness of tone unequaled by any other organization. The sureness of the excellent horns and the steadiness of the other brass was notable. But above all was that closely knit and beautiful tone which always streams from this band, together with the unfailing perfection of attack and unanimity.

These things we have often praised, but the piano playing of Mr. Harold Bauer has at times called for expressions of disappointment, though never for those of disapproval, in this place. It is, therefore, a pleasure to write of the performance to which he treated last night's audience. The G minor concerto of Saint-Saëns may at some time in the history of music in this town have been played as beautifully as it was by Mr. Bauer, but this writer did not hear it, and it certainly never was played better. The truth is that a more fully satisfying interpretation of the work cannot be conceived.

The three movements were made to disclose all their secrets. All that was in them was brought out with an art at once reposeful, finished, and rich in lovely musical spirit. It was a reading poetic, eloquent, complete in its understanding of the composition and in its adaptation of technical means to the demands of the interpretation. Technically it was a performance crowded with delights. The exquisite perfection of the phrasing in the allegretto scherzando was ravishing to the allegretto ear, while the management of tone-tints and dynamics was masterly. And the manner in which Mr. Bauer treated the rhythm of the music was something to charm the aesthetic perceptions and to give a lesson in piano playing to every student of the art.

On the whole the performance was that of a virtuoso who is also a musician. The audience was quick to recognize the exceptional merit of the playing, and called Mr. Bauer out several times with applause whose meaning could not be mistaken. It is worth while to have heard this pianist at his best, and we hope always to hear him thus hereafter. The audience last night was a large one.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXI., NO. 19.

SUNDAY, JAN. 19, 1902.

BOSTON PLAYERS HEARD.

Symphony Orchestra Gave a Matinee Concert in Carnegie Hall, New York City.

[Special Dispatch to the Sunday Herald.]

NEW YORK, Jan. 18, 1902. It was the romantic note which Mr. Gericke sounded at today's matinee concert of the Boston Symphony orchestra in Carnegie Hall, and he sounded it with a scheme whose matter and arrangement testified once more to his signal talents as a programme maker. There were offered the Indian suite of MacDowell (in E minor, op. 48), Carl Goldmark's concerto for violin in A minor, and the Schumann first symphony, that in B flat major.

The soloist was Miss Olive Mead. Mr. MacDowell's suite, composed in 1891 and dedicated to the Boston orchestra, is seldom heard, and it is a pity, for it may be doubted if there is any work by a native musician so entirely worthy of a place in the concert room, both as having inherent excellence and inspiration and as smacking of the soil.

In the Goldmark concerto, Miss Olive Mead produced an excellent impression. Her playing is broad and musicianly, her tone is mainly satisfying, on the G string particularly so, and her technical equipment undeniable. Her upper position playing, while not faulty in pitch, displayed less admirable quality in the tonal department, and there seemed to be, in rapid passage work, room for more unity between hand and bow arm. For these causes she was at her best in the slow movement, the melody of which was sung right nobly.

Miss Mead was repeatedly recalled. The band put to its credit in the Schumann symphony and in the accompaniment to the concerto playing, which one searches vainly to match save in its own previous performance.

The audience was as usual large and deeply appreciative.

TO SELL LONDON (ONT.) RAILWAY.

CLEVELAND, O., Jan. 18, 1902. Chairman Newcomb of the bankers' committee in charge of the Everett-Moore syndicate said today that certain properties of the syndicate would be disposed of at once and the proceeds turned into the Federal Telephone Company. One valuable property to be sold will be the London (Ont.) street railway.

The Providence Journal.

THURSDAY, JANUARY 23, 1902.

SYMPHONY CONCERT.

Third of the Series Given in Infantry Hall Last Evening.

The Boston Symphony Orchestra gave its third concert of the season in Infantry Hall last evening. Mr. Harold Bauer was the soloist, and aroused considerable enthusiasm by his excellent performance at the piano. The programme included the following numbers:

Overture, "The Dedication of the House,".....Beethoven
Unfinished Symphony in B minor.....Schubert
I. Allegro moderato
II. Andante con moto
Concerto for Pianoforte, No. 2, in G minor, op. 22.....Saint-Saens
I. Andante sostenuto (G minor)
II. Allegretto scherzando (E-flat major)
III. Presto (G minor)
Last Movement from Orchestral Suite in E minor, No. 2, "Indian," op. 48.....Edward MacDowell
V. Village Festival: Swift and light

This was a programme of fragments, so to speak, half of it being made up of the two movements of Schubert's unfinished symphony and a single movement (the last) from MacDowell's "Indian" suite. It was not up to the average of symphony programmes in point of interest.

Beethoven's overture "The Dedication of the House" (sometimes labelled the "Overture in Handel's manner") is a direct proof of the truth of the old adage that Jupiter sometimes nods. In these iconoclastic days it is not enough that a piece of music has tagged to it the signature of an unquestionably great composer. If it is rubbish we are no longer afraid to say so. And there seems to be no surer recipe for securing rubbish than to ask one of the musical giants to write a "pot-boiler" for some special occasion. Genius does not go comfortably in harness and balks in the attempt to draw an uncongenial load. Witness the lamentable failure of Richard Wagner with his $10,000 march for the opening of the Columbian Exposition. Beethoven wrote this overture for the opening of the Josephstadter Theatre in Vienna. Evidently he was not very deeply moved by this interesting local event. Moreover, he elected to write "in Handel's manner," which was very unwise. For Beethoven's weakest point was in the handling of the strict contrapuntal forms, as is conclusively shown in his "Mass in C" and his oratorio, "The Mount of Olives." Like most of us, he had a profound admiration for the thing he could not do. One of the greatest masters of the art of development though he was, perhaps the greatest of all, he never acquired ease and fluency in the fugal forms which, as Handel manipulated them, he so much admired. Such works as this overture should be quietly shelved out of respect to the memory of their composers, as well as for the reason that they only bore an intelligent audience.

Mr. MacDowell's "Indian" suite has been much admired by critics for the ingenuity displayed in its construction, but no one has had the hardihood to claim that it possseses any special beauty from a purely musical standpoint. The movement played last night is one of the most characteristic of the five which make up the suite. The music ("music" by courtesy only) of the American Indians, like that of all uncivilized and barbarous peoples, is of interest only in an antiquarian sense. The prime elements of music, as we understand it, are rhythm, melody and harmony. Savage music has plenty of the first, very little of the second and absolutely nothing of the third. Presented in its native form it offends instead of pleasing our ears. The only working point for the composer is to take the rude, disjointed melodies, bring them into such relations with our system of tonality as he can, and dress them up with such bizarre harmonies and elaborate orchestration as he pleases. The best that can be said of such compositions is that they are monuments to the ingenuity and industry of the writer. But the primitive strength and meaning of the rude tunes is pretty well lost in the process without any compensating gain. The Apache brave does not compel our admiration nor improve his personal appearance when he exchanges his picturesque headdress of feathers for a silk hat.

The two lovely movements of Schubert's "Unfinished" symphony made a restful oasis between the overture and the suite. What a pity that Schubert never found time to complete this work, so brimming over with his royal gift of melody, so full of richness and color in its instrumentation. The movements are long and there is comparatively little recapitulation. It has been said of Schubert that he lacked technical skill, especially in the development of his themes. Well, what of it? As well find fault with a brilliant talker for not confining himself to a single topic. The very charm of Schubert's music is its inexhaustible flood of melody, touching every mood from grave to gay, never commonplace, never labored, never dull. The orchestra played this beautiful number with loving care and admirable effect.

The G-minor concerto by Saint-Saens, which Mr. Bauer chose for his solo number, is a brilliant, almost sensational work. The first and last movements abound in gymnastic feats for the pianist, which Mr. Bauer performed with the requisite strength and agility. In the second movement, which is of an entirely different character, he displayed those qualities of grace and delicacy which formed so marked a feature of his playing in the recital given by him last season. He made a decided impression, and was recalled a number of times with great enthusiasm.

The largest audience of the season attended last night's concert. It is to be hoped that so marked an increase in the attendance is not ephemeral, but that it signifies a growing appreciation of the superb work which the Boston orchestra has been doing here for so many years. The fourth concert of the series will be given on Wednesday evening, Feb. 26, at 7:45 sharp.

REVOLUTION IN SPAIN?

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. CXI., NO. 24.

FRIDAY, JAN. 24, 1902.

THE SYMPHONY PROGRAMME

One Novelty This Week, Glazounow's Ballet, "Raymonde"—Fischer, the Basso, Will Sing Twice.

The Symphony programme for this week is made up chiefly of familiar matters. It will begin pleasantly and cheerily, of course, with Haydn's second symphony, and it will end with the third "Leonore" overture, greatest and grandest of all the group that Beethoven associated with his "Fidelio." This is the week for a vocal soloist, and accordingly Mr. Emil Fischer will sing twice. His choice has fallen upon the bass aria from "St. Paul," and the long meditation upon this mad world and its mad people with which Hans Sachs, reading and meditating in his little shop, opens the third act of "The Mastersingers."

But yet one more number is promised—a novelty in the shape of a suite for Glazounow's ballet, "Raymonde." Being written purely for dance and pantomime, this probably constitutes a "programme music" which even Mr. Krehbiel might admit had a reason and a right to be. As we cannot now say just how much of the music has been transferred from the full score to the suite, which is probably a condensation of the most beautiful, animated and striking passages, we may as well sketch out the whole story and let the reader fit its details on to the orchestral performance to suit himself when he becomes a hearer.

The Princess Raymonde, a lady of proud and affectionate nature, possessing likewise a disposition toward terpsichorean expressiveness, is betrothed to the Chevalier Jean de Brienne, who has gone off with high hopes to fight the infidels. The first scenes of the ballet show her in deep depression, which not even the games of her pages, disporting themselves with foils and lutes, nor yet a stricter divertissement, entitled "The Traitress," can alleviate. But a comfortable messenger appears from the absent, and the whole company gives itself up to joy, in which Raymonde participates gayly. Later on, after moonrise, Raymonde plays the lute for some of her b[illegible] attendants and companions, and s[illegible] hanges a short prelude into a roma[illegible]a, which is danced by two dam[illegible] and two pages. But her lively feeli[illegible]gs cannot receive full justice at the feet of others; and, giving the lute to a court lady, she executes a variation or two and the act ends.

There is an entr'acte, during which Raymonde dreams that she is united to her lover, and that they are pirouetting or chassezing through fairyland to the pulse of the fantastic waltz which inspires the spirit of her slumber.

The second act brings morning, with its melancholy differences. The Saracen chief, having defeated De Brienne, presents himself with a large and splendid retinue. He is fascinated by Raymonde's beauty, and endeavors to win her favor by proclaiming to her the riches, luxury and power which she would share with him if she were to consent to be his bride. She turns a deaf ear, and he seeks to carry her off by force. But the true knight and heart's lover, having happily recovered himself and his forces, rushes in opportunely, and the ballet ends with jubilation and forecasts of peace and bliss. The music appears to be fanciful, brilliant and danceable, and the usual full orchestra is ordered to be enriched with the harp, spangled with the triangle and cymbals and fortified with the boom of the big drum.

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PM-MGP 13"x18"
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A LIFE OF UNOBTRUSIVE HELPFULNESS.

Maj Henry L. Higginson, Soldier, Scholar, Financier and Philanthropist, Has Made Possible Many of Boston's Famous Institutions—Recently Chosen as the Only New England Representative Among the Trustees of the Fund for the Carnegie Institution at Washington.

THE SOLDIERS' MONUMENT ON SOLDIERS' FIELD—THE BEAUTIFUL HALL IN WHICH THE SYMPHONY ORCHESTRA PLAYS—HARVARD UNION.
All Associated With the Philanthropy of Maj Henry L. Higginson.

The latest recognition of Maj Henry L. Higginson's judgment as a philanthropist and skill as a financier—his selection by Andrew Carnegie as the only New England representative among the 15 trustees of the fund of $10,000,000 of the Carnegie institution to be built at Washington—emphasizes a career which has been as public spirited as it has been unobtrusive, as unselfish as it has been busy.

Aside from his great financial ability, to which so many firms owe much of their present prosperity, Maj Higginson has found time to devote his splendid energy and unfailing vigor to matters far removed from the banking business of Lee, Higginson & Co. In his speech at the dedication of the Soldiers' field, which now is a classic, he quoted from a comrade who pointed out the danger of becoming engrossed too much in accumulating riches. Maj Higginson, with some other American citizens, who have made a great deal of money, cannot be charged with this fault, but in his gifts to institutions one factor characterizes and distinguishes him from others—his absolute abhorrence of notoriety in connection with any of his good works.

At a time, then, when day after day brings the announcement of some great gift by a millionaire to foster an educational or a public institution, it is pleasant to turn to the methods of a man who in the most unostentatious and impersonal way has given so much of his time and ability to the service of the community.

A man of ideas, with the courage of his convictions, Maj Higginson has interested himself in things which have been a real benefit to society. Having thought out a plan he has carried it out quietly but with unflinching persistence and with all the strength of his virile and tenacious character. He has given a helping hand to many a young man who has shown that he had the right stuff in him, and to his tact and diplomacy have been due the smoothing out of many difficulties in the business and social life of this city.

The phrase "a philanthropist who wishes his name concealed" hits very well Maj Higginson's attitude of mind. This gift, without any blowing of trumpets, to Harvard, which made Soldiers' field possible, was his expression of loyalty to his comrades and friends of civil war. When, largely due to his efforts, Boston's new Music hall was built, it was suggested that the concert hall be called "Higginson hall," but he protested so strongly that it was called Symphony hall." This indifference to personal prominence marked also his gift to his university of the Harvard union, and characterized his help in fitting out the steamer hospital Bay State, which was sent to Cuba during the war with Spain.

The personality of Maj Higginson has been expressed as follows: "A simple, soldierly courtesy of manner; a kindness of disposition that benefices without blazonry; rugged independence of speech that puts the adjective before the noun and uses the right noun, even though it be an uncomfortable one; a fund of human nature with enough romance in it to overleap bounds and manifest itself in genuine manly ardor under pressure; a barrlike roughness of exterior that discourages unsanctioned familiarity of discourse or manner."

Maj Higginson's career in the Volunteers and the sympathies engendered by the terrible strife of the civil war all the warm of his later devotion to his university, with [illegible] his characteristics [illegible] fought side by [illegible] New York [illegible] was a student [illegible] the class of '55, and [illegible] Europe. On [illegible] military [illegible] in the 2d [illegible] teers, and [illegible] July 8, [illegible] for a [illegible] 1st Massa- [illegible] Oct 31, 1861. He was promoted major March 26, 1862, and was wounded severely at the battle of Aldie, receiving three saber cuts and two pistol wounds. He was discharged for disability resulting from wounds received in action, Aug 9, 1864. He served on the staff of Maj Gen Barlow, commanding 1st division, 2d army corps, in July, 1864, and March 13, 1865, was brevetted lieutenant colonel, USV, for gallant and meritorious service during the war, and especially in the campaign of 1864, with the army of the Potomac.

It was this experience in the war and the memory of those who fought with him, which led Maj Higginson to express the wish—it was not a condition—that his gift to Harvard be called "the Soldiers' field," and, in his own words, that it be "marked with a stone bearing the names of some dear friends—alumni of the university and noble gentlemen—who gave freely and eagerly all that they had or hoped for, to their country and to their fellowmen in the hour of great need—the war of 1861 to 1865—in the defence of the republic."

In accordance with this wish the following inscription appears on the stone at the entrance to Soldiers' field. The inscription was written by James Russell Lowell and the lines are Emerson's:

TO THE
HAPPY MEMORY
OF
JAMES SAVAGE Jr
CHARLES RUSSELL LOWELL,
EDWARD BARRY DALTON,
STEPHEN GEORGE PERKINS,
JAMES JACKSON LOWELL,
ROBERT GOULD SHAW.
Friends, Comrades, Kinsmen, who died for their country,
This Field is Dedicated

Though love repine and reason chafe,
There came a voice without reply,
"'Tis man's perdition to be safe
When for the truth he ought to die."

Maj Higginson's speech on June 10, 1890, in Sever hall, at the dedication of the field, was the voice of a loyal alumnus, proclaiming the character and unworldliness of a college gate as the standard of manhood, worthy to be taken as an example by collegians of all generations. It was the invocation of a patriot placing at the disposition of a great university the means for inculcating in the minds of youth the lofty principle of love of country. An excerpt from his speech follows:

"Now what do the lives of our friends teach us? Surely the beauty and the holiness of work and of utter unselfish, thoughtful devotion to the right cause, to our country and to mankind. It is well for us all, for you and for the boys of future days to remember such deeds and such lives and to ponder on them. These men loved study and work, and loved play, too. They delighted in athletic games, and would have used this field, which is now given to the college and to you for health and recreation. But my chief hope in regard to it is that it will help to make you full-grown, well-developed men, able and ready to do good work of all kinds — steadfastly, devotedly, thoughtfully—and that it will remind you of the reason for having and of your own duties as men and citizens of the republic.

"On you, and such as you, rests the burden of carrying on the country in the best way. From the day of John Harvard down to this hour no pains or expense have been spared by teachers and by laymen to build up our university (and pray remember that it is our university—that it belongs to us—to you and to me), and thus educate you; and for what end? For service to your country and your fellowmen in all sorts of ways—in all possible callings. Everywhere we see the signs of ferment—questions social, moral, mental, physical, economical. The pot is boiling hard and you must tend it, or it will run over and scald the world. For us came the great questions of slavery and national integrity, and they were not hard to answer. Your task is more difficult, and yet you must fulfil it. Do not hope that things will take care of themselves, or that the old state of affairs will come back. The world on all sides is moving fast, and you have only to accept this fact, making the best of everything—helping, sympathizing, and so guiding and restraining others who have less education, perhaps, than you. Do not hold off from them, but go straight on with them, side by side, learning from them and teaching them."

Maj Higginson's ideas about the spirit in which games should be played are those of a tried and thorough sportsman. In his speech he said: "But in your games there is just one thing that you cannot do even to win success. You cannot do one tricky or shabby thing. Translate tricky and shabby—dishonest, ungentlemanlike.

"Princeton is not wicked; Yale is not base.

"Lately I traveled with an ex-southern artillery officer, and was rather glad that I did not try a year or two ago to take his guns. I asked him of his family, and he said: 'I've just sent a boy to Yale after teaching him all in my power. I told him to go away, and not to return with any provincial notions. Remember, I said, there is no Kentucky, no Virginia, no Massachusetts, but one great country.'

"Mates, the Princeton and the Yale fellows are our brothers. Let us beat them fairly if we can, and believe that they will play the game just as we do."

At a memorial service held at Harvard in Sanders theatre in May, 1897, Maj Higginson was the orator. It was the day before the unveiling of the monument to Col Robert Gould Shaw and to the officers and men of the 54th regt, Mass volunteers, and Maj Higginson talked of the 54th regt and paid a most eloquent tribute to his friend, Robert Gould Shaw. Of the assault in which Col Shaw lost his life, Maj Higginson said:

"The 54th regt did its regular service and some sharp fighting, but Col Shaw was constantly seeking a chance to put his men to a severe trial by the side of tried white troops; and he was sure of the result. 'I do hope they will give us a chance,' said he. On July 19 an assault on fort Wagner was ordered and the lead was offered by Gen Strong to Col Shaw, who eagerly seized the chance.

"The assault was ordered about sundown and made at once. All the preparations were in full sight of the men in the fort, who were ready to meet it; it was a desperate chance, but thus far he had taken the duty right to hand and he took this duty also.

"The attack, gallantly made, succeeded for a short time. But the resistance was equally gallant and stubborn and the slaughter was great. The 54th, notwithstanding a hard fight, was beaten back, and Col Shaw, two of his officers, and some of his men were killed, killed right on the ramparts, while many more were wounded.

Right in the van,
On the red rampart's slippery swell,
With heart that beat a charge, he fell
Forward as fits a man:
But the high soul burns to light men's feet
Where death for noble ends makes dying sweet.

"Thus these white officers and black men had atoned, so far as in them lay, for the sin of slavery; and the negroes had won their places as brave, steady soldiers. Recruits, as they were, they had been sorely tried, and by their gallantry had made an epoch in the war and in the history of the black race."

Maj Higginson, as the founder and patron of the Boston Symphony orchestra, has done more to elevate the taste for classical music in this city than any other man. Many people who connect the Symphony orchestra with an auction sale of seats at which big premiums are paid, and its performances as being reserved for the rich only, do not realize what a great service these concerts have been to students and lovers of music who have been able to gain admission for the nominal charge of 25 cents. In the old Music hall those who did not hold tickets occupied all the available standing room, but in Symphony hall seats in the balcony are reserved for those lovers of classical music. There are more than 500 of these seats, and the method of getting them is somewhat original. The doorkeeper clips a coupon as each one enters until the full number of seats available have been checked off. Everyone must have a quarter ready, for no change is given. It is not an unusual thing for many who wish to get these rush seats to wait in line an hour or even two hours, so as to be sure of a good place. The situation is similar to that which prevails at what are known as the "Pop" (short for popular) concerts in London, where for one shilling the best musical artists in the world can be heard from a certain number of seats. In the corridors of St James hall it was not an unusual thing to see numbers of people who had brought camp stools and books in order to relieve the tedium of waiting several hours to get a "rush" seat to hear some great performer.

Ask anybody who is acquainted with the musical history of Boston to what is due the success of the Symphony orchestra, and he will say to one man power—that man is Maj Henry L. Higginson. It was in 1881 that Maj Higginson undertook at his personal pecuniary risk to be responsible for the expenses of a series of 20 public orchestral concerts of the highest order, with as many public rehearsals, and at unprecedentedly low prices. Mr George Henschel was appointed the conductor of an orchestra of over 60 performers, and given every facility for his work. Since that year the Boston symphony orchestra has become a permanent feature of the musical life of this city.

It must not be inferred that the first concerts of the Boston symphony orchestra drew either extraordinary audiences in point of numbers, or that they were a financial success. Boston's taste for classical music had to be educated. It was an undertaking that called forth all the persistence and energy of which Maj Higginson has so large a reserve force, and many times when the financial balance was very much on the wrong side he made up the deficiency. The amount of time which Maj Higginson has put into this work is simply wonderful. To secure a conductor for these concerts alone is a great task. Financial inducements do not always prevail with the conductor of a great orchestra, for a musician used to the life and artistic atmosphere of a great European city is not always willing to give up these for a term of what he considers banishment. Again, many of the great conductors receive an income from the governments of the countries to which they belong, and if they leave their native land this emolument ceases. Maj Higginson's success in overcoming this difficulty can best be recognised by the conductors which from the beginning he has secured: Georg Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur and again Wilhelm Gericke.

The conductors of the Boston symphony orchestra have full power in the matter of getting musicians and securing scores. One reason for the place in music which the orchestra has sustained is its homogeneity. With a few exceptions the conductors have had the same performers, with, of course, the exception of the soloists. To have been a member of the Boston symphony orchestra is an open door to almost any orchestra, so great is its reputation.

Nine years ago the very existence of the Boston symphony orchestra was threatened, but Maj Higginson came to the rescue. The rapid transit bill, passed by the legislature of 1898, looked to the destruction of old Music hall. Maj Higginson enlisted the services of a number of wealthy citizens and they worked together to provide a new hall for the symphony and other concerts. A site was secured on the corner of Huntington av and Massachusetts av and a call was made for subscriptions amounting to $400,000. Though the rapid transit commission's plan to demolish old Music hall was not carried out, the hall was sold, one stipulation of the sale being that for two years the Boston symphony orchestra should have the use of the auditorium for their regular concerts. Thus was the continuity of the concerts maintained.

Symphony hall was built and on Oct 15, 1900, it was dedicated. In the building of the new hall Maj Higginson saw to it that nothing was left undone to make the hall architecturally a model of its class and the interior decorations and acoustic properties received the same attention. The advice of professors of Harvard and other universities and the counsel of American and foreign experts was sought freely. Speaking at the opening night of the Symphony concerts in the new Music hall, Maj Higginson said:

"As for the orchestra, it is always with us and is always trying to improve [illegible] nearly of age, and is always glad to speak for itself. Of its knowledge, its skill, its artistic qualities, its constant elevation to the best work year after year, of its consequent power to play its great repertory, I have no adequate words to speak—nor can I tell you how highly I prize our great string and wind players, let alone our conductor (Gericke), who has formed the orchestra and led it so long, and who has never, even to save his men and me toil and trouble, lowered one jot his lofty standard of performance. I am very proud of him and of them, this band of artists, and I again thank them with all my heart, for they have done our city and our country signal and intelligent service, such as ennobles and educates a nation."

In June, 1898, when the Massachusetts volunteer aid association was preparing to send the hospital steamer Bay State to Cuba, Maj Higginson interested himself greatly in the work and when the legislature was tardy in making an appropriation he drew his check for $10,000 to help matters along. Maj Higginson made many appeals to the public for funds for this undertaking and his letter of thanks for the response to the same is interesting as it gives some idea of his attitude of mind during the war with Spain. He wrote:

"The war has called out strongly the national feeling, has bound us together as never since 1850, has brought to the front devotion to duty and to noble sentiment and thus far has shown our sailors and soldiers in a fine light. 'Don't cheer, men! Don't you see the poor devils are dying!' is a noble utterance from an officer in the hour of fierce struggle and victory.

"It is a new experience to this young people, and, though we older men may shiver at the experiment, shall we not more surely and wisely counsel and control the younger generation by going with it hand in hand, than by bitter opposition?

"We will try to avoid lust of power and of earth and of martial glory, and we will thank God that our nation answers so instantaneously to a noble idea."

In the autumn of 1899 came the announcement of Maj Higginson's gift of $150,000 to his university to build the Harvard union. This gift is further evidence of his devotion to his alma mater, and also of his admiration for those who gave their lives and hopes to their country, for the Harvard union is a memorial to Harvard men who died in the Spanish war. The Harvard union is a common meeting place for students of every department of the university. It looks to the extensive, intensive unification of college spirit, and already its influence on college life at Cambridge has been most marked. It is modeled after the unions of Oxford and Cambridge universities.

At a meeting, Nov 13, 1899, in Sanders theatre, to express gratitude to Maj Higginson for his gift, there was a demonstration of cheering which in volume rarely has been accorded to a son of Harvard. The meeting rose en masse, and the cheering was led by Capt Burden of the football team. At this meeting Pres Eliot said: "In an experience of 30 years I have never met a man who knew the university and its needs as well as Maj Higginson."

Maj Higginson, in his address, spoke of the union as being built to offset the "habits of exclusiveness and of luxury in living which hurt our democratic university."

If a man is known by the men he admires, surely the impersonality and unostentatiousness of Maj Higginson's good works can be gathered by those he held up for an example in his address at this meeting. He spoke of "One man—only by adverse chances not a Harvard man—a great railroad president, who in a very troubled time quietly and cheerfully sacrificed one-half the earnings of a long life in order to avert a severe catastrophe to our land—a deed close hidden under a bushel for a long time."

Again he quoted John M. Forbes as saying that "it did not matter who did a good piece of work so it was done."

Maj Higginson received from Harvard the honorary degree of master of arts in 1882. He was made an LLD of Yale at the bicentennial anniversary of that university.

Maj Higginson is one of the five fellows of Harvard college.

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PRECISION℠ RESOLUTION TARGETS

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Boston Sunday Globe.
SUNDAY, JAN 26, 1902.

TWELFTH SYMPHONY PROGRAM.

The celebrated basso, Mr Emil Fischer, was the soloist at last week's Symphony concerts, his contributions being the aria, "God Have Mercy," from Mendelssohn's "St. Paul," and Hans Sach's monologue from the third act of Wagner's "Die Meistersinger." The other program numbers were Haydn's D major symphony suite from the ballet, "Raymonda," Glazounoff, and Beethoven's "Leonore" overture No. 3. Mr Fischer's appearance upon the concert stage was most welcome, for we probably shall not hear him again in opera, and the retirement of the artist from public life would be a misfortune to the musical world, for his powers show but little, if any, signs of waning and his method of singing is a splendid object lesson to all students of vocal culture. His voice at times is not as powerful as formerly, but aside from that it is as sweet and resonant as ever, as true to the pitch and as sympathetic and expressive in quality as when he was prominent in the operatic field.

The bass aria from "St Paul" was sung with splendid effect, not oversentimental in diction, but true to the devotional spirit of the text and if any special praise of his performance is given it should be to the phrasing and measures in which the trumpets form the most prominent part of the orchestral accompaniment. Here Mr Fischer's voice displayed its old-time "organ tones," rich in their quality, vibrant and in perfect harmony with the brasses. It needed little imagination to conjure up the vision of Hans Sach soliloquizing before his shop door as the artist sang the "Wahn! Wahn; Ueberall Wahn" of "Die Meistersinger," for the voice was the same that has made the character so familiar to the American stage. To be sure one missed the scenic surroundings of the opera, but the singer, who, to thousands, is the best of Hans Sachs, was vocally as admirable and sang as melodiously as of yore. Mr Fischer was very cordially received, and applause was most liberally bestowed upon the great artist.

The orchestral accompaniments were excellent as a rule, although in the Sachs' aria the unison between the singer and the band was not always perfect. The Haydn symphony and the "Leonore" overture, familiar selections, were played well. The Glazounoff suite, of which seven of the 10 numbers were given, is a charming work. The story is of Abdourahman, who tries to carry away Raymonda while her lover is at the wars. The warrior returns in time to kill the Saracen and then weds the lady. Although the composer is a Russian, he has not indulged very freely in harsh or discordant orchestration, and his whole work, while vigorous, contains much that is dainty and melodious. The excerpts are short, but vividly descriptive as a tonal picture. The two or three dance themes are fairly bewitching and the orchestral scoring of these particular numbers is particularly clever. The suite was interpreted in a manner worthy of the highest praise, though, except in the last part, there was nothing very difficult to cope with in the writing, and the skill of the orchestra was not greatly taxed in the performance.

This week's program will be as follows: Mendelssohn's "Athalie" overture, Brahm's concerto for violin and 'cello, Ernest Chausson's symphonic poem "Viviane" and Goedmark's "Rustic Wedding" symphony. Messrs Franz Kneisel and Alwin Schroeder will be the soloists.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.
SUNDAY MORNING, JANUARY 26, 1902.

THE SYMPHONY CONCERT

The programme of the 13th Symphony concert given last evening in Symphony Hall, began with Haydn's D major symphony, a work composed for the Solomon series of London concerts, and first performed in 1795. It was admirably played throughout, yet the fact remains that Haydn's symphonies would sound more effective in a small hall and played by a medium sized orchestra; as it is, many of the characteristic effects of this composer are lost sight of by the increased size of both the hall and the orchestra, and are rather out of place at these concerts.

The most interesting number of the programme was the suite from the ballet "Raymonda," by Glazounoff, a young Russian composer of the radical type, who has written many things, some of them remarkably effective, as was this suite which was performed last evening for the first time in this city. The work is made up of several short sections, descriptive of the story of Raymonda and the Knight Jean de Brienne. Upon a first hearing, the impressions are most favorable. The instrumentation is scholarly throughout, yet never dull or labored, and some of the sections, as the Entr'acte and the Valse Fantastique, are immensely "taking." In these two parts the orchestral effects are very beautiful, the harp coming in for a large share. The orchestra played the suite superbly at every point, and that this kind of music pleases even a Symphony audience was evident by the enthusiastic applause that followed the performance. The suite is so good that it deserves another hearing at no distant day.

The final number was the Beethoven "Leonore" overture No. 3, always a favorite, and by far the best of the several Beethoven overtures. Mr. Emile Fischer, the well-known Wagnerian basso, sang the aria, "O God, Have Mercy," from Mendelssohn's "St. Paul," and Hans Sach's monologue from Act III. of Wagner's "Mastersinger" with excellent effect, especially the latter number, and was recalled several times with much applause.

The programme of the rehearsal and concert this coming week will include Goldmark's "Rustic Wedding," symphony; Mendelssohn's "Athalie," overture; a new symphonic poem by Ernest Chausson and Brahms's concerto for violin and violoncello, played by Messrs. Franz Kneisel and Alwin Schroeder.

Boston Transcript
MONDAY, JANUARY 27, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

Mr. Emil Fischer was the soloist at the twelfth Symphony concert. This was the programme:

Mendelssohn: Aria, "O God, have mercy," from "St. Paul."
Glazunoff: Suite, from the ballet "Raymonda," op. 57 A. (First time.)
Wagner: Hans Sachs' Monologue, from "Die Meistersinger."
Beethoven: Overture, "Leonore," No. 3.

The introduction and the first movement of the symphony were charming to hear again, the music sounded so spirited and spontaneous. But after that, in spite of the lovely trio to the minuet, how tiresome it did grow! Surely everybody admits hat early orchestral music does not sound well in our vast halls, and it is doubtful if anyone will deny that the musical idiom in which it is written has become strange to our ears; to listen to this music long at a time requires a mental effort, more of an effort than most people care to make; it is easier to be frankly bored. This is not mere personal feeling, for many a chair was vacant till it was time for Mr. Fischer to sing. After the first movement the applause was only civility making a gentle noise, and after each succeeding movement the noise grew still more gentle. During the symphony there was much coughing and sneezing, two natural actions of which there is little to be heard when people are interested. And if you looked about you, you found the audience, instead of listening in a becoming manner, trying to find a resemblance between the picture of Miss Julia Marlowe in the programme book and the lady herself, or else examining the portrait of Florizel, or reading the amusing account of the gift to Haydn of six pairs of cotton stockings with "My Mother Bids Me Bind My Hair" woven in, or else the advertisement of a chance to buy new wash dress goods at a bargain. Why would it not be a good plan to follow out the suggestion made by Mr. Finck the other day in his lecture: play one or two movements of a symphony? Because one part of a work is notable surely it is not necessary to bring forward the whole. The symphony, very carefully and beautifully played, sounded far less harsh than Haydn's and Mozart's symphonies usually do in a large hall.

The novelty of the concert was a suite by Glazunoff, arranged from his ballet "Raymonda," produced at St. Petersburg four or five years ago. With pageantry going forward on the stage of armored knights and gorgeously caparisoned ladies, pages, dancing girls, white-turbanned Saracens, the scene sometimes a noble castle hall, again a garden under moonlight, or a splendid banquetting hall with a wedding feast going on; with all this before your eyes Glazunoff's music must make a great effect. In the concert hall, however, it appears to be of slight intrinsic worth, neither very characteristic, suggestive nor imaginative. But it is beautiful to listen to, if only for the orchestration. The scoring is very full, the success lying in several glorious masses of splendid sound, for instance at the very end, rather than in any especially subtle bits of color. At the close of the suite and at the waltz ending the second part there was hearty applause, well deserved, for the suite was admirably played.

Mr. Fischer received a warm welcome. The aria from "St. Paul" he sang greatly, devotionally, without any of the whining one associates with this aria, and "It Is Enough." The excerpt from "Die Meistersinger" Mr. Fischer sang in a way to recall the fact that he is surely one of the best, if not the best, Hans Sachs of our day. After what had come before, this "Meistersinger" music seemed like the sun after a guttering candle.

For the next concert this will be the programme: Mendelssohn, overture to Racine's "Athalie," op. 74; Brahms, concerto for violin and violoncello; Ernest Chausson, symphonic poem, "Viviane" (first time); Goldmark, symphony No. 1, "A Rustic Wedding." Soloists: Mr. Franz Kneisel, Mr. Alwin Schroeder.

R. R. G.

4 Jan 7

BOSTON DAILY ADVERTISER
Established 1813.

THE SYMPHONY CONCERT.

An especially conventional and not very interesting programme was given on Saturday. It began with a pretty Haydn symphony (D major, No. 2—in Breitkopf & Haertel's edition) which was very finely read and performed but could at the best only arouse a languid interest like that felt in Haydn's Chesterfieldian presentation of Adam and Eve in "The Creation." There was some charming oboe and flute work, and the heartiness of the drone bass of the finale and its rustic character was well brought out.

It was rather odd to find the intermission placed after this light work; there had been no great demand on the attention of the auditor and to give him 10 minutes rest at this stage of the proceedings was like serving cigarettes and ices after the soup at a banquet.

Mr. Emil Fischer was the soloist. Of course he received a most cordial welcome, for almost everyone in the audience had pleasant memories of the sturdy Wagnerian and owed him thanks for many delightful musical moments. One felt like singing "Heil! Heil! Nuernberg's theurem Sachs," to the well-beloved singer. But it was not merely gratitude that evoked the applause that followed his numbers; it was not a mere "success d'estime" that was achieved; the veteran's voice was as clear as a bell, and his singing of "Oh God have mercy" was artistic, dignified and altogether successful.

His subsequent singing of the Sachs monologue was full of the most delightful reminiscences to every Wagnerian in the hall. The world will probably never again have as perfect a Hans Sachs as that of Emil Fischer. Of course one missed the action a little; the meditative study of the big book upon the old cobbler's knee, the quaint old room in Nuremberg, the knowledge of David and Walther, and Beckmesser and Eva, hovering near. But one heard the splendid panorama of leitmotiven as one very seldom hears it, and the veteran singer gave the vocal part as finely as he has ever done it in the Boston Theatre or the Metropolitan Opera House. This number was the gem of the concert; it stood above and beyond everything else upon the programme. Mr. Fischer was recalled with much spontaneity and may well be satisfied with the success of his reentree.

The novelty of the concert was the Glazounow Suite from the ballet of "Raymonda." How well those new Russians handle the modern orchestra! Already the Germans (excepting Richard the second) must look to their laurels. When the Muscovite has digested his national music a little better he will very possibly step jauntily into the front rank of composition.

The first number of this suite pictured Raymonda languishing on trombones, woodwind, strings and percussion, after which some pages went through feats of arms "to the lascivious pleasing of a lute," represented on this occasion by an Erard harp, in the hands of Mr. Schuecker. It was decidedly a harp night, and Mr. Schuecker was almost as prominently a soloist as Mr. Fischer himself. Not only did he have much important obbligato work in the Sachs monologue, but in the Garden scene of "Raymonda" he had a long solo of the most brilliant character, which he played in a most artistic manner. There were plenty of trumpet fanfares scattered through the numbers, for whether the pages throw javelins, or Raymonda's betrothed sends a message that he will be back in time for supper, or Raymonda enters preceded by flower-girls, the matter in hand is always ushered in by trumpet fanfares. They were well executed and generally effective.

The Oriental parts of the Suite were omitted. There were many waltz rhythms and other Occidental touches. In the fourth movement, when Raymonda arranges a personally conducted excursion to the garden, there should have been a lute and a celesta (an instrument not unlike a glockenspiel) in the itinerary, but all that the party found was Mr. Schuecker playing arpeggios in the bower.

In one of the movements the gentle Raymonda dreams that she is in fairyland and that the elves are dancing around her. In this case fairyland is very much like Cafe No. 3, in the Prater in Vienna, or like the "Pops" in Boston; the music would have been suited to either locality; it was also greatly applauded on this occasion, and it is certainly very successful in its own, terpsichorean school.

In the final movement love triumphed, a la Massenet, with considerable tumult and a reasonable amount of tonal sugar. Even the glockenspiel tinkled in this movement. Altogether the suite may be accepted as a successful bit of ballet-music, but somewhat too ambitious in scoring for its topics,—rather too ponderous a butterfly.

The concert ended with Beethoven's "Leonore No 3" overture, which requires no detailed descriptions, being one of the standard works of the Boston Symphony repertoire.

Louis C. Elson.

Boston Journal.
SUNDAY, JANUARY 26, 1902.

SYMPHONY NIGHT.

First Performance in Boston of "Raymonda," a Ballet Suite, by Alexander Glazounoff — Mr. Emil Fischer Is Soloist—Second Violin Recital by Mr. Fritz Kreisler in Chickering Hall.

The 12th Symphony concert, Mr. Gericke conductor, was given last night in Symphony Hall. Mr. Emil Fischer, bass, was the soloist. The program was as follows:

Symphony, in D (B. and H. No. 2).....Haydn
"O God, Have Mercy," from "St. Paul"
.....Mendelssohn
Ballet-Suite, "Raymonda".....Glazounoff
(First time.)
Monologue of Hans Sachs from Act III.
of "Die Meistersinger".....Wagner
Overture, "Leonore No. III."".....Beethoven

The ballet of late years has been a poor and shabby thing in this country. There have been ballets so-called, but the dancing has consisted of awkward posturing, or women of assorted ages and stretched in a long row have attempted to make us believe that the Babylonians were mightily pleased with one, constantly recurring, synchronous, aborious kick, now to the right, now to the left. The public of the period do not care for the ballet, perhaps because it does not know what the ballet, as cultivated in certain European cities, may be; and even the skirt-dance as introduced by graceful English burlesquers has lost its charm. The ballet introduced in the sporadic visits of grand opera is a pathetic sight—the dancers are almost always untrained, and the principals are elephantiacs or relics.

Europeans are still fond of this entertainment, although the taste is now for simple stories, and complex action is no longer in fashion. The Russians are as fond of stage dancing as the Italians. Catherine I. borrowed Miss Juliette from Paris, just as Catherine II. borrowed a philosopher, Diderot; and there was a Russian ballet before there was a Russian opera.

Glazounoff, who began with symphonic poems and overtures, then cultivated the symphony and chamber music, believes at present that only in the ballet can he find scope for the full expression of his musical thoughts.

The excerpts from "Raymonda" that were played last night do not prejudice one in favor of the ballet itself, so far as the music is concerned. The story is old and simple: Two men and one woman; virtue triumphs and is rewarded in the last act. The music of the suite does not show marked invention, extraordinary sense or piquancy of rhythm; in fact, it is not distinguished in any way, and some of it is cheap, indeed. The most characteristic of the movements is the Romanesque.

The greater portion is ordinary [illegible] music, or decorative in a commonplace fashion. The suite is not to be named in the same breath with suites arranged from ballets by Delibes—why do we not see as well as hear his charming "Coppelia" and "Sylvia"?—Lalo, Rubinstein, although in orchestration Glazounoff surpasses his compatriot, and minor names might here be mentioned. This "Raymonda" is musically little if any better than the ballet music written for the London theatres, the Empire and the Alhambra in the palmy days. How clumsy, for instance, is much of the "Valse Fantastique." The fairies dancing about Raymonda in her dream dance in rubber boots. Glazounoff's score calls for an extra full orchestra. It calls for a celesta, which was not used last night. For the excellent reason that there is none available in the city.

The symphony was read with unbounded sympathy and care, and it was played with supreme finish and beauty of tone. Haydn complained in London that his minuets were generally played too fast. His minuets [illegible] rude smack of the soil and peasant jollity. Seldom is there a touch of courtly elegance. The minuet in this symphony hints at the court rather than the village.

Mr. Fischer sang "O God, Have Mercy," from "St. Paul," and it is interesting to note that his mother [illegible] Caroline Fischer-Achten, sang the chief soprano part in the oratorio when it was performed for the first time at Duesseldorf, in 1836.

Mr. Fischer also sang the monologue Wagner puts into the mouth of Hans Sachs—"Wahn! Wahn!" I heard Mr. Fischer when he sang this part for the first time in his life. It was at Dresden in 1882 or 1883; and the performance was a memorable one: so true yet so poetic, so satisfactory in voice and action, so thoroughly German in the better sense. That was almost 20 years ago, and Mr. Fischer was born in 1840.

"Eheu! fugaces, Postume, Postume"

Mortimer Collins once said that the poet Horace wrote to be quoted in the House of Commons; but Horace wrote many lines of universal application—of application in music as well as in ordinary street and house life.

When I heard Mr. Fischer last night and remembered him as one of the chief glories of the Dresden opera, the thought was coupled with: "Alas, the fleeting years, my Postumus, my Postumus, the fleeting years glide away; and piety will never bring a check to wrinkles, and Old Age's stern advance." And piety here may well include devotion to art.

SUNDAY HERALD.

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SUNDAY, JAN. 26, 1902.

THE SYMPHONY CONCERT.

Emil Fischer Sings Wagner and Mendelssohn Music.

Former Is the Soliloquy of Hans Sachs—Second Kreisler Recital in Chickering Hall—The Third Recital Is to Be Given Next Saturday Afternoon.

Mr. Emil Fischer was always eminent among the Wagner artists who could not only act characteristically and declaim dramatically, but could also really sing, and so could give to many a long-drawn passage the interest and pleasure which else it could not have had, and has even been able to make the bore Wotan almost tolerable. He has gradually withdrawn from the operatic stage, but he is not yet ready to forego an occasional participation in concert work.

Last night he was the soloist for the Symphony concert, his selections being the air "O, God, Have Mercy," from Mendelssohn's "St. Paul," and the long monologue of reflection and commentary upon the ways of the mad world with which many in the audience must have heard the Hans Sachs, seated in his cobbler's stool, with a big boot on his knee, begin the day of the prize-song festival in Wagner's "Mas er Singers." He has grown gray during the last few years—so much so that we heard a distant whisper that he "looked just like Santa Claus," but his voice has not aged correspondingly, and his singing was clear, firm, bright and forcible. He was very cordially welcomed, and recalled with much applause.

The orchestral number, which began the evening, was the second symphony of Haydn, full of good temper, easy humor and natural gayety, while that which ended it was the magnificent "Leonore" No. 3 overture of Beethoven, instinct with passionate joy and jubilant freedom. In the middle of the evening was set the Glazounow "Raymonde" suite, of which we spoke on Friday. The ballet had been condensed by omitting the scenes between the aspiring saracen and the lovely but inaccessible heroine, as was quite sensible, because most of her emotions and opinions are there expressed in those pas seuls which are technically known as "variations," and whose music is accordingly built up to provide for their pirouettes, entrechats, etc.

Mr. Frick said in his Thursday lecture that if Beethoven were living today he would undoubtedly be a leader in the romantic school, which has been said to have begun with him, and be writing short, irregular compositions. Glazonow, who has always had a drawing toward the fantastic, idealistic and romantic, and even toward the uncanny and eerie, seems to be finding the best and frankest outlet for his talent in the grand ballet, as it is understood abroad. Naples will not have at San Carlo a ballet or pantomime unless the music is beautiful per se, and Vienna and St. Petersburg show a similar preference. This "Raymonde" music is fresh and beautiful; much of it might be accepted as "absolute" music, although one feels that to appreciate its greatest pieces he should have the dancers and the mimes before him. And then some intended effects were lost in the absence of the lute and the celeste, for which the composer had made special provision. The score is sensuous, rich almost to sumptuousness, poetic, picturesque, animated, diversified and altogether charming. It was received with great pleasure and a couple of the morceaux would have been encored in any other concert, they were so vividly attractive and played with such elan and grace.

The next concert will have this programme:

Mendelssohn.....Overture, "Athalie"
Brahms.....Concerto for violin and violoncello
Ernest Chausson (first time).....
Symphonic poem, "Viviane"
Carl Goldmark.....
Symphony No. 1, "A Rustic Wedding"
Soloists, Mr. Franz Kneisel, Mr. Alwin Schroeder.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 2, 1902.

13TH SYMPHONY CONCERT

The Symphonic Poem heard last evening is suggested by an Armorican legend which tells the story of Merlin and the fairy Viviane, in the days of the fabled King Arthur. Several episodes in this legend are more or less portrayed by the orchestra to the listener according to his or her imagination. The work is by no means of the ultra-modern sort. It is scored for full orchestra, inclusive of harp, and also a pair of the small ancient cymbals, which are seldom used, and have a sound peculiar to themselves and not easily described. There is also a characteristic effect produced by the use of trumpets, off the stage, suggestive of Beethoven's "Fidelio" overture.

The concert ended with a brilliant performance of Goldmark's "Rustic Wedding" symphony, a work that has little of the classic form, and is in reality a suite in several movements. It is one of the composer's most pleasing works, and is a general favorite with the musical public. The programme of the rehearsal and concert this coming week will include Tschaikowski's "Manfred" symphony, a Dvorak "Rhapsody" and the prelude to Wagner's "Meistersinger." No soloist is announced.

Boston Journal.

SUNDAY, FEBRUARY 2, 1902.

SYMPHONY NIGHT.

A Symphonic Poem, "Viviane," by the Late Ernest Chausson, Performed for the First Time in Boston—Mr. Fritz Kreisler's Third Recital in Chickering Hall.

The thirteenth concert of the Symphony Orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The program was as follows:

Overture to Racine's "Athalie".....Mendelssohn
Concerto in A minor for violin and 'cello.....Brahms
Symphonic Poem, "Viviane".....Chausson
Symphony No. 1, "Rustic Wedding".....Goldmark

Racine's tragedy was written for the schoolgirls of Saint-Cyr, who had been developed into such excellent play-actresses that Mme. de Maintenon feared for the safety of their souls, and as she hated Racine she thought to accomplish a righteous work and gratify her own spleen by forbidding the show. "Esther" preceded "Athalie," hence this pleasant epigram directed against the playwright:

"To have made anything worse than 'Esther'—
How the deuce could he make it?"

Only Boileau had the courage to say, "'Athalie' is a masterpiece."

To modern theatre-goers the play is intolerably dull, and it is a significant fact that Mendelssohn, who made wry faces at the idea of writing an overture for Victor Hugo's "Ruy Blas"—"I read the play," he wrote, "it is really of no value, absolutely below contempt"—undertook "gladly" to write music for "Athalie."

It is at least an open question whether a performance of this overture to "Athalie," no matter how excellent the performance may be, is not injurious to the reputation of the composer. The music is so cut-and-dried, so expected, so essentially commonplace. Yet, perhaps, Mendelssohn was slyer than we think, and wrote to suit the character of the play, to warn the audience of what it might expect. And yet this same man dreamed the wondrously romantic overture, "The Hebrides."

* * *

"Viviane" is one of Chausson's early works. The first performance was at Paris in 1884. The first performance of the revised and reorchestrated version was in 1888. The work was first played in the United States by Theodore Thomas's orchestra at Chicago, Oct. 22, 1898.

Chausson was not inspired by Tennyson, who departed from the old legends to blacken in a shameful manner the character of Vivien. Chausson's enchantress is the fair and sweet maiden of the forest of Broceliande, who had never been at Arthur's Court and knew Merlin only in his disguise of a young and handsome student. She loved him beyond measure, and Merlin loved her till he was like one mad. She wove the spell that bound him to keep her lover forever, and he knew and welcomed his fate, although she at first did not believe in the eternal power of the be-witchment, for she was without guile.

In Chausson's tone-poem Viviane and Merlin are in the forest. The trumpet-calls of Arthur's messengers are heard. There is the thought of duty, but Merlin submits to the spell beneath the blooming hawthorn.

Chausson was 29 years old when "Viviane" was first performed. He was 44 years old when his bicycle, beyond control, dashed him against a wall. (He was killed June 12, 1899. The date in the program-book, "1889," is erroneous.) This symphonic poem is a delicate pastel. In his later years Chausson wrote broader works of more poignant melancholy, deeper thought, but this charmingly fanciful score has the freshness and perfume of youth; it is a youthful dream. Nor is it the work of a mere amateur of fine fancy. The return of the initial chromatic idea toward the end is cunningly contrived, and there are delightful details of instrumentation.

It is a pity that, while the wood-wind has been increased, two harps are seldom used when the score calls for them. In a work like "Viviane" two harps are better than one. Nor was last night the effect of ancient and little cymbals gained.

* * *

The double concerto by Brahms has been played here twice before this—once at the concert given in memory of Brahms. Joachim and Robert Hausmann—that driest and dullest of 'cellists—went about Germany with the work in manuscript. Cologne heard it first in 1887; then Frankfort, Berlin, Vienna were visited by the propagandists. The concerto is in the nature of a symphonic work in which the solo instruments furnish chiefly ornamentation. The solo violin and solo 'cello do not assume truly commanding parts. The choice of the two particular instruments is not a happy one, nor are they generously or even prudently treated. The music is first of all distinguished by complexity of structure; it is not conspicuous for spontaneity of invention, melodic charm, rhythmic originality, warmth of color, or height of imagination. Ingenious development unaccompanied by that which is either beautiful or inspiring is not enough. To the very few striking passages may be opposed many of downright ugliness. The concerto cannot be justly ranked among the best works of Brahms. The hearer is tempted to cry out with Hamlet: "Well said, old Mole! Canst work i' th' ground so fast?" It was played by Messrs. Kneisel and Schroeder with a sympathy that was devotion, but their indisputable art cannot transmute base metal into gold.

* * *

A large portion of Goldmark's Symphony is pleasant music, music that an audience likes and in which a musician can be interested. Felix Weingartner lately raised the objection that the men and women at this rustic wedding are not country folk but luxurious dwellers in the town who take it into their heads to celebrate in a village the wedding of their friends; that the scent of the boudoir at times overpowers the odors of the field and garden. It is, indeed, hard for Goldmark to abstain from being oriental in thought and expression, and when he is farthest from the East he is the least interesting. The point made by Weingartner is not one that spoils enjoyment, and he himself hastens to add that the music is interesting and brilliant. It was better for Goldmark to write as he felt than to strain himself deliberately to be truly rural throughout a whole symphony. And in the first movement there is enough to suggest the rough jollity of villagers who at times forget to take off their hob-nail boots. The boudoir and the salon, which disturb Mr. Weingartner, are in the other movements. In the first there is occasionally the thought of revelers, hiccuping on their way home from the wedding, a strange version of the "Adeste Fideles."

Boston Sunday Globe.

SUNDAY, FEB 2, 1902.

SYMPHONY CONCERTS.

The 13th Symphony program contained one novelty, a symphonic poem, "Viviane," by Ernest Chausson. The other selections were Mendelssohn's overture to Racine's "Athalie," the Brahms A minor concerto for violin and cello, with Mr Kneisel and Mr Schroeder as soloists, and Goldmark's "Rustic Wedding" symphony. Messrs Kneisel and Schroeder repeated their successes of 1898 and 1897 in their interpretation of the solo parts in the Brahms concerto, their ensemble playing being all that could be desired, for their artistic association for many years has enabled them to combine in giving a performance as near perfection in unison of phrasing, execution and expression as one could expect to hear upon the concert stage.

There was no individualization of the parts; every measure and phrase of the duet was given in the spirit of the writing and the blending of the instruments was exquisitely harmonious throughout the whole performance. The legato passages in the andante were sung with great sweetness and the "conversations," as it were, showed the unusual melodic unison existing between these artists, the repeats being perfect in duplicating phrases. The orchestral assistance was commendable in every way. The soloists were warmly applauded.

The symphonic work by Chausson illustrates the story of Merlin's enchantment by Viviane and is based upon the Armorican legend which leaves the old wizard a willing captive to the whiles of the wood nymph. The various episodes in the poem are expressed admirably, the orchestration vividly suggesting the different situations, and although the score is quite elaborate in some parts it is not burdened with complex writing and it tells the simple story in an artistic and straightforward manner.

The first part, the love scene, is delicately stated and affords some beautiful passages for the strings, which were played splendidly. In the second part the trumpet calls, near and from a distance, are very effective for the brass contingent, which did its work satisfactorily, and the finale is skilfully contrasted with the other movements and scored with fine effect. The whole work is very pleasing and its performance was smooth and sympathetic.

The Mendelssohn overture to "Athalie" received excellent treatment, the dignity of the work being well maintained, and the orchestra attained equally good results in the merry "Rustic Wedding" symphony, Goldmark's charming musical mosaic. The dozen or so "bits" in the first part of the symphony were gems of ensemble playing, each contingent seemingly doing its best work, and the whole five movements went with a spirit and virility which made the piece about as enjoyable as anything on the program.

This week's program will comprise the "Manfred" symphony, Tschaikowsky; raphsody in D major, Dvorak, and vorspiel to "Die Meistersinger," Wagner.

SUNDAY HERALD.

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SUNDAY, FEB. 2, 1902.

THE SYMPHONY CONCERT.

Chausson's Symphonic Poem Is Sweet and Appealing.

It Interprets the Story of Merlin and Vivien, but Makes the Latter a Loving Damsel Instead of a Shrew—The Kreisler Recital in Chickering Hall.

It was the Arthurian legend of Merlin and Vivien upon which was founded Ernest Chausson's symphonic poem, presented as a novelty at last night's Symphony concert, although Chicago and New York had heard it some three years ago. But it is based upon the French version of the story, which is sweeter and more appealing than that which Tennyson preferred.

Merlin, according to this, fell passionately and uncontrollably in love with a sweet and beautiful damsel dwelling near the fountain and wood of Brocellande. He presented himself to her as a young and handsome man, by whom she was fascinated in her turn. He frequently left the royal court to visit her, and at her importunity revealed to her his occult and magic lore, until at last she gained through their secret and potent spells entire command over him, and bound him to her with infrangible charms, but herself remained grateful, loving and faithful to him, so that he came to no grief by her.

This "Viviane" is beautiful, poetic, imaginative and expressive, while it is at the same time unquestionably "programme music." Its orchestral scheme is wide and exacting, asking a double harp representation, and calling for some uncommon tone colorings, particularly the light, faint, thin touches of the little cymbals of antique form and weight, which cannot be had here. While in no sense servileiy Wagnerian, it is still sufficiently advanced beyond the general French composition of its time in the variety, fulness and polyphony of its scoring to have led Chausson's contemporaries to charge him with such heretical tendencies.

It begins with idyllic, amorous music that makes no attempt at impersonation or dialogue, but simply spreads out a rich, luscious, dreamy tissue of harmony. Upon this break after a time the calling trumpets—at first afar, but soon approaching—of the royal messengers, followed by the hurry and excitement of their eager search through the forest for the missing Merlin. This clamor and bustle die away, and softer, persuasive strains appear again, which at last melt, blending away into high, tranquil, lulling measures, and the poem (for such it really is) ends, leaving the hearer glad to think that he has not had to be reminded of the false creature, weaving traitorous, stolen spells, in the midst of a crashing tempest and leaving the mighty man of glamourie wrecked, ruined and lost, to be forgotten in the hollow tree, where he lay prostrate.

Mr. Hale's kindly, delightful and researchful sketch in the hall programme revealed why, probably, Chausson had escaped the notice of chroniclers and had even been overlooked by Dr. Baker's widely inclusive Dictionary of Musicians. A studious, quiet, modest and retiring man, he was during his short life unappreciated and virtually unknown, while his music, if it obtained a hearing, was treated with little less than contumely. He read and learned a great deal, worked and wrote much, wherein is now recognized dramatic power as well as romance and art, rejoiced in the success of others, and was cut off by an accident in the beginning of his prime. Honors may perhaps now be rendered to his memory, since he could not obtain even justice while he lived; and for our own part we should be glad to hear this "Viviane" again, and to be made acquainted with his symphony and some of his chamber compositions.

The "Athalie" overture, which has some stateliness in its broader passages for the brass choir, and some flashes of light when the harp sweeps to and fro over the graver measures, began well, although it cannot impart much exhilaration or arouse a maintained interest. The old Hebrew story is rather gloomy and dull in itself, and Mendelssohn could not have drawn much inspiration from it, although he did his conscientious best by it.

Messrs. Kneisel and Schroeder performed the Brahms double concerto for violin and 'cello very nobly and as became such a pair of unexceptionable artists, this being the third time of their presenting it in Boston. It is a powerful, honorable and eminent composition, yet only the second movement, which is very sweet and lovely, indeed, is altogether interesting. The two allegros are too studied, too intricate and too serious in workmanship to be easy of hearing and understanding. One must fix attention from the first, and hold it unrelaxingly, and even then the connecting threads and the course of the development must often be lost by the average listener.

The Goldmark "Rustic Wedding" symphony—which is really a suite in construction and spirit—went off gayly and buoyantly, and gave much pleasure. It has just enough piquancy in characterization, tunefulness in themes and kaleidoscopic coloring in its many animated changes to charm, cheer and entertain, without ever passing into exaggeration or triviality.

Next week's programme stands thus:

Symphony, "Manfred".....Tschaikowsky
Rhapsody No. 1, in D major.....Dvorak
Vorspiel to "Die Meistersinger".....Wagner

There will be no soloist.

4 Feb 3

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

A Double Concerto and Chausson's "Viviane"—The "Rustic Wedding" Well Performed.

The concert of Saturday evening began broadly and majestically with Mendelssohn's overture to "Athalie." The suave and gentle composer has risen to a degree of warlike fervor in setting to music the sanguinary daughter of King Ahab, but his battle scenes only employ one key at a time, and this overture remains intelligible even in its moments of tumult. We heard a musician remark recently that even Tschaikowsky's "Symphonie Pathetique" was getting old-fashioned and beginning to sound too simple; in that case, Mendelssohn's overtures must be relegated to the nursery. But they still seem to possess a certain power and beauty.

The real symphony of the concert was Brahms' concerto for violin and violoncello, which, like all of this composer's concertos, is to be considered rather as an orchestral than as a solo work. We do not know the reason for it, but it is a fact that all the double and triple concertos of the repertoire (Bach does not count as a classical concerto or sonata composer) are comparatively dull works. Mozart's concerto for harp and flute, Beethoven's triple concerto, and all the rest of the works of this genre, are more or less prosy. This double concerto is prolix, but it has more to say than any composition of its school. There was a great deal of figure development in the first movement and there was more of melody than one is accustomed to associate with Brahms in the finale.

The technical difficulties of the work were of the greatest, but they were scarcely thought of when two such artists as Franz Kneisel and Alwyn Schroeder appeared in the solo parts. It was a divided consulship—"Par nobile fratrum"—and the great applause that followed the concerto was equally deserved and equally divided. We believe that it was meant more for the artists than for the work, since it is well-nigh impossible to grasp all the subtleties of this concerto at a single hearing. It impressed us as not having the long breath, the sustained style, that Beethoven achieves in the large forms; there is more fine filagree work and less of vast and lofty power than one might desire. Yet repeated hearing would assuredly reveal new beauties. Artists who study the Brahms concertos assure us that what at first seems redundant or unnecessary, gradually reveals itself as an integral part of the composition; if this is the case, we may take the difficult passages partially on faith.

M. Chausson, pupil of Cesar Franck, next appeared with a symphonic poem narrating the enchantments of Viviane upon the arch enchanter Merlin. "The enchanter enchanted" proved to be a finely orchestrated work in the modern vein, but without the modern dissonances and strivings after ugliness. "For this relief, much thanks!" but we were impressed by the fact that Viviane must have been a blood relation to Elsa of Brabant; the dresses of the latter fit the former perfectly, and she takes the liberty of occasionally borrowing and wearing them. Judging by the small cymbals demanded in this work and the "Celesta," called for the week previous by Glazounow, the modern composers are longing for some new sweet instruments of percussion; both of these come near enough to the tone of the glockenspiel (steel plates struck with a mallet) for the latter instrument to undertake their parts, as was done on these occasions.

Chausson's "Viviane" is a worthy composition, and was much appreciated, but to precede Goldmark's tender "Rustic Wedding" with a languishing tone-picture of this kind was like adding sugar to syrup. Goldmark's "Rustic Wedding" ought to be called a suite and not a symphony, for it begins with a march instead of a sonata-allegro, it has five movements instead of four, its movements are not developed in symphonic style, and its tone-pictures are entirely in the school of the suite. But better a juicy suite than a dry symphony, and this work is the very best suite in existence.

The first movement, a wedding march, recalls the treatment of the first movement of Bizet's "Suite Arlesienne," but goes far beyond that in the matter of variations. Some of the variations are so free that they become absolute developments and change the form of the theme. The ushers at that wedding must have had a lively time prancing down the aisle to the 10th variation, for example.

The woodwind had golden opportunities all through the suite, and the oboe in the dainty allegretto and in the beautiful serenade, and the clarinette in the sensuous garden scene, deserve especial mention and praise. It was but just that the oboes should be especially prominent in such a work, for this instrument is "par excellence" the countryman, the peasant of the orchestra, anything rustic without the oboe would be like "Hamlet" without Hamlet.

The whole work is a charming combination of melodic grace and clear expression with skill and ingenuity. Viviane may have moved in more aristocratic circles than the bride of the "Rustic Wedding," but she could display no better contrapuntal jewels than the pretty figure imitations that formed prelude, interlude and postlude of the serenade, or the canonic and fugal in the finale.

The work was charmingly read and performed, in spite of the fact that there were a few slips of tempo, both in the woodwind instruments and in the strings. These were merely individual anticipations of the conductor's beat and not serious.

The wild hilarity of the finale was splendidly rendered; one could imagine the "katzenjammer" of the guests the next day, the demand for sour herrings, cracked ice and kind words.

In the midst of the festivity the song of the bride is heard in dreamy tenderness a beautiful and vivid contrast. "And so they were married and lived happily ever afterward."

Louis C. Elson.

Boston Transcript

MONDAY, FEBRUARY 3, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

The thirteenth symphony concert was one that gave probably much pleasure to everybody, if keen delight to none. Mr. Kneisel and Mr. Schroeder were the soloists, and this was the programme:

Mendelssohn: Overture to Racine's "Athalie," op. 74.
Brahms: Concerto in A minor for Violin and Violoncello, op. 102.
Ernest Chausson: Symphonic Poem, "Viviane," op. 5. (First time.)
Goldmark: Symphony No. 1, "A Rustic Wedding," op. 26.

To overhaul and remodel the works of dead composers savors of vandalism, and is nothing to be encouraged, but it is safe to say that many a soul would be grateful to Mr. Gericke if he would turn the Brahms concerto for violin and 'cello into a symphony. The first movement has themes of splendid vigor, in particular the second; the melody of the andante is, in a strangely cold, unimpassioned way, very beautiful; and all the last movement is as fresh and sparkling as the scherzo of the D major symphony. But, more is the pity of it, this very beautiful music is not allowed to continue quietly on its way, for Brahms had set out to write a concerto for violin and 'cello, and it would seem as though, every now and again, in the midst of his happiest passages, he had suddenly thought: "O je, I am forgetting my solo instruments," whereupon he proceeded to make the violin or the 'cello alone toss off a few pages or so of technical difficulties, or else repeat a passage that had just been sounding superb from the whole orchestra; it seems like a madness to try to make one violin do what sixteen or more can do far better. In spite of the great musical beauties of this work, surely there is not another concerto in existence that for the soloists is more ungrateful. Mr. Kneisel and Mr. Schroeder played with all their might and main, and were warmly applauded, but even they could not make the solo parts of the concerto interesting.

Chausson is the young French composer who was killed while riding a bicycle, in 1889. He had studied some with Massenet, more with César Franck, and had composed a good deal of music, much of which has not yet been performed. What has been heard, however, has been received with acclaim. "Viviane," a symphonic poem, was first played in 1884, at Paris, in 1888 a revised version was played at a Lamoureux concert in Paris, and ten years later it was given a hearing in Chicago and in New York. The work opens charmingly, reproducing, by motives even slighter than Wagner's, and by exquisitely delicate, poetical tone-coloring, the feeling of the forest. The spirit of love is not much to the fore, even if the scene be called a love scene; it certainly is not impassioned. Poetically imaginative, too, and a delight to hear, is the next episode, with the trumpet calls now from afar, now near. The passage depicting Merlin's mental conflict, however, is more noisy than strong, but it serves as a useful foil to the last pages, when Viviane lulls Merlin to sleep and then binds him fast with blossoming hawthorn. In this last episode there occurs the first theme that can be called a melody, and it is rather a commonplace one. On the whole, "Viviane" seems to be a composition of great originality, with many moments of idyllic, quiet beauty, weakest when it would be strongest. It was very beautifully played.

So was the Goldmark symphony, still a great pleasure to hear, even if the second and third movements now sound something like Mendelssohn not at his best. For gorgeous, sensuous beauty of tone-color, the scene "In the Garden," written more than twenty-five years ago, has never been surpassed. The first movement, with its lively march, is thoroughly delightful, and, while admitting that the concert was too long, would it not have been more to the purpose to cut out all the "Athalie" overture, instead of one variation of the symphony consisting of precisely thirty-seven measures?

At the next concert there will be no soloist. This is the programme: Tschiakowski, Symphony, "Manfred;" Dvorak, Rhapsody No. 1, in D Major; Wagner, Vorspiel to "Die Meistersinger."

R. R. G.

Boston Journal.

SUNDAY, FEBRUARY 9, 1902.

SYMPHONY NIGHT.

An Interesting Program Without Novelties or Soloist—A Few Words About Tschaikowsky's "Manfred" Symphony.

The program of the 14th Symphony concert, Mr. Gericke, conductor, was as follows:

"Manfred" symphony.....Tschaikowsky
Slavonic Rhapsody in D major, op. 45, No. 1.....Dvorák
Prelude to "Die Meistersinger".....Wagner

Tschaikowsky's "Manfred" Symphony has now been played for the second time. The first performance was in April of last year, and it was not easy after one hearing to come to a definite opinion concerning its rank among the works of this great composer, the most emotional orchestral writer of the latter half of the 19th century.

It is not worth while to discuss whether the work is a symphony or a suite. It is program-music, and there is a preface which is not crowded with detail, but is suggestive, and, in a way, helpful.

Tschaikowsky is most successful when he is nearest to Byron's poem. I wonder whether young men or old men read "Manfred" today. Since Mr. Rudyard Kipling is taken seriously as a poet by many, it is not probable that a great number of readers can find much in "Manfred." Macaulay with all the glitter of his Corinthian rhetoric and Thackeray with his constant sneer at "My Noble Lord" persuaded a generation or two to look asquint at Byron and his works; but what poet of the last 50 years has reached the height of Byron in his best moods, the Byron of "Beppo," "Don Juan," "Childe Harold" and "Manfred?" What tragic poet of late years—for there are still tragic poets—has approached the last scene of "Manfred?"

Now Tschaikowsky was a supreme, unequaled master in the expression in music of horror, gloom, despair, death with its suggestion of annihilation and the charnel-house. He treated death in music as John Webster did in his two superb tragedies. There are pages of his music, in this symphony as well as in the Pathetic, that are as the famous lines of Claudio in the grim comedy of Shakespeare.

Thus it is not surprising that the strongest movements of this symphony, the most impressive in thought and expression, are the first, in which the tortured soul of Manfred is painted in tones as a portrait on canvas, and the portions of the Finale that tell of the appearance of the phantom Astarte in the Palace of Arimanes, and show us Manfred's death. The first movement is one of mighty passion and distress. The agony is lightened only by the momentary passing of the fair Astarte, whom Manfred still loves, though it were madness and sin to love her while she was on earth. This movement is one of lofty imagination and poignant expression. The fianale of it is one of the most moving chapters in all musical literature, surpassed only by a heightened treatment of the same idea near the end of the symphony. "Eternal passion—Eternal pain" might well be the motto of this movement. Tumultuous and shifting emotions, doubt, rage, despair—these are expressed with irresistible power. Familiar instruments assume sinister shapes. The orchestra is full of sobbing, raging voices. And if the movement were longer, the imaginative hearer would himself cry out.

The Manfred theme that appears in the various sections of the symphony may or may not have been a thought borrowed from Berlioz, but the scene of "the Fairy of the Alps" was unmistakably due to the influence of the Frenchman, just as we find Berlioz again in the bacchanal in the fourth movement. The orchestration is ingenious, the contrast is needed; but the mood is that of Berlioz, and the orchestral expression is that of a disciple of Berlioz. The Song of the Witch is individually Tschaikowskian. The Pastorale is far from the spirit of Byron's poem. Much of this music is graceful, pretty, but only with the appearance of Manfred is there the appearance of the sombre, intense Russian. The aweful measures, measures full of bodement that are given to the quartet of stopped horns, are never to be forgotten. They freeze the blood. The tomb opens and waits.

Nor is the festival music in the palace of Arimanes wholly worthy of Tschaikowsky's situation; for the reader will remember that there is no orgy in the poem. The feverish gayety is too deliberate. The demons dance and drink as though there had been formal invitations and toasts were in order. It is good melodramatic stage music, but with the entrance of Manfred we are again in black and terrible tragedy. Why did Tschaikowsky introduce a fugued passage after the sepulchral music of the Invocation? The mood of the hearer is rudely broken; he begins to wonder whether there will be a real fugue. No one but a man of overwhelming authority could after such a digression again hold the audience breathless, and no one, not even Tschaikowsky himself, has surpassed in purely orchestral writing the mystery and horror of Manfred's ending. The scene between Don Giovanni and the Stone-Man has the advantage of action, scenery, the presence of a supernatural being and the sight of the doomed and blaspheming rake. Tschaikowsky makes the flesh creep by the force of music alone.

To me the music that comes after, the suggestion of the church, and possible redemption, is as an anti-climax, if not an impertinence, and the theme of the "Dies Irae" given to the double-basses is only hinted and at a pace that forbids solemnity.

Thus there are pages that are among the greatest of this composer; pages that no other composer of any period or country could have written; but as a complete and rounded work of art it may justly be put below the Pathetic Symphony, the 5th symphony, the "Romeo and Juliet" fantasie-overture.

* * *

The Rhapsody of Dvorak is a fair example of the Bohemian's earlier, more spontaneous, more "naive" vein. It entertains for a time, and then induces weariness. And the most successful page is that of a Bohemian patrol.

The concert closed with a broad, sonorous, noble performance of the Prelude to "Die Meistersinger."

Philip Hale.

SUNDAY HERALD.

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SUNDAY, FEB. 9, 1902.

THE SYMPHONY CONCERT.

Tschaikowsky's "Manfred" Is Hardly a Success.

Plenty of Emphasis, but the Contrasts Are Not Finely Drawn—Dramatic Romanticism and Technical Chiaroscuro Escape the Conductor—Dvorak Rhapsody.

Last evening's performance of Tschaikowsky's "Manfred" symphony cannot be classed among Mr. Gericke's best successes. The mere technical execution was superbly sure, and the intense, tremendous, overpowering passages in the first movement, the furious bacchanale and the finale, the force and rush of which are planned for such impressiveness that they become wellnigh oppressive—all these were strikingly, splendidly and admirably done. But some of the other qualities of the high-strung melodramatic music seemed to escape Mr. Gericke, with the result that the symphony lacked its necessary dynamic contrasts. Not that it actually was uniform or monotonous, but that its distinctions were made rather in degrees of loudness than otherwise.

Manfred, exaggeratedly and gloomily tragic as he was, was not a creature originally and inherently evil, but only perverted by evil associations, accomplishments and practices. His better elements rose as far above the common average of humanity as his worse ones were debased below it. The symphony, although it dwells in the most emphasis and insistence upon the traits and habits which brought Manfred to his struggles against fate, and to his ultimate subjugation by it, yet provides for recognition and expression of his finer gifts and feelings and his perception of the natural beauties, treasures and delights of the world which cannot longer bestow upon him ease, comfort or hope.

Yet, it would have been almost impossible to find one sustained passage last evening which portrayed softness, tenderness, aspiration, poetry or mystery. The scene with the Witch of the Alps, which serves as the scherzo, was heavy and laborious, having the sound rather of an orchestral exercise, performed determinedly and with mechanical perfection, than of an enchanting vision upon whose ethereal and enrapturing beauty even the despairing Manfred paused to linger in acknowledgment of its supernal charm before seeking the aid of the enchantress whom his spell had summoned. The pastoral third movement, too, lay open to much the same reproof of dull commonplace.

In Byron's drama the exquisite beauty of the universe, the unattainable loveliness of Astarte, the firm piety of pastoral folk, the raging but ineffectual fury of the base spirits, the frigidity of Nemesis and the potency of Armianes, all heighten by their greatly opposing individualities the indomitable, conscious bitterness and awful, remorseful despair of Manfred. So in Tschaikowsky's music there is opportunity afforded for marking similar distinctions and enforcing similar reflections. The enormous fortissimos which present the tremendous black and doom-bearing billows that roll over the unhappy wretch are meant to be darkened by the light, beauty, grace and gentleness of scores of other passages, utterly different in fundamental character and in formal presentment. It was just in the apprehension and illustration of this that Mr. Gericke fell short and that his rendering of the symphony became unsatisfactory.

Not alone did the dramatic romanticism escape him, but thus also did the technical chiaroscuro, so that the symphony was doubly less than it might and should have been—in its symbolical picturing of a soul in distress in spite of alleviating and hopeful conditions, and in its demonstration of orchestral possibilities. It was virtuosity, but not interpretation.

But, on the other hand, we can praise the Dvorak Slavonic rhapsody, which was delightfully played from the moment that the brief, simple theme measures rose from the quiet introduction to the time when they died away into similar softness. Their development seems now neither too extended, too elaborate or too overcharged with color, and it was curious to note how one of the more brilliant and vigorously accented passages seems to be a real cousin-germane of the Rakoczy march, although one is Bohemian and the other Hungarian.

The "Meistersinger" prelude, which, being the only other number, came as a postlude to the concert, was performed with admirable distinction of themes and tempos, with much enthusiasm and plentiful vigor and urgency.

The next programme is stated thus:

Ouverture Solennelle.....Glazounoff
(First time).
Concerto for Violin, No. 8.....Spohr
Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust".....Liszt
Symphony No. 6 (Pastoral).....Beethoven
Soloist, Mr. Fritz Kreisler.

[67]

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

The concert of Saturday night consisted entirely of orchestral numbers and these were wholly in the modern school; fortunately, however, the "extreme left" was excluded from representation, the musical anarchists were conspicuous by their absence from the list, and the dramatic programme convinced many an auditor that one could make use of the entire resources of the modern orchestra, and be as emotional and passionate as possible, without becoming unintelligible or ugly.

The concert began with Tschaikowsky's "Manfred" symphony; not quite a symphony, but not entirely programme music either. The work does not lose by repetition; although we cannot change the views expressed in these columns about a year ago (April 29, 1901), yet we are more than ever impressed with the power which Tschaikowsky has displayed in ruling over the orchestra. Wonderful advances have been made in musical specialism in the last half-century; pianists that once might have been regarded as miracles come in bunches now; child-prodigies that once would have been deemed second Mozarts nowadays attract but diminutive audiences, and great score-writers of which the world used to possess but one of two at a time, are now as plentiful as blueberries in August or Vallombrosian leaves in autumn.

The opening movement of "Manfred" is no more programme music than the beginning of the "Heroic Symphony." It deals with emotions, not with events; it is subjective not objective music.

The second movement pictures the Fairy of the Alps, appearing to Manfred, beneath the rainbow of a waterfall. In comparing the two great settings of Byron's poem, one may sum up matters here by saying that Schumann gloriously pictured the delicate fairy, while Tschaikowsky has contented himself with picturing the waterfall. The former's version might be described by Byron's lines,

Beautiful spirit! with thy hair of light
And dazzling eyes of glory.

While the latter would be more accurately portrayed by "How the Water comes down at Lodore." There is much beauty here but it is a definite waterscape, absolute programme-music, and its iridescent, shimmering, scintillating character gives as exact a picture of the Staub-bach as ever a painter's brush could do.

The Pastorale impressed us much more than upon the first hearing. There is something sweetly sad in its simplicity and the contrast of the musette-like dronings with the anguish of other parts of the work is very effective.

But the finale was not more effective than it seemed last year. The wild revelry in the Hall of Ahrimanes is not Bryonic nor is it fitting. Here the dignity of Schumann was much more in place. Ahrimanes, opponent of the bright Ormuzd, did not, according to the Magians, have wild orgies in his domains; such infernal gaiety was the invention of the mediaeval Christians. We were sorry to find that, according to this picture of the infernal regions, there are very good musicians down below; the fugal work proved this. There were also present some villians of the deepest woodwind, and our old friend Telramund, launched forth the curse that he gave in "Lohengrin," with variations. The gongs in the Ahrimanian subway were rather too incessant, and the organ finale ending the work with a religious thought, (Schumann committed a similar crime) is utterly in defiance of the Byronic idea and makes nonsense of the Abbot's words:—

He is gone.
Whither? I dread to think,—but, he is gone.

Schumann with his ugly double canon of a Requiem, and Tschaikowsky with his organ solo, suggest that St. Peter relented at the last moment and opened the celestial portals, as he did to Faust.

Dvorak's Slavonic Rhapsody, in D major, No. 1, showed that the modern Czech was not behind the modern Muscovite in the management of the great music machine of the present. The scoring of this work was very exciting and the contrasts were managed with tremendous effect. The climaxes were finely worked up and the delicate lace-work of the violins, the charmingly pastoral touches of the oboes, even the mysterious touches of the kettle-drum, were all excellently given.

But the best came last; however poetic and skilful the brilliant score-writers of the present may prove themselves, Wagner towers above them as a Titian above a set of mere athletes. The prelude to "The Mastersingers" ended the concert. Here there is more than brilliancy, there is surety, broad and massive sweeps of thought, shapeliness in the midst of diversity. When it is all summed up one can find but a single musician among the moderns who can be ranked with the mighiest geniuses of the past,—Richard Wagner.

But the work was not performed as perfectly as we have had it in the past. There were unclear passages and some of the polyphony was not as easily followed as it might have been had there been better balance. Per contra, the reading and the performance of the rest of the programme was as near perfection as we may hope to come. Mr. Gericke and his men deserved all of the great applause that followed the "Manfred" symphony, and more than was vouchsafed to the Dvorak number. It was altogether a valuable lesson in modern orchestration and all the more so since it avoided the vagaries which are a blemish upon recent musical art. In the next concert the pendulum swings back to Beethoven's Pastoral symphony.

Louis C. Elson.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 9, 1902.

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CONCERT BY SYMPHONY

The "Manfred" Work the Chief Attraction Last Evening

The programme presented at the 14th Symphony concert was an interesting one, including the "Manfred" symphony of Tschaikowski, Slavonic Rhapsody No. 1, Op. 45, by Dvorak and the orchestral prelude to Wagner's "Die Meistersinger." There was no soloist. The "Manfred" symphony was first heard in this city at a Symphony concert April 27, 1901. Mr. Gericke deserves especial commendation for giving a second performance within a year of the first, for a more satisfactory idea of the merits of a great work like this can be obtained by frequent hearings within short intervals than by an occasional hearing after years of silence.

Tschaikowski's great symphony, though not a symphony in the strict sense of the term, grows in interest by its performance last evening.

The instrumentation of this work is some of the finest that Tschaikowski has written, and the general idea is logically carried out in the music, though the characteristics of the last movement are not in any especial sense suggested by the text.

The performance of the "Manfred" symphony was a well nigh perfect one every little detail and device in the score being brought out with admirable clearness. Mr. Gericke was twice recalled at the close of the performance and the work made a great impression on the audience.

Dvorak's Slavonic Rhapsody No. 1 has not been heard here for some years. It is a comparatively early work, written some 25 years ago. There are moments of much interest, there is much effective scoring, and while not a work of depth, the rhapsody is better than many things that its composer has whitten in later years.

Wagner's masterly prelude to "Die Meistersinger" was finely played and made an effective close to an enjoyable concert, which was just the right length, as everyone was out of the hall shortly after 9:30 o'clock.

Fritz Kreisler, the violinist, will be the soloist at the rehearsal and concert this coming week. He will play the eighth Spohr concerto. The orchestral selections include a new overture by Glazounoff, Liszt's "Mephisto" waltz and Beethoven's sixth (pastoral) symphony.

Boston Sunday Globe.

SUNDAY, FEB 9, 1902.

SYMPHONY CONCERTS.

The program for the 14th Symphony rehearsal and concert comprised but three selections, Tschaikowsky's "Manfred" symphony, Dvorak's "Slavonic" rhapsody and the prelude to Wagner's "Die Meistersinger." The pervading gloom of Byron's "Manfred" is steadily maintained in Tschaikowsky's musical setting, possibly intensified at times, for the color effects are continually somber, and even in the second movement, which is supposed to suggest a fairy episode, and in the subsequent pastoral scene, there is hardly a ray of lightness in the orchestration. Throughout the work there is little of a cheery nature, the bacchanal music of the closing movement and the scherzo and trio in the second being about the only measures at all related to one's idea of revelry; but these are so weird and uncanny, so filled with despair and anguish, that they offer but little relief to the ear. Three of the four parts are without form, and the orchestra fairly runs riot in these, the scoring being wonderfully elaborate in its instrumentation for the heavier brass and string contingents.

The work, which was first given in this city in April of last year, was interpreted in a manner to be highly commended, despite the fact that the poem possesses but little interest to the general public. As a composition it is masterly, very intricate in scoring and exceedingly difficult to play, and its barbaric and vivid colors and breadth of treatment were splendidly illustrated by Mr Gericke's men. In the opening movement the brasses, and they had a lot of work to do, soundly admirably, sonorous, yet not harsh; the violins sung, or rather chanted, the fairy and pastoral music with good effect, and the whole orchestra played the closing movement with the spirit and dash that evidently typified the author's idea of a diabolical bacchanal and grewsome, ghostly death scene. Splendid ensemble playing throughout the whole symphony characterized the work of the orchestra, and it was thoroughly appreciated as a performance; but the enjoyment of the composition was another matter, and probably was limited to a few auditors.

The rhapsody by Dvorak, the Bohemian, was quite a relief from the work of the Russian, and the former's composition sounded unusually pleasing by reason of the contrast. The rhapsody was played charmingly. The "Meistersinger" prelude was also given with good effect, notably in the pompous march theme in which the fortissimo passages rang out in magnificent cadence and sonority.

This week's program will introduce Mr Fritz Kreisler as the soloist in Spohr's eighth violin concerto. The other numbers will be Glazounoff's overture, "Solennelle"; scene from "Faust," Lisst, and Beethoven's "Pastoral" symphony.

Boston Transcript

MONDAY, FEBRUARY 10, 1902

Symphony Hall: Symphony Concert

For the fourteenth Symphony concert the public had much cause to be grateful. It was of just the fitting length, there was a repetition of a new work of consequence heard for the first time here just a year ago, and this work was the first number on the programme, which was as follows:

Tschaikowsky: Symphony, "Manfred," after Byron's poem, op. 58.
Dvorak: Slavonic Rhapsody in D major, op. 45, No. 1.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

It is not everybody in this day who can read and enjoy "Manfred." For there is an air of consciousness about it, a certain pose in Manfred's despair, now and then a tinge of vulgarity, a theatrical bombast that must effectually conceal to many the frequent passages of great beauty, the vitalness and the true ring of passion of the whole. Surely the general tendency of the day is to sniff at rather than to read and be moved by Byron's poetry; one must be in precisely the right state of mind to enjoy it.

With Tschaikowsky's "Manfred" symphony it is quite the same. While not, in the strictest sense, actual programme music, it could not, had Tschaikowsky marked with a blue pencil the scenes he would illustrate, seize more sympathetically the spirit of the drama. By a succession of master strokes in the use of bassoons, stopped horns, violas, the low tones of clarinets, and the like, he has written throughout the entire first movement music that is no lighter than black. This long-continued darkness is interrupted only by harsh, tearing cries from trombones or stopped trumpets, or hoarse, croaking chords, all merely intensifying the gloom. At the first, three bassoons and a bass clarinet sound the Manfred theme, despairing, hopeless, and directly after there is a still more moving theme, apparently typifying Manfred's longing for peace, and for Astarte. So the movement goes to its end, always despairing, always passionate, with moments of terrible fury ending in the calmness of desperation.

If one is in the mood to be moved, this music must be all but unbearable. I believe, however, that to be moved by this symphony, as by Byron's drama, it is absolutely essential to be in the mood. Given a great performance of the "Pathetic" symphony, it does not matter whether you are in the mood; after a page or so you are perforce swept into it, whether you will or no; you cannot help yourself. Mr. Loeffler's "L'Archet," too, is likewise mood-compelling, and about the greatest of Beethoven's symphonies there is no question. But in this "Manfred" symphony the passion can easily sound bombastic, the din which suggests the struggle of an oppressed soul for peace may well strike one as merely blatant. It is all in the mood of the listener, and I question if the work is, like the Pathetic, mood-compelling.

The other movements of the symphony leave the same impression as the first. The second, which tells of the Witch of the Alps rising in a rainbow from the waters of a mountain cascade, is a triumph of sparkling, dazzling, glittering writing for orchestra, with a melody for the Witch that is, according to the mental attitude for the moment, charming or not far from the commonplace. The third movement, too, opens charmingly, with a melodious duet for oboes and viola, but the pastoral vein does not last, and soon Manfred's desperation is again to the fore. Possibly the last movement is most irresistible, with its blood-curdling shriek for the appearance of Astarte, and the overwhelming climax that follows, the introduction of the organ into which is either cheaply theatrical or a master-stroke of dramatic genius, as you will. For marvellous orchestral writing this symphony is unsurpassed; for the rest, it is as you feel. The performance was superb, one of the greatest of this season.

Dvorak's Rhapsody begins rhapsodizing gently, very gently indeed, quite pastoral. The drums, however, soon break loose, and a bit later all the orchestra falls a-dancing wild, characteristically Slavic measures. It is pleasant music, but surely not remarkable. The prelude to "Die Meistersinger" is a very different matter, and its magnificent, spirited performance aroused the first enthusiasm of the evening. Well it might, for that was splendid playing.

At Saturday's concert Mr. Kreisler will play. This is the programme: Glazounoff, Ouverture, Solennelle (first time); Spohr, Concerto for Violin, No. 8; Liszt, Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"; Beethoven, Symphony No. 6 (Pastoral).

R. R. G.

[68]

4 Feb 17 1902

BOSTON DAILY ADVERTISER
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THE SYMPHONY CONCERT.

A Glazounow Overture—Kreisler Soloist—A Beethoven Pastoral Symphony.

The concert of Saturday came in like a lion and went out like a lamb. It began with the bass drum and cymbals of Glazounow and ended with the horn "jodlings" of Beethoven's lightest symphony. Since we sat out an explosion of Tschaikowsky's "1812" overture we have grown suspicious of this style of Muscovite thunder, and therefore, when Glazounow's "Overture Solonelle" began with a full use of the battery, we clung tightly to our seat and longed for earmuffs.

Our fears proved groundless, however, for the subordinate theme of the work roared as gently as any sucking dove, and the work relied more upon ingenious figure development than upon powerful climaxes with heavy orchestration. The tumult of festivity was not altogether absent, but it was by no means constantly thrust into the foreground. The overture was interesting and worthy of a hearing.

Now followed suavity personified in the shape of Spohr's "Scena Cantante" for violin and orchestra, with Fritz Kreisler in the leading part. On this occasion he certainly emphasized the "cantante" part of the proceedings. Spohr is, at the best, something of a prig in music; his grief suggests scented handkerchiefs, his sorrow goes no deeper than black kid-gloves; he never stammers or sobs in his agony, but is ever clear, symmetrical and intelligible.

Mr. Kreisler did not endeavor to magnify the work into nobility by a broad or powerful interpretation, but set about portraying its sweetness with a frank abnegation of his stronger vein of playing. As a consequence we received a picture of gentleness and delicacy that was, to say the least, unexpected. Yet it was not without its charm. Mr. Gericke entered into the soothing scheme and repressed his orchestra to the "pppp" point. Spohr was enough of a soloist to thoroughly display his instrument, and the violin is in the foreground almost all the time, so that the work becomes, not a true concerto (which should be orchestral first of all) but a violin solo with an obliging orchestra playing the accompaniments. Its obvious qualities, and the sympathetic tones of Mr. Kreisler, won a great popular triumph, and the soloist was recalled over and over again.

Now came a very sudden change, for Liszt's "Mephisto Waltz" followed. From Mrs. Winslow's soothing syrup to Hungarian tokay and paprika was rather a sudden transition. The entire concert seemed to give alternate layers of spice and mildness, perhaps on Schiller's principle.—

> Denn wo das Strenge mit dem Zarten,
> Wo Starkes sich und Mildes paarten,
> Da gibt as einen guten Klang.

The Liszt work was well played, but we do not think it worth the effort; all its sensuous effects and its affected shudderings are not to be mentioned in the same breath with the pure aspirations and the broad climaxes of the same composer's "Les Preludes." We may mention the excellent playing of violoncello and of flute, and the general "abandon" of the very abandoned composition.

Then came a pretty symphony by a now obliterated composer named Beethoven. The work was a picture of pastoral pleasures and was very graphic. The first movement is labelled "Awakening of bright feelings on arriving in the country." The summer boarder has just arrived, a drone bass pictures the departing train; the movement is without kettle-drums, ingeniously intimating that kettle-drums, five o'clock teas, and all such social frivolities are now far away. A cow in the adjacent field is indicated by two horns in F. The delights of country board are delineated by the wood-wind, and the growls of the contra-basses illustrate the feelings of the boarders after being fed on canned vegetables for eight consecutive days.

A scene, "By the Brook," pictures the boarder wandering with his fishing tackle to a stream at the lower end of the farm. The string quartette here intimates that he has brought four lines with him; a wriggling passage on the first violins suggests a box of worms, and horns in B-flat intimate a demijohn which he also carries. His first cast is a failure; a rapid arpeggio on clarinette pictures his emotion as the flying hook catches him in the back of the neck. This is followed by two horns. Pizzicato passagees show him snapping his line after catching a tree-stump on the opposite bank. Two more horns. A very sudden upward passage on the flute pictures his first bite—a mosquito having made its way through the crown of his straw hat. Two more horns here. The end of the movement portrays the highly exhilarated man imagining that he sees nightingales quails, cuckoos, scarlet butterflies with bright green wings, and various other kinds of elusive poultry, as he sinks into an uneasy slumber.

Third movement. The new boarder has been invited by the farmer to a dance down at the village. There is one very graphic passage in this movement, where his partner accidentally places her foot, and the 200 pounds attached to it, upon his toe—Corni in F—and he leaves the hall to limp back to the farm. A storm arises and he is without an umbrella; he is in a dilemma, again suggested by two horns. The work ends with the farmer presenting his board bill—very high flute passages—and charging for use of brock, two dozen worms, etc., etc. The boarder returns to the city, the movement appropriately closing with a "Hymn of Thanksgiving."

Spite of all that the modern composers have done with the orchestra, the "Pastoral Symphony" does not pale before their wholesale effects. The ingenious figure development of the first movement has not been excelled by any modern complexities, and the scoring of the thunder-storm is more effective than St. Saens' "Deluge," Rossini's "Wm. Tell" storm, Verdi's "Rigoletto" tempest, or any other bad weather in the whole musical repertoire.

The performance was excellent. The Scherzo, however, was altogether too delicate and refined. Beethoven uses the word "lustig" (jolly) in this connection, and there was precious little jollity in the interpretation. Peasants do not dance in patent-leather pumps. But the storm was given in the most effective possible manner; we do not recall ever to have heard it so gloriously interpreted. It is a pity that Beethoven was so ignorant of the qualities of the English horn. That would have been just the instrument to have "jodled" after the thunder-storm. But clarinette and flute did their responsive carollings excellently, and Beethoven's weakest symphony was the greatest work of the programme of this varied concert.

Louis C. Elson.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXI., NO. 47.

SUNDAY, FEB. 16, 1902.

THE SYMPHONY CONCERT.

Nothing Solemn in Overture by Glazounoff.

It Was First Brought Out in St. Petersburg in 1900 and Was Then Known as a "Festival" Overture—A Spohr Violin Concerto by Mr. Kreisler.

The "solemn" something of Glazounoff which was to open the Symphony concert last evening proved not to be the "Processional" which we had thought might be forthcoming, but a considerably later work, in strict overture form, first brought out in St. Petersburg during the autumn of 1900. It was then known as a "Festival" overture, and the title has since been changed. Just why, we are at a loss to guess, for there was nothing solemn about the music, unless it were the prevalent sameness of the performance. In time and temperament it is like a comfortable march of largish scheme—something akin to the old Gung'l "Fest" march, perhaps—reduced or elevated to a level of more serious sobriety by an occasional semi-climacteric of whistling piccolo, cling-clanging cymbals and tinkling triangle. In the second part there is a pleasant, songful lead given out by the clarinet, and in a few bars the big drum gives its gloomy emphasis. It is no more important than it is solemn; but it will count for one on the annual slender list of novelties.

Mr. Kreisler played the Spohr concerto-scena very beautifully, if with less variety of color and effect than one might have fancied he would impart to it. He seemed to cling close to the idea of all possible vocality for it, and gave the recitative and aria quietly, almost to pensiveness, rendering the cabaletta with easy and ornate elegance, yet with nothing of bravura. The audience were greatly pleased, however, and recalled him an unusual number of times. The orchestra played the little sinfonie and the simple accompaniments with considerate delicacy.

We can see no reason why a good Strauss waltz has not as good right and reason to be included in a Symphony programme as that "Mephisto" waltz of Liszt, the second in his pair of pieces matching episodes from Lenau's "Faust." It would give a light and buoyant pleasure, brought by gracefully idealized and artistically completed measures, while this thing is strong only in its ugly vulgarity and coarse diabolism of form and suggestion. The scene chosen is unpleasant, low and of evil tendency, and every strain, from the rasping open chords of the beginning to the chaotic final dispersion grates upon the nerves and offends the taste. It has been played—probably because Liszt wrote it—a half dozen times or so already, and a rest of 10 or 15 years might now be prescribed for it.

Beethoven's "Pastoral" symphony, read in a sensible standard fashion, was the last number of the programme, which was agreeably brief.

Next week is that of the orchestra's regular monthly trip. So the next concert falls a fortnight hence, with these works:

Symphony in E-flat.....Mozart
Concerto for Pianoforte in E minor.....Chopin
Prelude to "Oedipus Rex".....Max Schillings
(First time).
Overture, "Flying Dutchman".....Wagner
Soloist, Mr. Ernest Hutcheson.

Boston Journal.
SUNDAY, FEBRUARY 16, 1902

SYMPHONY NIGHT.

First Performance in Boston of Glazounoff's "Ouverture Solennelle"—Mr. Fritz Kreisler Plays Spohr's "Scena Cantante."

The program of the 15th Symphony concert, Mr. Gericke conductor, was as follows:

Ouverture Solenelle.....Glazounoff
First time.
Concerto No. 8, "Scena Cantante".....Spohr
Mephisto Waltz.....Liszt
Symphony No. 6, "Pastoral".....Beethoven

When Glazounoff's overture was first played at St. Petersburg in 1900, it was entitled a Festival overture; and the French title is to some no doubt misleading, for the only solemnity in the work, as the word is now commonly understood, is a certain pomp of ceremony. The piece is not unlike many festival orations; it sounds sonorously, but is essentially commonplace. It is conventional in form, without a trace of Russian radicalism in theme, treatment of theme, harmonic thought, or even orchestration. It is pompous—and empty. It reminds one of Macaulay at his worst.

The case of Glazounoff is a singular one. Mr. Paur introduced him to us when he put his "Lyric Poem" on the program. It was a piece of small dimensions, without depth or uncommon brilliance, but it was sumptuously scored. Mr. Siloti played a pretty piano piece by the Russian. I believe the Adamowskis played a chamber-piece. A symphony made a decidely favorably impression, for it was original, thoughtful, strong. The ballet music from "Raymonda" was a decided disappointment, and now this overture, one of his very latest works, does not raise Glazounoff again in estimation. His most characteristic pieces have not been played here: "Stenka Razin," "The Kremlin," and some of the earlier dance-music. Are they worth doing? Or was Glazounoff overpraised in his youth and urged to commit any musical indiscretion? He surely has fluency and an indisputable sense of color; but these qualities alone may be fatal gifts.

Mr. Kreisler was recalled again and again after his performance of Spohr's "Scena Cantante." He played the famous piece with marked sentiment, with finish, in a word, admirably according to his own conception. But this most excellent violinist, who has shown by his performance of Tartini's "Devil's Sonata" that he appreciates and is master of the grand style, did not choose last night to recognize the grand style of Spohr. The composer, who played his concerto for the first time in the Scala, Milan, wrote in his Autobiography about the theatre itself: "The house, although favorable for music, requires, nevertheless, on account of its immense size, a very powerful tone and a grand but simple style of play." These remarks might be applied to Symphony Hall.

Now the tone of Mr. Kreisler seemed smaller than usual, and in his treatment of song, as well as recitative, there was little thought of the simply heroic. There was a sweetness that became almost cloying, but Mr. Kreisler has lived long enough in Italy and played so much of the old Italian violin music, and so well, that he cannot really believe sweetness to be the dominant characteristic of old Italian song and recitative. I do not think it advisable to indulge in comparisons, for they are generally misunderstood by the hasty reader; but I could not help remembering last night the superb performance by Lady Hallé of this same concerto at a Symphony Concert a few years ago. She presented the concerto frankly as old-fashioned music; she did not try to modernize it; she preserved the old-fashioned spirit; and the music thus played was notable in aria and recitative. As Mr. Kreisler played the concerto the music was sweetness long drawn out.

* * *

The "Mephisto" waltz of Liszt is a musical illustration of an episode in Lenau's "Faust," an episode of rank animalism. I doubt whether the hearers in Symphony Hall would have been edified by a literal translation of Lenau's text. There is a dance at a country tavern, where a marriage feast is celebrating. Mephistopheles and Faust join the revel. Mephistopheles does not like the tune played by the village musicians. He takes a fiddle and plays a waltz. Faust suddenly is enamored of a black-eyed girl and they dance wildly, at last over the threshold, through the garden and fields to the woods, where they may be left without further attention.

When the "Mephisto Waltz" was played in London, a leading daily, I think it was the Times, described it as "bagnio-music," and added: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness," and the critics of this city were virtuously indignant when Mr. Thomas produced the waltz in 1870.

The music in its orchestral form is not unutterably ugly to modern ears. On the contrary, it is full of sensuous, or better, sensual charm; there are striking contrasts; there is imagination as well as ingenuity; and if a story can be told in music, there is nothing to be said against the faithfulness of Listz's translation. It is an exceedingly effective piece, especially when it is played as it was last night. The question is this: Whether such animalism introduced without point or purpose in the poem is a fit subject for artistic treatment? John Ford chose a singularly unpleasant subject for his great tragedy; but the tragedy itself is nobly pathetic and moving, and there is the thought of fate and punishment.

But perhaps the Lisztianians find in this waltz refining, purifying symbolism. This is an age when extraordinary things are found in much music; everything, in fact, except music. On the other hand, to deny success to Liszt's treatment of Lenau's subject would be absurd. It was a subject that appealed peculiarly to the Hungarian Abbé; he treated it con amore.

* * *

There will be no concert this week. The program of March 1 will include Mozart's Symphony in E flat; Chopin's Concerto in E minor (Mr. Hutcheson, pianist); Schillings's Symphonic Prologue to "Oedipus Rex" (first time); Overture to "The Flying Dutchman."

Philip Hale.

Boston Sunday Globe.
SUNDAY, FEB 16 1902.

SYMPHONY CONCERTS.

Fritz Kreisler's wonderful command of the violin and his thorough musicianship have been shown by his frequent recitals in this city and he has gained a reputation here as one of the foremost in his chosen profession; an artist whose repertory is astonishingly large and an interpreter who subordinates the performer so as to reveal the ideas of the composer. It is seldom that any artist appears so often in our city during the so-called musical season, and the continued favor with which Mr Kreisler has been received plainly indicates that his ability is of the highest order and his performances appeal successfully to a very large clientele. He evidently has mastered all styles of violin music and in each he is equally satisfactory, hence his success, which is but a proper recognition of skill of an unusual order. Mr Kreisler was the welcome soloist on the Symphony program of last week.

Some artists who are satisfactory in a recital program are much less pleasing in ensemble work with a large orchestra, but Mr Kreisler is not one of that kind, for his style is broad, when required, and he achieved as great a success in the Spohr concerto as in any of his recital numbers in which the violin merely has the piano for the accompaniment. The elegance and reserve with which he executed the adagio was but a repetition of his former work in similar movements, technically perfect, and in the more sonorous details the majesty and resonance of his tonality were in perfect keeping with the spirit of the composition. So many encomiums have been given this splendid artist since the opening here of the concert season that praises now would be reiteration, and his performance calls for nothing more than a general commendation for an interpretation unusually effective, brilliant and powerful. The audience was very demonstrative and called Kreisler to the platform again and again.

The novelty of the program was the Glazounoff overture, "Solennelle," a work somewhat precise in form, but full of clever orchestral colorings and scored admirably and without many of the harsh effects so commonly found in Russian music. The orchestra was easily adequate to all demands and performed the selection commendably. The Spohr concerto was all that could be desired from these players, who evidently were inspired by Kreisler's performance, and played splendidly; and in the Liszt "Mephisto" waltz all the quaint, diabolical suggestiveness was admirably shown.

The great "Pastoral" symphony by Beethoven showed an ensemble performance in perfect sympathy with the subject; a beautiful interpretation throughout. The wood-winds deserve a word of special praise for the harmony and sweetness of their "pastoral" measures, and the "thunderstorm" movement also was notably realistic, musically.

The next concerts will be given Feb 28 and March 1. Mr Ernest Hutcheson being the soloist, playing the Chopin E minor concerto for piano. The other numbers will be Mozart's E flat symphony, prelude to "Edipus Rex," Max Schillings, and the "Flying Dutchman" overture, Wagner.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 16, 1902.
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KREISLER THE SOLOIST

The orchestral numbers of the programme presented at the 15th Symphony concert, given last evening in Symphony Hall, included the "Overture Solenelle," Op. 73, by Glazounoff; the Liszt "Mephisto Waltz" and Beethoven's sixth symphony "Pastorial," Op. 68. Mr. Fritz Kreisler was the soloist, in the eighth violin concerto by Spohr.

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The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, SUNDAY, FEB. 23, 1902.

BOSTON SYMPHONY ORCHESTRA

The fourth matinée concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The audience packed the house and it was full of enthusiasm. This was owing to the magic name of Paderewski, who appeared as both composer and solo performer. The programme was as follows:

Glazounoff
Overture Solenelle.....
Paderewski
Concerto in A major for piano and orchestra.....
Goldmark
Symphony No. 1, "Rustic Wedding".....

Mr. Paderewski played the piano part of his own concerto.

It was made known privately that the entire orchestra was suffering from the effects of a night ride in the storm. The men left Philadelphia after a concert on Friday night and should have been here two hours later. But they were all night on the road, and arrived at 8:30 yesterday morning, a weary band of musicians. This news was disseminated before the concert as an explanation of lassitude which was later to be noted in the performance. All that can be said after hearing the concert is, "Heaven send a storm whenever the Boston Symphony Orchestra is on its way to New York."

Those who are familiar with the "Rustic Wedding" symphony of Goldmark will recall the brilliant and difficult variations of the first movement, the wedding march. These are a fine test of the virtuosity of any orchestra, and they call for the greatest precision and delicacy of touch. They were played yesterday with crystalline charms and sparkle. The orchestra has done nothing better in a technical way this season. The symphony as a whole went well. It is very pretty music and was worth a rendering. The Glazounoff overture, a melodious and well-made work, was also well played.

Mr. Paderewski's pleasing concerto is not heard here often, though it was first performed in America by Mme. Julie Rivé-King in March, 1891. Mr. Paderewski played it himself at his first concert here in the following December. The concerto is not a profound work, but it is thoroughly musical in material and musicianly in construction. Its melodies are ingratiating, and Mr. Paderewski, elaborating them in accordance with the methods of the masters of sonata form, has dressed them up in a most glittering garb of richly figured piano texture. He knew how to make the solo part grateful to the player and pleasing to the hearer, while at the same time he gave the orchestra, especially in the slow movement, many pretty things to say.

Paderewski and the Boston Symphony Orchestra make an enchanting combination. They played together yesterday with lovely sympathy and with perfect unanimity. The pianist was recalled again and again, and was finally permitted to make an exception to Mr. Gericke's stern rule against encores. Mr. Paderewski played the A flat polonaise of Chopin, and to do him justice, he has often played it much better. He did not gain his world-wide reputation by such performances as he gave of that work yesterday. But we all know that Homer sometimes nods.

The Sun.
FRIDAY, FEBRUARY 21, 1902.

YESTERDAY'S MUSIC.

The Boston Symphony Orchestra—"Carmen" and "Manru."

The fourth concert of the Boston Symphony Orchestra last night in Carnegie Hall did not draw as large an audience as usual. Nevertheless, it was an interesting affair, Mr. Gericke presenting one of his well-balanced, concise programmes: Beethoven's Leonore Overture No. 3; Spohr's "Gesangscene," for violin and orchestra; Tschaikowsky's Sixth Symphony, and the *Vorspiel* to "Die Meistersinger." Fitz Kreisler was the solo violinist.

The evening was one of sheer delight in the matter of tonal beauty, the orchestra being "in condition" like the prima donna orchestra it is. There were effects of rich sonorousness in the Tschaikowsky music that ravished the ear; for example in the opening *allegro* about twenty-eight bars before the return of the lyric theme in B—it seemed as if orchestral tone could go no further without becoming more than sensuous.

The song theme with its broad, downswooping line was beautifully sung; as if Ternina would have phrased it. But Mr. Gericke's reading was a dubious one if mere externals were passed over and diving begun for Tschaikowsky's deeper, dramatic meanings. There was not much sweep, much passion, nor were the accents of woe in the *lamentoso* sincerely sorrowful. It is not possible to put the cosmos *en corsage*.

The two inner movements, however, were given with charm; the piquant five-four *allegro* and the scherzo, with its Raff-ish march, being particularly well done and much applauded.

Beethoven's overture was too miniature in conception and too Italian in tone to retain much of its character. Mr. Kreisler, an established favorite with New York audiences, played with his accustomed brilliancy and plangency of tone, though we are rather tired of the Spohr concerto, this being the third time it has been heard here since the season began. Its sugar-sweet phrases and classic contours were all made clear by the virtuoso, who was rewarded at the close with three recalls.

Curiously enough in the Tschaikowsky Symphony Mr. Gericke did not once compass three Ps or three Fs, though the score calls often for four—the latter markings being rather a hypothetical proposition in orchestral dynamics. But why should not this almost perfect instrument have not only a wider but a deeper range than it has in musical dynamics? Beauty of tone there always is; why not the characteristic intensity which is needful to interpret more modern works! Elegance, precision, delicacy, distinction—all are present; but a little more humanity, a little less of the virtuoso would not be amiss.

Mr. Gericke is not a musical anarchist; he hurls no tonal bombs at his audience. Yet he might occasionally step down from rarefied intellectual regions and give us a human thrill, a coarser note, earthly though it would be. The passion, the pain in the Tschaikowsky symphony were hand-painted—and on a fan; not writ in lacerating symbols of fire with the firmament for a canvas!

"Carmen" was sung in the afternoon at the Metropolitan Opera House as an "extra" performance. Calvé and the regular company participated. In the evening "Manru" was given before a full house, with Sembrich, Homer, Scheff, Bandrowski, Blass, Muhlmann and Bispham in their original parts. There was enthusiasm after the fall of the curtain on the second act. Walter Damrosch conducted and was called to the stage with his associates.

THURSDAY, FEBRUARY 20,

THE NORTH AMERICAN

SYMPHONY CONCERT A COMPLETE SUCCESS

Best Part of Performance Was Representation of Indian Life.

KREISLER WAS SOLOIST

The fourth in the second series of concerts by the Boston Symphony Orchestra was given in the Academy of Music before an audience which but dotted the large auditorium despite the fact that Fritz Kreisler was soloist. The programme contained no novelty to this season's audience, except in interpretation, for each of the three numbers and the soloist have been heard very recently with the local orchestra.

Edward MacDowell's orchestral suite in E minor, No. 2, op. 48, popularly styled "Indian," was the opening number on the programme. The suite is dedicated "to the Boston Symphony Orchestra and its conductor, Emil Paur," by whom it was first performed in New York in 1896.

The first movement is based on an Iroquois theme. (There is also a small Chippewa theme.) The second is an Iowa love song, the third a well-known song among tribes of the Atlantic coast. There is a Dakota theme and characteristic features of the Iroquois scalp dance. The fourth is Kiowa and the fifth women's dance and war song, both Iroquois. As played last evening the composition developed new aspects of interest and beauty. The peculiarity of interval, the exclusive use of wind instrument to carry the solo parts and the skillful accompaniment of the drums are played with rare discretion, and perfect precision and finish combined to present a thoroughly characteristic series of pictures of the life and diversions of the North American Indian.

Kreisler's number was the beautiful and melodious concerto in G minor, op. 26, by Max Bruch. The concerto in G minor is by all odds the most popular of Bruch's instrumental works. The first movement was called by the composer, "Vorspiel," or prelude; the second is a Romanza, and the finale a brilliant march movement in rondo form.

The merits which have placed Kreisler at the top of the violinistic ladder are well known. He is a thorough artist with an equal mastery of every phase of his art. His tone is wonderfully full of color, sympathetic and virile. In phrasing and discriminating light and shade he is a past master; his interpretation is mature and highly finished, added to which he has a flawless technique. His reading of the Bruch concerto, which is one eminently qualified to display his achievements, was beyond all criticism.

The concert concluded with the Pastoral Symphony of Beethoven. Pastoral expresses it sufficiently—it is exceedingly simple in style and made according to the art form. Mr. Gericke gave it a fine interpretation last evening. His precision of style is well suited to the rendition of Beethoven. It was one of the most successful performances of the symphony ever heard in Philadelphia.

THE SUN, SUNDAY,
FEBRUARY 23, 1902.

The Boston Orchestra Matinee—Two Operas Heard.

A cabman in front of Carnegie Hall yesterday afternoon thus admonished a confrère: "You'd better wait! There's a desperate lot of people inside." His was a sound criticism, though it referred to number, not mood. There was a "desperate" crowd indeed, and it was desperately enthusiastic, for did not Ignace Jan, *Pan* Paderewski play his own concerto with the genial coöperation of Mr. Gericke and the Boston Sympony Orchestra?

The men from Boston were not in the best humor, and little wonder; they spent Friday night in the train somewhere snowbound between New Jersey and Philadelphia. The band now can sympathize with our Metropolian Opera House orchestra, which is not undismayed if it is forced to walk home from Trenton. No managerial apologies were made; none was needed, as the programme was light and pleasant as well befitted a matinée musical offering and played to perfection. Besides there was Paderewski!

The Polish charmer broke all records here by playing an encore number after his own composition. De Pachmann once accomplished the same feat in a Boston concert, shocking that city with a flippant recall piece. Paderewski, who was in heroic humor, gave the A flat Polonaise of Chopin, Op. 53, with breadth and brilliancy, though his fingers failed him more than once. But who cares for spilled notes, except galled conservatory jades? His A minor concerto, first presented here by Julia Rivé—then Mme. King—was played by the composer during his first season in New York.

It is graceful and grateful, and contains plenty of chances for the virtuoso. To the curious seeker after thematic resemblances the second theme in the first *allegro* may suggest—and may have suggested—germinal hints of the love duo in "Manru." Perhaps the most striking musical moment of the work occurs in the first movement, at the beginning of the development section in C minor immediately after the kettledrums furnish the piano a marked rhythmic cue. The romanza is an extended nocturne, bearing a strong relationship to Paderewski's solo nocturne in B flat; the last *allegro* in A major is characteristically Slavic, a vigorous *volkstanz* ingeniously developed.

As a composition this concerto is not so picturesquely interesting as his Polish Fantasy for piano and orchestra. It is needless to record that Paderewski was applauded frantically.

Of the Glazounoff "Ouverture Solenelle," which began the afternoon's entertainment, Mr. Philip Hale writes in his analytical notes: "The structure is broad and simple. There is no programme; the music is absolute overture music in conventional form." Mr. Hale might have truthfully added—and conventional music, that is conventional in the modern sense. The composition is a highly colored compound of Wagner's "Die Meistersinger" prelude, Bizet's overture to "Carmen," seasoned with Tschaikawskian pepper.

Goldmark's suite "Rustic Wedding," which masquerades as a symphony, closed the programme. It is pretty music making.

At the matinée in the Metropolitan Opera House a double bill was offered: "La Fille du Regiment," with that inimicable artist Marcella Sembrich in her delightful rôle of the drummer girl *Marie*, and Calvé as the love-distraught *Santuzza* in "Cavalleria Rusticana." There was an enormous audience. "Otello" was sung for the third time at the popular performance in the evening.

Eames, Alvarez and Scotti all in capital vocal condition interpreted this most moving of modern music dramas with artistic power and with infinitely more freedom than at the two previous performances. Mme. Eames in those beautiful costumes copied after Carpaccio sang the "Willow" song exquisitely, while her dramatic intensity at the close of Act III. demonstrated her vast improvement as a singing actress. Scotti's *Iago* grows in subtlety and is vocally an achievement. The *Credo* was overwhelming. Alvarez dominated every scene with his superb personality, his conquering voice. The house—remarkable to relate—was crowded and very enthusiastic. Seppilli conducted.

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The Times

NINTH LOCAL CONCERT OF BOSTON SYMPHONY

Kreisler Plays the Bruch Concerto—A Familiar Programme.

In arranging ten concerts in Philadelphia Mr. Gericke could hardly escape repeating some music recently heard here, but it is remarkable how many of the programmes of the Boston Symphony Orchestra this season have followed closely those of the Philadelphia Orchestra. That of last evening at the Academy of Music was an instance. It included McDowell's Indian suite, which Mr. Scheel played last week; the Bruch violin concerto, which was in the Philadelphia Orchestra programme two weeks ago, and the Pastoral symphony, which Scheel gave in December. As McDowell's composition was spoken of here but a few days ago, it is unnecessary to describe it again. It was adequately played upon each occasion, and as it is not a work that admits of any significant differences of interpretation, there was nothing additional to be learned from last evening's performance. The sixth symphony Mr. Gericke treats in his characteristically careful and unemotional manner, with great beauty of detail but without any unusual illumination, if such a thing be possible. The Bruch concerto suits Mr. Kreisler's suave execution and graceful sentiment entirely. Comparison between violinists is no more pertinent than comparison between orchestras. The characteristics of Kreisler's playing have been recently described, and it is enough to say that the familiar composition was very beautifully performed and furnished the most satisfying enjoyment of last evening's concert.

4

THE RECORD

Boston Symphony Concert.

Fritz Kreisler's superb playing of Max Bruch's Concerto in G minor for the violin and the orchestral interpretation of Edward Alexander MacDowell's famous "Indian Suite" in E minor were the particular features of last evening's concert of the Boston Symphony Orchestra at the Academy of Music. Beethoven's "Pastoral" Symphony was the reliable third number. Herr Kreisler was accorded the ovation that he deserves as an artist of the very first rank. In solid technique and brilliancy of style he stands shoulder to shoulder with Ysaye, and he gave an ideal rendition of the magnificent Bruch Concerto with its beautiful singing melody. MacDowell's "Indian Suite" specially pleased with the finale of its war-time movement, its dirge, and its village festival. Dr. MacDowell wrote this suite before Dvorak discovered America musically and came here to invent a new national music based on negro folk-tunes. The idea of the Columbia University professor then was, and still is, that the Indian folk music, the songs of the aboriginal sons of our prairies, is more congenial to the American spirit than the so-called plantation songs. It is a real question whether either of these—Indian or negro—are truly fitted to express the Twentieth Century, cosmopolitan American spirit; but nevertheless the Indian Suite is a decidedly impressive and masterly work (notably in its dirge), and it exhibits Mr. MacDowell in his profound scholarship and skill as an experimenter with novel chord-formations and progressions. Incidentally the wish may be expressed, anent last evening's concert, that more of Max Bruch's fine music may be introduced to American music-lovers. To-morrow night will be given the fourth concert of the first series, with Franz Kneisel and Alwin Schroeder as performers of a Brahms Concerto.

Philadelphia Inquirer

THURSDAY - - FEBRUARY 20, 1902

MUSIC AT THE ACADEMY

The Boston Symphony Orchestra's Fine Concert Last Evening

The Boston Symphony Orchestra gave the fourth concert in its second series for the present season at the Academy of Music last evening, when the program comprised Edward MacDowell's "Indian Suite," in E Minor No. 2, and Beethoven's Sixth, or "Pastoral," Symphony, each of which compositions were played under Mr. Gericke's direction with extraordinary beauty of tone, eloquence of expression, lucidity of statement and symmetry of proportion. Mr. Fritz Kreisler was the soloist, and his selection, the G Minor Concerto of Bruch, was rendered with the utmost brilliancy and power. The orchestra will give its regular Monday evening concert to-morrow, when the following will be the program:

Mendelssohn.
Overture to Racine's "Athalie," Op. 74
Brahms.
Concerto in A minor, for violin and violoncello, Op. 102.
I. Allegro (A minor).
II. Andante (D major).
III. Vivace non troppo (A minor).
Chausson...Symphonic Poem, "Viviane," Op. 5 (First time.)
Goldmark.
Symphony No. 1, "Rustic Wedding," Op. 26
I. Wedding March, with variations; Moderato molto.
II. Bridal Song: Allegretto.
III. Serenade: Allegretto moderato scherzando.
IV. In the Garden: Andante.
V. Dance. Finale: Allegro molto.

The Evening Post.

New York, Friday, February 21, 1902.

The Boston Orchestra.

Tchaikovsky's "Pathetic" symphony, which constituted the *pièce de résistance* of the fourth Boston Orchestra concert in Carnegie Hall last night, gave that excellent organization ample opportunity for the feats of delicate precision in which Mr. Gericke and his men delight. It was most beautiful playing, technically, and the noble quality of the brass choir in the famous last movement cannot be surpassed even by our Philharmonic Society, and Boston's strings are always admirable. Nevertheless, the more robust, full-blooded, interpretation of our home orchestra arouses greater enthusiasm. For the same reason—too much finish at the expense of spirit—the "Meistersinger" prelude failed to stir the heart as it ought to do. It was finished rather than splendid.

Mr. Fritz Kreisler played Spohr's "Scena Cantante" violin concerto with his small but lovely tone, phrasing this somewhat antiquated Mendelssohnian music with excellent taste. Mr. Gericke's accompaniment was, of course, beyond cavil. The inevitable, hard-worked "Leonore" overture No. 3, with which the evening began, was a fine exhibition of broad, smooth orchestral work, and was deservedly much applauded.

Notes.

[70]

NEW YORK JOURNAL

FEBRUARY 23, 1902.

JAN PADEREWSKI AN UNFAILING MAGNET TO FAIR SEX.

Large Audience of Women at Carnegie Hears the Talented Composer in Company with the Boston Symphony.

The Boston Symphony Orchestra played at Carnegie Hall yesterday afternoon to a crowded house. The attendance at these concerts has increased greatly since last season, and this is significant of the development of musical taste in the town. But yesterday's crowd was not attracted so much by the opportunity of listening to the wonderful orchestra as to the soloist for the occasion, who was Ignace Jan Paderewski. That name seems an unfailing magnet, at least to the fair sex.

The programme yesterday contained two orchestral numbers, Glazounoff's "Overture Solennelle," and Goldmark's symphony No. 1, "Rustic Wedding."

Between these Mr. Paderewski played his own concerto for piano in A minor, op. 17. The composition has not been performed here in so many years that it was really a novelty. It is a lengthy concerto divided into the customary three movements, allegro, romanza, allegro molto vivace. The thematic material of all the movements is distinctively Slav in character. The first allegro is decisive and bristles with every kind of pianistic technical difficulty. It demands heroic, powerful accents and fingers of iron. Melodies are distributed among the instruments in the orchestra and the piano indulged very little. A good portion of the piano part is accompanying passage work to the orchestra.

It is all interesting, however, but could easily be made otherwise by less expert fingers than Paderewski's. Sustained and songful, but not dream, as one would expect of the poetic Pole, the romanza again gives the piano no prominence. The last movement is the wild dance of the fiery Pole. Here the rhythms are truly characteristic and the themes are given with fine effect to the solo instrument. The orchestra is, however, intimately associated with the latter, and as in "Manru" the last act is the most facile and masterly in development, so this last movement is the gem of the concerto. The orchestration of the work is extremely interesting in color.

One instantly recognizes the composer of "Manru" in the composition, which is brilliant above everything else. It was played with exceeding verve and technical perfection. The scale work of the first movement fairly scintillated, and the rapidity of the last was dazzling. But after all, that is not the phase of pianistic art that appeals most and would not have made Paderewski so famous.

There are others who are master technicians and who can thunder out chords with more ease than he.

But who rivals him at producing a ravishing, singing tone from the most ringing eloquence to the faintest sigh? He was not in the mood for the dreamy and poetic yesterday, however, and the enthusiastic women who hoped to hear a nocturne as an encore were disappointed. He played Chopin's strident A Flat Polonaise, with the horse-hoof octaves, and smashed it out in no gingerly fashion. After this the piano was rolled away and closed tightly.

The orchestra rendered the accompaniment of the concerto as only this virtuoso organization can, and Mr. Gericke deserved the warm handshake that the composer gave him.

At the opera house Poland was also the ruling power. Mme. Sembrich again delighted her listeners, who were large in number, with her sparkling Marie, in Donizetti's "Daughter of the Regiment." This dainty, catchy opera-comique was revived this season, and in excellent fashion. The same artists made yesterday's repetition an enjoyable event. Gilibert's Sulpice is a thoroughly artistic piece of acting, excellent in its humor and sympathetic otherwise. His singing is invariably fine. Mme. Van Cauteren again proved herself an efficient actress as the Marquise and Dufriche simulated the trembling Hortensius well. But Mme. Sembrich's art shone with the lustre of a white diamond.

She has never been in better voice, and this in spite of the fact that she tramped for three blocks in the snow in consequence of an accident to her carriage in coming to the Opera House. "Cavalleria Rusticana" followed upon the merry military play and sent every one home feeling less lighthearted than before. Calve did not fail in again making the despair of Santuzza moving, and De Marchi's voice again pleased by its freshness. Campanari was excellent as Tonio, and the whole was under M. Flon's leadership. The chorus sang its first number exceedingly well.

In the evening Verdi's beautiful "Otello" was again given, with Alvarez, Scotti and Mme. Eames in the roles previously taken by them. The performance was greatly enjoyed by a good-sized audience, who braved the weather to hear this great opera so excellently performed.

LAURA DANZIGER.

The World.

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FRIDAY, FEBRUARY 21, 1902.

Concert of Rare Merit.

The Boston Symphony Orchestra was in great form at its fourth concert at Carnegie Hall last evening. It has rarely exhibited its merits so conclusively and convincingly. For once, too, Mr. Gericke seemed to have found fervor and inspiration—perhaps he was affected by the virility and beauty of his orchestra's tone and its superb breadth and authority of execution.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, FEB. 21, 1902.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra's fourth concert took place last night at Carnegie Hall. The house was full and the audience manifested its pleasure in unmistakable manner. The programme was as follows:

Overture, "Leonore," No. 3.....Beethoven
Concerto for violin, "Italian".....Spohr
Symphony No. 6, "Pathetic".....Tschaikowsky
Porspiel, "Die Meistersinger".....Wagner

The solo performer was Fritz Kreisler, the Austrian violinist. It was evident by Mr. Gericke's intention last night to demonstrate that he was not so cool in temperament as he has been called. Two out of three of the orchestral numbers in his list were such as to demand emotional force in a conductor, and of these two the Tschaikowsky symphony calls for the highest possible potency of feeling. Mr. Gericke has not hitherto conducted this composition in New York, where music lovers have learned to know the work through the splendidly dramatic interpretations of Seidl and Paur.

It was a foregone conclusion that Mr. Gericke's reading would differ from either of theirs in respect of vigor and intensity. They achieved their ends by means which Mr. Gericke will not employ. He is a stickler for the letter of the score, and in this he is guided by artistic convictions which command respect. Nevertheless, one cannot help wishing that he would accept the suggestions unmistakably found in certain passages of the "Pathetic" and read these passages in the declamatory fashion which makes them so overpowering. Read in strict tempo, with the rests all held to the exact beat, the peroration of the last movement loses much of its influence. The cantabile of the first movement was beautifully played, and the second movement was exquisite in its tone, its smoothness, and its clearness. The march was played with transparent clearness, but it had not its usual whirlwind force.

The Beethoven overture suffers in a less measure, yet does suffer, from Mr. Gericke's unyielding beat, yet as long as its melodies are enunciated with such clarity and such loveliness of tone as they were last night little fault can be found. The passage known as "the ride" was played superbly.

It is a pity that Mr. Fritz Kreisler has not a purer and smoother tone. If he had produced such a tone last evening it would have been impossible to write anything but the warmest praise of his performance of the Spohr concerto. He played it with exquisite finish in phrasing and accentuation and with a loveliness of style which made every measure of it interesting. He aroused great enthusiasm among the members of the orchestra as well as the audience. The enthusiasm was well deserved. It was a fine performance.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, FEB. 21, 1902.

Boston Symphony Concert.

For the fourth concert of the Boston Symphony Orchestra, which took place at Carnegie Hall last evening, Mr. Geriche furnished a programme which pleased the large audience and was well calculated to display the "form" and almost surpassing technique of the band. It includes the Beethoven "Leonore" overture No. 3, Tschaikowsky's "Pathetic" symphony, Spohr's A minor concerto for violin, played by Kreisler, and the "Meistersinger" prelude.

Mr. Geriche has never before played Tschaikowsky's last work in New York, and as it was easy to predict that his reading of it would differ largely from the interpretation of Seidl and Paur last night's performance was doubly interesting. The orchestra was at its best, and the purity of tone in the strings lent exquisite beauty to the cantabile passages of the first movement and grace to the theme of the second. The tempo of the latter was less rapid than set by Mr. Paur.

It was in the third and last mvements that the academic reading of Mr. Gericke became more apparent and less interesting. The attack was good, the climaxes were forceful, but they often lacked the intense human interest with which both Mr. Seidl and Mr. Paur filled them, so that they overflowed into the hearts of the listeners. Mr. Gericke seemed seldom to reach down into the heart of the score and pluck out great bursts of dynamic tonetha t thrill and almost awe. Technically and barring a few slips in the brass and wood, the performance was well-night perfect—polished to a degree, but not quite one's ideal of Tschaikowsky as a man.

The Spohr concerto was deliciously played by Mr. Kreisler, and he added much brilliancy to its sweet phrases. At the end he was recalled three times by the enthusiastic audience. The Beethoven overture and the "Meistersinger" prelude were classically read by Mr. Gericke.

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8 Feb 23 M

The Philadelphia Press

THE BOSTON ORCHESTRA

MacDowell's Indian Suite, Bruch's G Minor Concerto and the "Pastoral" Interpreted.

The great tonal beauty of the Boston Orchestra, the serene perfection of its instrumental reading of any works that may be chosen, came as a new revelation, a welcome benison, last night in a program that was not, however, of great interest, if Kreisler and the Bruch concerto for the violin in G minor be excepted.

The interpretation of the MacDowell suite in E minor, No. 2 opus 48, the Indian suite, made it manifest that when the composer dedicated his suite to the Boston orchestra he might very well have added "no renderings save those at the hands of the Boston men can be deemed authoritative." Mr. Paur, who was in power when Mr. MacDowell dedicated the suite to the orchestra, and Mr. Gericke it is true are poles apart in many ways in the matter of interpretation, but after all the orchestra has a will and a soul of its own and it makes MacDowell music tell splendidly either under Paur or Gericke.

Mr. Gericke is more in his element perhaps in the ingenuousness represented in Beethoven's Symphony No. 6, the "Pastoral," but this work might very well be relegated to the rear in favor of something a little more modern in the line of which it is the naive pioneer. It is apparently a point of pride for the visiting orchestra to present programs that are arranged as if the Philadelphia Orchestra were non-existent. This is all very well in a way and orchestras, like prima donnas, must be humored to a certain extent. But at the same time one would think Mr. Gericke would be pleased to find that the local orchestra is making it possible for the virtuoso Bostonians to branch out and would therefore avoid such hackneyed works as the "Pastoral" is, despite its bucolic charm. And particularly so since it was in the Philadelphia repertoire. While necessities force a persistent duplication of soloists this year there is no reason for duplicating programs, and it ought to be avoided.

In the concerto Mr. Kreisler did some splendid work and gave signal evidences of artistic depth. As was to be expected, he delivered the allegro energico with biting energy and his sympathetic interpretation of all three movements was markedly effective and a great delight to listen to.

NEW YORK HERALD,

FEBRUARY 23, 1902.

BOSTON PLAYERS AND M. PADEREWSKI

Extraordinary Scene When the Pianist and Orchestra Played the Former's Concerto.

LONG CONTINUED CHEERS

Ten Recalls at the Symphony Concert Amid a Perfect Roar of Applause.

The scheme of things at yesterday's matinee concert of the Boston Symphony Orchestra presented among others matters a pianoforte concerto by M. Paderewski, with the composer as the soloist. This fact almost alone can account for the immense audience which packed itself into Carnegie Hall and for the atmosphere of enthusiasm which pervaded the place.

It has seldom been the fortune of any artist to receive the sort of ovation which was given the Polish pianist at the conclusion of the final number of his composition. The applause rose to a positive roar, which continued for minutes, and which compelled the player's return to the platform ten times, and finally brought him to smash Boston Symphony Orchestra traditions with a generous encore number.

M. Paderewski's art as a pianist moves upon a plane whither it seems petty to follow it with critical comment. In the face of such playing as his of yesterday afternoon it is useless to fly with words, and, in the presence of its beauty, judgment of the merits of his concerto as a composition becomes not a little difficult.

It has been heard here before and has won favorable attention, but renewed hearing of it becomes especially interesting in the light of the recent production of "Manru." Its orchestration, as is proper, deals to a greater degree with the conventionalities of instrumentation than does that in the score of the new opera, but it is easy to recognize in both the same hand, the same temperate refinement, exquisite sense of color, wealth of inventiveness, the same good judgment.

For the rest, there was an "ouverture solennelle," by Glazounoff—a mildly interesting composition of the new Russian school—and the First Symphony of Carl Goldmark, called "The Rustic Wedding."

Mr. Gericke's accompaniment to the concerto, and, indeed, all his readings, were worthy of the best traditions of the band and its conductor.

NEW-YORK DAILY TRIBUNE.

FEBRUARY 23, 1902.

Not even the bird that the Viennese banker envied for his ability to be in several places at the same time could have listened to all the music that was offered to New-Yorkers yesterday with sufficient care to whisper to a reviewer impressions worthy of record in a proper manner within the time at a reviewer's disposal. There was a superb concert of the Boston Symphony Orchestra at Carnegie Hall, which presented an unqualified novelty in the shape of a solemn overture by the Russian composer Glazounow, a quasi novelty in the shape of Mr. Paderewski's A minor concerto, and a sensational attraction in the person of Mr. Paderewski himself. At the Metropolitan Opera House in the afternoon Mme. Sembrich created a delirium of delight with her singing and acting in "La Fille du Régiment" and Mme. Calvé only gave a turn to the excited emotions by her singing and acting in "Cavalleria Rusticana." Both places housed about as many persons as the law would allow to be present. In the evening there was another operatic performance of a noble order, Verdi's "Otello," one of the most dignified and striking of Mr. Grau's achievements, being brought forward. Let a simple record of the facts suffice for the present. Under untoward circumstances the Boston Orchestra (having been obliged to travel all night to reach the city from Philadelphia) gave a brilliant concert, and Mr. Paderewski celebrated another of his triumphs under circumstances that doubtless brought peculiar delight to his artistic soul. For it was not a show day; and the operatic representations were brilliant beyond their predecessors.

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8 Feb

PUBLIC LEDGER

BOSTON SYMPHONY ORCHESTRA.

The programme of last night's concert by the Boston Symphony Orchestra was as follows:

Edward MacDowell,
Orchestral Suite in E minor, No. 2, "Indian," Op 48.
Max Bruch,
Concerto for Violin, No. 1, in G minor. Op 26.
Ludwig van Beethoven,
Symphony No. 6, in F major, "Pastoral."

not a particularly felicitous one; but perhaps, having resolved on these three numbers, Mr. Gericke thought it the course of wisdom to let McDowell's suite precede and not come after Beethoven.

It would be hard to imagine a much better interpretation than the Boston men gave to this suite of Mr. McDowell's. It certainly brought out many melodic beauties that were not apparent in Mr. Scheel's interpretation of it last Saturday evening, and the discordant noises which seemed to be part and parcel of the suite on that occasion were conspicuous this time by their absence. And yet it remains what it first appeared to be, an exceedingly clever piece of orchestral work, having only the most fragmentary relation to the crude music of the Indians.

Mr. Fritz Kreisler played the Bruch concerto admirably, and the symphony was given a graceful, delicate and altogether beautiful interpretation.

The next concert, for which the programme has been much better chosen and arranged, takes place to-morrow evening. Mr. Kneisel and Mr. Schroeder will play Brahms's concerto in A minor for violin and 'cello, the symphony will be Goldmark's "Rustic Wedding," and besides Mendelssohn's overture to "Athalie," which opens the concert, Chausson's Symphonic Poem, "Viviane," will be played for the first time.

1902"

Feb 16

Herald

Feb 16

The Providence Journal.

THURSDAY, FEBRUARY 27, 1902.

SYMPHONY CONCERT.

Fourth of the Series in Infantry Hall Last Evening.

The fourth symphony concert by the Boston Orchestra was given last evening in Infantry Hall. There was a good attendance, and the following programme was played:

Overture, "Don Giovanni".....Mozart
Concerto in A minor, for violin and violoncello, Op. 102.....Brahms
I. Allegro (A minor).
II. Andante (D major).
III. Vivace non troppo (A minor).
Symphonic Poem, "Viviane," Op. 5..Chausson
Symphony in B-flat, No. 1, Op. 38.....
.....Robert Schumann
I. Andante un poco maestoso.
Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace.
Trio. J.: Molto piu vivace.
Trio II.
IV. Allegro animato e grazioso.

Those who demand variety in a programme must surely have been pleased with this one, for it would be hard to find four numbers more sharply contrasted in character and form than these. The sparkling flow of Mozart's melody, with its undercurrent of solidity and strength, side by side with the laborious contrapuntal exercises of Brahms; the brilliant coloring and fanciful effects of the young Frenchman, Chausson, cheek by jowl with the romantic fervor and subtle harmonies of Robert Schumann. There is no question here of ancient or modern, of classical form or free style. Each of these men saw his ideal from a totally different point of view.

Every musical student knows the history of the "Don Giovanni" overture—how Mozart put off writing it till the night before the production of the opera, how he scored it in a few hours, and how the copyists barely had it ready for the orchestra in time for the rising of the curtain, and the players were obliged to perform it at sight. Philip Hale, with his usual thoroughness in antiquarian research, gives in his programme notes the various forms of this legend. However much these may differ in detail, there is no doubt of the historical truth of the main fact. Of course, Mozart had the music all thought out beforehand. There remained only the mechanical task of putting it on paper, but this of itself was no small feat to perform between midnight and morning. One variation of the story is that Mozart had three overtures in his mind, and could not decide until the last moment which was the most suitable, and this is by no means impossible. For never has there lived, probably, a man to whom the making of music was an easier task. At all events, Mozart provided his opera with an overture that is a masterpiece, and we, the grateful heirs of his genius, need not concern ourselves greatly about the manner of its birth.

Chausson's symphonic poem "Viviane" is inspired by the ancient legend of the fair enchantress, who throws the sage Merlin into a sleep from which he never wakes. The story is familiar to the readers of Tennyson, though the English poet takes great liberties with the original version. According to the ancient romances, the fair lady was innocent of any such deep and dark designs as Tennyson attributes to her. She loved the magician, and the weaving of the fatal spell which she had learned was done in a spirit of mischievous experiment, without expectation or even thought of the consequence. Ladies, it seems, were afflicted with curiosity even in the dim and shadowy land of legendary lore.

M. Chausson's music, which was played here for the first time last night, is of striking originality and harmonizes well enough with the tale which is its inspiration. The orchestration is full of color and of weird effects. It is an agreeable number to listen to, and it was superbly played with the single exception of occasional imperfect intonation in the brass.

Schumann's fine symphony in B-flat was played with great spirit and unanimity of purpose, bringing the concert to a most satisfactory and restful close.

The solo number was played by Messrs. Kneisel and Schroeder, the accomplished violin and 'cello soloists of the orchestra. All that could be wrought by the most finished technical skill and musicianship was done, but it is not possible to put life into the dry bones of such a composition as this concerto by Brahms. It is unmelodious and pedantic to the last degree, and has not even the saving grace of being sympathetically written for the solo instruments.

The fifth concert of the series will be given on Wednesday evening, March 26, at 7:45 sharp.

Feb 21

THE EVENING POST:

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Paderewski and Fritz Kreisler will be the soloists at the Boston Symphony Orchestra's Carnegie Hall concerts next week. On Thursday evening Kreisler will play Spohr's eighth concerto, and the orchestral numbers will be Beethoven's third "Leonora" overture, Tchaikovsky's Pathetic symphony, and the Meistersinger overture. On Saturday afternoon Paderewski will play his own A minor concerto, and the orchestra alone will play Glazounoff's Overture Solennelle, Liszt's Mephisto Waltz, and Goldmark's "Rustic Wedding" symphony. At the Brooklyn concert, on February 17, Kreisler will play the first Bruch concerto and the orchestra the Tchaikovsky Pathetic symphony, Mendelssohn's "Athalie" overture, and the "Meistersinger" prelude.

In dieser Woche wird uns abermals das Bostoner Symphonieorchester besuchen. Das Programm des Konzerts am Donnerstag Abend besteht aus Beethoven's dritter Leonoren-Ouverture, Spohr's A-moll Konzert, gespielt von Fritz Kreisler, Tschaikowsky's sechster Symphonie und dem „Meistersinger"-Vorspiel von Wagner. Am Samstag werden die Bostoner Herrn Paderewski als Solisten haben, der sein eignes Klavierkonzert vortragen wird. Das Orchester wird bei dieser Gelegenheit eine „Ouverture Solennelle" von Glazounow, den Mephisto-Walzer von Liszt und Goldmark's „Ländliche Hochzeit" spielen.

Tribune 2/16

BOSTON SYMPHONY ORCHESTRA.

Programmes of the next two concerts of the Boston Symphony at Carnegie Hall:

THURSDAY EVENING, FEB. 20.

Overture to "Leonore," No. 3.....Beethoven
Concerto for violin, No. 8, in A minor, "Scena Cantante," Op. 47.....Spohr
Symphony No. 6, "Pathetic," in B minor, Op. 74.....Tschaikowsky
Prelude to "The Mastersingers of Nuremberg".....Wagner
Soloist, Mr. Fritz Kreisler.

SATURDAY AFTERNOON, FEB. 22.

Overture Solennelle.....Glazounow
Concerto for pianoforte, in A minor, Op. 17..Ignaz Jan Paderewski
Scene in the Tavern. ("Mephisto Waltz," from Lenau's "Faust").....Liszt
Symphony No. 1, "Rustic Wedding," Op. 26.....Goldmark
Soloist, Mr. Paderewski.

Eve News Feb 15

The Boston Symphony Orchestra has Paderewski for soloist in its matinée at Carnegie Hall one week from to-day. Prices for this occasion are from $2.50 to $1.50. The selections of music are: Glazounow, Overture Solennelle; Ignaz Jan Paderewski, concerto for pianoforte, in A minor, op. 17; Listz, "Mephisto Waltz" from Lenau's "Faust"; Goldmark, Symphony No. 1, "Rustic Wedding." On Thursday evening, with ordinary prices and Kreisler for soloist, Conductor Gericke will offer this programme: Beethoven, overture to "Leonore," No. 3; Spohr, concerto for violin, No. 8, in A minor, "Scena Cantante," op. 47; Tschaikowsky, symphony No. 6, "Pathetique," in B minor, op. 74; Wagner, prelude to "Die Meistersinger."

Post Express Feb 15

Boston Symphony Orchestra.

The Boston Symphony Orchestra's Carnegie Hall programmes for next week are these:

THURSDAY EVENING, FEB. 20.

Overture, "Leonore," No. 3....Beethoven
Concerto for violin, No. 3, in A minor, "Scena cantante," op. 47.....Spohr
Symphony No. 6, "Pathetic," in B minor, op. 74.....Tschaikowsky
Prelude to "The Mastersingers of Nuremberg".....Wagner
Soloist, Mr. Fritz Kreisler, violin.

SATURDAY AFTERNOON, FEB. 22.

"Ouverture Solennelle".....Glazounow
Concerto for pianoforte, in A minor, op. 17.....Ignaz Jan Paderewski
Scene in the Tavern ("Mephisto Waltz"), from Lenau's "Faust".....Liszt
Symphony No. 1, "Rustic Wedding," op. 26.....Goldmark
Soloist, Mr. Paderewski, piano.

The Paderewski A minor piano concerto has not been heard here for some time. The Polish pianist-composer first played it here ten years ago, and it was a feature of the concert given for the Washington Arch fund in this city. Concert prices for this Boston symphony matinee have been advanced to the $2.50 basis of Mr. Paderewski's own recitals.

Sun Feb 16

The Boston Symphony Orchestra will be heard at Carnegie Hall on Thursday evening and Saturday afternoon. The first programme is as follows:

Beethoven.....Overture to "Leonora," No. 3
Spohr.....Concerto for violin, No. 8, in A minor, "Scena cantante," Op. 47.
Tschaikowsky.....Symphony No. 6, "Pathetique," in B minor, Op. 74.
Wagner....Prelude to "The Mastersingers of Nuremberg."

Soloist: Fritz Kreisler.

The Saturday programme is as follows:

Glazounow.....Overture "Solennelle"
Ignace Jan Paderewski.....Concerto for Pianoforte in A minor, Op. 17.
Liszt.....Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust."
Goldmark.....Symphony No. 1, "Rustic Wedding," Op. 26.

Soloist: Ignace Paderewski.

The Boston Symphony Orchestra will be heard here again this week, at Carnegie Hall on Thursday evening and on Saturday afternoon. On Saturday M. Paderewski will be the soloist, and it is announced that this will be the only appearance the famous pianist will make here this season with orchestra. He will play his own concerto for piano, in A minor, Op. 17. Goldmark's "Rustic Wedding" symphony, too, will be given at the Saturday concert, while on Thursday Tschaikowski's "Pathetic" symphony will be given. On Thursday Herr Fritz Kreisler, violinist, will be the soloist.

World 2-21

Concert of Rare Merit.

The Boston Symphony Orchestra was in great form at its fourth concert at Carnegie Hall last evening. It has rarely exhibited its merits so conclusively and convincingly. For once, too, Mr. Gericke seemed to have found fervor and inspiration—perhaps he was affected by the virility and beauty of his orchestra's tone and its superb breadth and authority of execution.

Telegram 21

In Carnegie Hall last evening, before the usual large gathering of the musical elect, the Boston Orchestra gave its fourth concert of the present season. An hour and three-quarters sufficed to play the Beethoven "Lenore" overture (No. 3), the Sympathy "Pathetic" of Tschaikowsky, a Spor violin concerto and the Vorspiel to "Die Meistersinger"—and to see the lights out.

The soloist was Mr. Fritz Kreisler, and the particular Spohr concerto he played was that in A minor (No. 8), written in the form of an operatic scena, with aria, recitative, cavatina and caballetta. Mr. Kreisler's interpretation of it suggests little which has not been said of him before. He is a remarkable artist of whom every new hearing attests more positively the possession of superb resources and a most magnetic personality.

World. 16

PADEREWSKI for the moment dominates everything in local music. A few hours after the first performance of his character opera "Manru" on Friday evening at the Opera-House had passed into musical history he sat at the piano at Carnegie Hall and gave one of his most individual recitals. On Thursday night his "Manru" will be sung for the second time. On Saturday afternoon at Carnegie Hall, at the concert of the Boston Symphony Orchestra, the composer and the pianist will be merged. On that occasion Paderewski will play his own Concerto in A minor, op. 17, with the accompaniment of Mr. Gericke's musicians. It will be the pianist's only appearance with orchestra this season in New York.

The Boston Symphony Orchestra will again visit New-York City this week and give three concerts, as usual, save that the Brooklyn affair will take place on Monday evening instead of Friday. At this concert the solo performer will be Mr. Fritz Kreisler, who will play Bruch's concerto in G minor. The orchestra will play Mendelssohn's overture to "Athalie," Tschaikowsky's symphony in B minor ("Pathétique") and the prelude to Wagner's "Meistersinger." The last two numbers will be repeated at the concert in Carnegie Hall on Thursday evening, when Mr. Kreisler will play Spohr's eighth concerto ("Gesangsscene"), and the concert will be opened with Beethoven's overture "Leonore," No. 3. On Saturday afternoon, in Carnegie Hall, Mr. Paderewski will play, and it will be the only time in which he will play with orchestra in New-York this season. He will play his own concerto in A minor, opus 17. The other numbers of the programme will be an "Ouverture Solennelle," by Glazounow; Liszt's "Mephisto Waltz" and Goldmark's "Rustic Wedding Symphony." For this concert the price of tickets will be those customary at Paderewski concerts.

The Boston Symphony Orchestra will give its fourth pair of concerts next week. On Thursday night the programme will be: Overture to *Leonore*, No. 3, Beethoven; Concerto for violin, No. 8, in A minor, Spohr; Symphony in B minor, No. 6, op. 74 *(Pathetique)*, Tschaikovsky; and the Prelude to *Die Meistersinger*, Wagner. The violinist will be Mr. Kreisler.

On Saturday afternoon Paderewski will make his sole apearance in New York with an orchestra, and the prices of the concert will be raised to those ordinarily demanded by him at his recitals. The programme wil ibe: *Ouverture Solennelle*, Glazounov; Concerto for pianoforte in A minor, op. 71, Paderewski; "Mephisto Waltz," Liszt, and the *Rustic Wedding* Symphony, No. 1, op. 26, Goldmark.

Commercial

MONDAY, FEBRUARY 24, 19

MUSIC AND OPERA.

The two chief representatives of "the fair land of Poland" made trouble for the musical enthusiast on Saturday afternoon. At the Metropolitan Mme Marcella Sembrich was singing the part of the militant Marie in Donizetti's *La Fille du Régiment* and in the Carnegie Hall Paderewski was playing his A-minor Concerto as the chief offering of the Boston Symphony Orchestra. It was an unfortunate conflict, for those who heard one could not hear the other; but there were enough people to "go round," and at both temples of music the audiences were very large.

Mr. Gericke arranged for the fourth matinée a programme of modest size and of not too serious a nature. It began with a novelty, an "Ouverture Solennelle" by the Russian, Glazounov. We have had several specimens of this composer's writing, at least two of his symphonies, and all of them have aroused a mild interest. If Russia, as some aver, is to be the home of the "music of the future," neither Glazounov nor any of his colleagues is the prophet. He and Rimsky-Korsakov, Liadov, Arensky and the others of their school affect huge disdain of such men as the Rubinsteins and Tschaikovsky, because, forsooth, "they are not Russian, but, so far as their music goes, are Germans." What in the name of all that's just are these same "young Russians"? What new note have they added to music? They have used the Russian folk-song as Liszt and Brahms have the Hungarian, as Dvorak and Smetana the Bohemian; Grieg, the Norwegian; Paderewski the Galician and the whole long list of Germans the type-melodies of their own country; but their musical forbears, when it comes to the treatment of these melodies, are Liszt, Berlioz and—must we say it?—Tschaikovsky. Viewed in the light of history, Russia should be the home of the next great musical revelation, for it is a country of vast population which is just beginning to waken from the slumbers of centuries; but the men who are to proclaim this message do not seem to be writing now. The overwhelming national note is heard here and there in Tschaikovsky, compared with which the present-day output is mere pleasant diversions on penny whistles.

The overture played Saturday is a well-made, well-written piece of conventional form founded on themes which have no great distinction of character nor any particular beauty. It abounds in color effects, in striking dynamic contrasts, but in the end it is "sound, mere sound." Paderewski's concerto is not a masterwork, but it is of a much higher class than the Glazounov overture. It has, at least, distinct individuality and its second movement, particularly, possesses a more than ordinary amount of lyric beauty. It was interesting to listen to the first movement, for it gave a hint of the workings of a composer's mind. Although it preceded the composition of *Manru* by several years, its themes might almost be taken as a study for the second act of the opera, one of them approaching the love-duet in an astonishing manner. Mr. Paderewski played it with magnificent *élan*, and then, as an encore, stormed through Chopin's A flat Polonaise as if he wanted to show that Chopin's cannons are not always buried in flowers.

The third and last number on the programme was Goldmark's charmingly pretty *Rustic Wedding* symphony. It was exquisitely played by the orchestra, the variations of the first movement allowing the band to exhibit its virtuoso qualities in a way to bring despair to the average organization.

Both afternoon and evening performances at the Metropolitan attracted very large audiences. Besides *La Fille du Régiment*, of which Mme Sembrich and her colleagues, Mme Van Cauteren and Messrs. Gilibert, Salignac and Dufriche, gave an entrancing performance, *Cavalleria Rusticana*, with Mmes Calvé and Bridewell and Messrs. de Marchi and Campanari, was on the bill. In the evening *Otello*, with Mmes Eames and Homer and Messrs. Alvarez, Scotti, Journet and Bars, created much enthusiasm. The performance was excellent.

[72]

Evening Post
Feb 24

MUSIC AND DRAMA.

Paderewski and the Boston Orchestra.

Once a month the concert-goers of Boston have to do without their beloved Symphony Orchestra, which spends every fourth week in visiting New York, Philadelphia, Baltimore, and Washington. Last Friday evening the Boston players gave a concert in Philadelphia, and immediately after it took train for New York. On account of telegraph poles and other impediments strewn across the tracks by the big storm, the train was all night on the road, and Mr. Comee made apologetic explanations to the critics beforehand for any sins that might be perpetrated by the tired musicians at their Carnegie Hall concert on Saturday afternoon. No apologies, however, were needed, as the band was in its best form, and played with unusual animation and zest, stimulated, no doubt, by the vast size and eager attention of the audience. The orchestral programme comprised Goldmark's "Rustic Wedding" symphony, an old favorite, which calls for no special comment, and a new "Ouverture Solennelle" by Glazounoff, one of the most gifted masters of the modern Russian school. It is a fresh and virile piece which suggests Wagner's marches in its musical pomp and pageantry. It has individuality, too, and is orchestrated with admirable art. Mr. Gericke did not repress the brass, so that the Russian's majestic strains were heard in all their indigenous sonority.

Though the Boston players are favorites in New York, the special magnet that crowded the house on this occasion was Ignace Jan Paderewski. All the seats for this concert were, in fact, sold days in advance, though the prices had been nearly doubled, and though he was to play but once. This once, however, meant much, for he was to interpret his own pianoforte concerto in A minor, opus 17, which he composed fourteen years ago, at the age of twenty-eight. It was not a novelty in New York, for the composer and others had produced it here before; but never were its manifold beauties revealed so clearly as on Saturday. The composer was in one of his "great" moods, and played as only a composer-pianist can play his own works.

Of the three movements of the Paderewski concerto the least interesting is the first, so far as thematic material is concerned; but, like the others, it amazes one from beginning to end by the masterful treatment of the orchestra and the brilliancy of the piano part. The composer played it with Rubinsteinesque power, pouncing on the keys as a lion does on its prey. In the dainty Romanza a quieter mood prevailed. This movement is replete with expressive melody, of which the composer assigns a goodly share to the oboe and the 'cello, around which the pianoforte weaves its dreamy gossamer arpeggios and harmonies. It is enchanting, and the pianist had to get up after it three times to bow his acknowledgment of the applause. But the climax came in the final allegro, which is as exciting and splendid as the ensembles in "Manru"—the dance in act one and the temptation scene in the last act. The wild whirl of the music is interrupted by a majestic strain for brass, original in melody and stately in its harmonies. The spirit of this movement reminds one of the words that Wagner applies to the last movement of Beethoven's seventh symphony—"Dionysusfest" and "Wahnsinn der Wonne"; but the voluptuous frenzy here is not Greek or German, but Slavic. Paderewski is a highly polished gentleman, but his music often has a delightfully barbaric quality. The audience evidently liked this combination of art, savage wildness, and genius, for it applauded as perhaps no audience has ever applauded in Carnegie Hall. There is a strict law against encores at the Boston Symphony concerts; but what are laws in face of such a tornado of applause? The pianist was simply obliged to play again. His extra was a Chopin Polonaise. Thus ended another memorable concert.

Evening Sun
Feb 24

Paderewski's appearance with orchestra—it was the Boston Symphony Orchestra, by the way—was an all-round surprise on Saturday. The matinée house was one of the largest that Carnegie Hall ever held. The performance of a Glazounoff overture and Goldmark's "Rustic Wedding" suite was but a casket inclosing the gem. It was the "piano with orchestra" that the majority had gone there to hear.

As a man, Paderewski was represented by his hair, which was received at first sight with a mad ovation. As a composer, he appeared in that A-minor concerto for pianoforte, op. 17, which was dimly remembered from his first American tour some ten or eleven years ago. As a performer, he was easily master of all he surveyed. Even the orchestra joined in the storm of applause when the concerto ended.

The Lion of Warsaw stood, like another Swiss Guard, mute, immovable. Conductor Wilhelm Gericke seized his limp right arm and the two men shook hands as if swayed by sudden emotion. The house was up on its toes by this time. The Polish pianist was on his, also, and tripped back and forth across the stage like the greatest prima donna of them all—but without smiles. With hundreds of dollars worth of music in his finger tips, would he yield to the demand for an encore? Would the anti-encore rule of the Medes and Persians of Massachusetts avenue be broken for once in Fifty-seventh street? Not with Gericke in command at any rate. But Gericke abdicated and Paderewski reigned. He sat down at the piano again, to applause that literally was deafening, and he played Chopin—the masculine, martial, Citizen Chopin of the opus 53 A flat Polonaise.

"Only one encore!" exclaimed one woman later as the crowd was filing out. "Well, it's the first time I ever heard of such a thing, and I guess I've heard every concert that Paderewski ever gave here."

The audience as a whole seemed to be satisfied. Thanks to snow and the fact that the police were occupied in watching for wireless news of Prince Henry, the blockade of carriages both before and after the matinée was the worst that has been seen this winter. It made a first night of grand opera look like a funeral procession.

Journal
Feb 21

BOSTON SYMPHONY GIVES A TUNEFUL PERFORMANCE.

The fourth concert of the annual series given by the Boston Symphony Orchestra in this city took place at Carnegie Hall last night. In spite of a strong attraction at the Opera House, where Paderewski's "Manru" was on the bill, the attendance at this concert was extremely good, although probably not up to the former audiences this season.

Although containing no novelty, a more satisfactory programme could hardly be demanded. The requirements for its execution embraced the entire range of the musician's art. Beginning with Beethoven's third "Leonore" overture, it continued with Spohr's concerto, "Gesangscene," for violin; Tschaikowsky's sixth symphony "Pathetic," and Wagner's prelude to "Die Meistersinger." It was a list representing the very pinnacle of musical thought and masterful plasticity of form.

And it was conceived in the spirit consistent with its dignity and beauty.

The Beethoven number was a model of exquisite phrasing and rythmic clarity.

It is probably in Beethoven and Mozart where the climaxes have not reached that degree demanded by modern works that the wonderful orchestra is heard at its best.

The Tschaikowsky symphony could not have been imagined more beautiful in tonal quality or detailed execution, but, excepting the last movement, where Mr. Gericke worked himself and his men up to the necessary pitch of excitement, the whole composition lacked that impassioned note without which it loses considerable of its force.

The second movement was rather neutral in tint. On the whole, however, Mr. Gericke's reading is profound and scholarly and does not fail to make an impression on his listeners. It was greatly appreciated last night.

Mr. Fritz Kreisler played the Gesangscene with fine dignity of style and ravishing beauty of tone. His intonation was frequently impure, however.

LAURA DANZIGER.

Times
Feb 21

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra's fourth concert took place last night at Carnegie Hall. The house was full and the audience manifested its pleasure in unmistakable manner. The programme was as follows:

Overture, "Leonore," No. 3.....Beethoven
Concerto for violin, "Italian".....Spohr
Symphony No. 6, "Pathetic".....Tschaikowsky
Porspiel, "Die Meistersinger".....Wagner

The solo performer was Fritz Kreisler, the Austrian violinist. It was evident Mr. Gericke's intention last night to demonstrate that he was not so cool in temperament as he has been called. Two out of three of the orchestral numbers in his list were such as to demand emotional force in a conductor, and of these two the Tschaikowsky symphony calls for the highest possible potency of feeling. Mr. Gericke has not hitherto conducted this composition in New York, where music lovers have learned to know the work through the splendidly dramatic interpretations of Seidl and Paur.

It was a foregone conclusion that Mr. Gericke's reading would differ from either of theirs in respect of vigor and intensity. They achieved their ends by means which Mr. Gericke will not employ. He is a stickler for the letter of the score, and in this he is guided by artistic convictions which command respect. Nevertheless, one cannot help wishing that he would accept the suggestions unmistakably found in certain passages of the "Pathetic" and read these passages in the declamatory fashion which makes them so overpowering. Read in strict tempo, with the rests all held to the exact beat, the peroration of the last movement loses much of its influence. The cantabile of the first movement was beautifully played, and the second movement was exquisite in its tone, its smoothness, and its clearness. The march was played with transparent clearness, but it had not its usual whirlwind force.

The Beethoven overture suffers in a less measure, yet does suffer, from Mr. Gericke's unyielding beat, yet as long as its melodies are enunciated with such clarity and such loveliness of tone as they were last night little fault can be found. The passage known as "the ride" was played superbly.

It is a pity that Mr. Fritz Kreisler has not a purer and smoother tone. If he had produced such a tone last evening it would have been impossible to write anything but the warmest praise of his performance of the Spohr concerto. He played it with exquisite finish in phrasing and accentuation and with a loveliness of style which made every measure of it interesting. He aroused great enthusiasm among the members of the orchestra as well as the audience. The enthusiasm was well deserved. It was a fine performance.

N, FRIDAY, FEBRUARY 2

YESTERDAY'S MUSIC.

The Boston Symphony Orchestra—"Carmen" and "Manru."

The fourth concert of the Boston Symphony Orchestra last night in Carnegie Hall did not draw as large an audience as usual. Nevertheless, it was an interesting affair, Mr. Gericke presenting one of his well-balanced, concise programmes: Beethoven's Leonore Overture No. 3; Spohr's "Gesangscene," for violin and orchestra; Tschaikowsky's Sixth Symphony, and the *Vorspiel* to "Die Meistersinger." Fitz Kreisler was the solo violinist.

The evening was one of sheer delight in the matter of tonal beauty, the orchestra being "in condition" like the prima donna orchestra it is. There were effects of rich sonorousness in the Tschaikowsky music that ravished the ear; for example in the opening *allegro* about twenty-eight bars before the return of the lyric theme in B—it seemed as if orchestral tone could go no further without becoming more than sensuous.

The song theme with its broad, downswooping line was beautifully sung; as if Ternina would have phrased it. But Mr. Gericke's reading was a dubious one if mere externals were passed over and diving begun for Tschaikowsky's deeper, dramatic meanings. There was not much sweep, much passion, nor were the accents of woe in the *lamentoso* sincerely sorrowful. It is not possible to put the cosmos *en corsage*.

The two inner movements, however, were given with charm; the piquant five-four *allegro* and the scherzo, with its Raff-ish march, being particularly well done and much applauded.

Beethoven's overture was too miniature in conception and too Italian in tone to retain much of its character. Mr. Kreisler, an established favorite with New York audiences, played with his accustomed brilliancy and plangency of tone, though we are rather tired of the Spohr concerto, this being the third time it has been heard here since the season began. Its sugar-sweet phrases and classic contours were all made clear by the virtuoso, who was rewarded at the close with three recalls.

Curiously enough in the Tschaikowsky Symphony Mr. Gericke did not once compass three Ps or three Fs, though the score calls often for four—the latter markings being rather a hypothetical proposition in orchestral dynamics. But why should not this almost perfect instrument have not only a wider but a deeper range than it has in musical dynamics? Beauty of tone there always is; why not the characteristic intensity which is needful to interpret more modern works! Elegance, precision, delicacy, distinction—all are present; but a little more humanity, a little less of the virtuoso would not be amiss.

Mr. Gericke is not a musical anarchist; he hurls no tonal bombs at his audience. Yet he might occasionally step down from rarefied intellectual regions and give us a human thrill, a coarser note, earthly though it would be. The passion, the pain in the Tschaikowsky symphony were hand-painted—and on a fan; not writ in lacerating symbols of fire with the firmament for a canvas!

[73]

Das Bostoner Symphonie-Orchester.

Das Bostoner Symphonie-Orchester gab gestern Abend sein siebentes New Yorker Konzert in dieser Saison in Carnegie Hall. Das Programm bestand aus der dritten Leonore-Ouvertüre von Beethoven, der Pathetischen Symphonie von Tschaikowsky und dem Meistersinger-Vorspiel von Wagner; außerdem spielte Fritz Kreisler das A-moll Concert von Spohr.

Die drei großen Orchesternummern gaben dem herrlichen Orchester genug Gelegenheit, seine besten Eigenschaften zu entfalten, und unser New Yorker Publikum scheint sich allmählich doch zu der Ansicht zu bekehren, daß es eine Unklugheit ist, sich nicht jeder Gelegenheit zu bemächtigen, dieses Musterorchester zu hören. War doch Carnegie Hall gestern Abend fast bis auf den letzten Platz besetzt Und es ist in der That ein Genuß, dem Orchester zuzuhören, selbst wenn man mit seinem Dirigenten oft hadern möchte. Konnte das Orchester im gestrigen Programm in technischer Hinsicht sein Bestes geben, so waren jene drei Nummern keineswegs besonders geeignet, um Herrn Gericke's Dirigententugenden in's beste Licht zu setzen. Man wird stets Herrn Gericke's Gewissenhaftigkeit und Umsicht, sowie seine Finesse im Abtönen anerkennen müssen, aber man kann ihm den Vorwurf der akademischen Trockenheit und Temperamentlosigkeit nicht immer verzeihen. Der erste Satz der Tschaikowsky'schen Symphonie erschien unter seinem Stabe wie zerbröckelt, wie aufgelöst in einzelne Phrasen, und im letzten Satze wurde das Pathetische förmlich zum Pathologischen. Dagegen konnte man sich mit der Interpretation des zweiten Satzes wohl zufrieden geben, und den Marsch ließ Herr Gericke sogar so schwungvoll spielen, daß der Beifall des Publikums beinahe als ein Dacapo-Verlangen hätte ausgelegt werden können. —

Einen geradezu durchschlagenden Erfolg erzielte Herr Fritz Kreisler mit dem Vortrag der sogenannten „Gesangsscene", dem A-moll Violinkonzert von Spohr. Dieses Konzert ist während dieses Winters zweimal an derselben Stelle ziemlich ungenügend gespielt worden, und Herrn Kreisler gebührt der Ruhm, es gestern Abend vollständig rehabilitirt zu haben. Er sang den langsamen Theil mit einer Süße des Tons, der auch diesem vortrefflichen Virtuosen nicht immer eigen ist, und den recitativischen Theil spielte er mit einer ganz seltenen Virtuosität des Stils; den Allegrotheil endlich gab er diejenige Bravour, die ihm gebührt. Es war eine Leistung aus einem Guß, es war meisterliches Violinspiel. Und das Publikum erkannte das; es belohnte den Künstler durch eine Reihe enthusiastischer Hervorrufe.

Am Samstag Nachmittag findet das achte Konzert des Bostoner Orchesters statt. Herr Paderewski wird der Solist dieses nächsten Konzertes sein.

Herald-Ex
Feb 24

Boston Symphony Concert.

For the fourth concert of the Boston Symphony Orchestra, which took place at Carnegie Hall last evening, Mr. Gericke furnished a programme which pleased the large audience and was well calculated to display the "form" and almost surpassing technique of the band. It included the Beethoven "Leonore" overture No. 3, Tschaikowsky's "Pathetic" symphony, Spohr's A minor concerto for violin, played by Kreisler, and the "Meistersinger" prelude.

Mr. Gericke has never before played Tschaikowsky's last work in New York, and as it was easy to predict that his reading of it would differ largely from the interpretation of Seidl and Paur, last night's performance was doubly interesting. The orchestra was at its best, and the purity of tone in the strings lent exquisite beauty to the cantabile passages of the first movement and grace to the theme of the second. The tempo of the latter was less rapid than set by Mr. Paur.

It was in the third and last mvements that the academic reading of Mr. Gericke became more apparent and less interesting. The attack was good, the climaxes were forceful, but they often lacked the intense human interest with which both Mr. Seidl and Mr. Paur filled them, so that they overflowed into the hearts of the listeners. Mr. Gericke seemed seldom to reach down into the heart of the score and pluck out great bursts of dynamic tone that thrill and almost awe. Technically and barring a few slips in the brass and wood, the performance was well-nigh perfect—polished to a degree, but not quite one's ideal of Tschaikowsky as a man.

The Spohr concerto was deliciously played by Mr. Kreisler, and he added much brilliancy to its sweet phrases. At the end he was recalled three times by the enthusiastic audience. The Beethoven overture and the "Meistersinger" prelude were classically read by Mr. Gericke.

Evening Sun "commercial Feb. 23" Herald Feb 23"
Feb 21" adv. Feb 21"

The Boston Symphony Orchestra gave the last but three of its concerts for the current winter at Carnegie Hall last night. To-morrow's matinée has Paderewski for soloist, while the return appearances on March 20 and 22 will wind up the orchestra's sixteenth season here in a blaze of glory the details of which have yet to be specified. In Boston, the band is veteran of one-and-twenty seasons, or just about reaching the voting age. The end of this season and opening of the next will mark the twenty-first birthday.

It is high time the orchestra "grew up." Its virtuosity has always been of the Kubelik type—exquisite, extraordinary, *ex post facto*. Dreaming and not daring; thinking the thoughts of the Masters after them, and not doing the deeds that our grandchildren will think on; cherishing, and not creating; a voice, and not a vital force—this Boston band, superb instrument that it is, has not yet achieved its greatest work. It is a body of musicians unequalled on this continent. Its present conductor is a man of peculiar if not compelling gifts. Does he realize that he has gone through this entire season with hardly an offering to show the gifts of some of his own men as composers? Is he afraid of the music of the future, or contemptuous merely? Is it enough to play the master works better than any other organization can play them? Have comparisons lost their odorousness since mighty Shakespeare's time? What Mr. Gericke plays in Boston is Boston's affair, and Col. Higginson's. What his New York programmes are is another matter. It is a wistful, hopeful, and not unfriendly feeling, that has expressed itself in our town, for a more heroic musical treatment than the great "prima donna" orchestra has yet tried.

After all's said and done, there is a restful feeling about these Bostonesque concerts. The ground is not new, the "equal contest" not appalling. The music is classic, undisputed, beyond intellectual doubts. If anything needs explaining, the programme explains it—or used to. A new commentator has developed gossipy and biological tastes where the older man's were dry and geometrical. But timid listeners can at least feel confident that whatever noises the band makes will be strictly in good taste.

Great music was played last night. The "Pathetic" symphony, No. 6, of Tschaikowsky, was read like an hour of sweet elegiac verse about the death of a maiden. The barbaric march, which is its third episode, could not but be stirring. Mr. Gericke acknowledged the applause, twice hushed and twice renewed, by pointing to his men at either hand. The solo concerto was Spohr's No. 8, "Scena Cantante." Fritz Kreisler put fire into its gentle eyes. He was much applauded too. This pair of selections was reversed between programme and performance, so that Spohr discreetly came before the Tschaikowsky outburst, as indeed it should. Beethoven's "Leonore" overture No. 3 began the bill and Wagner's prelude to "Die Meistersinger" ended it in the latest Boston fashion.

We congratulate the Kubelik of orchestras on the fact that it is coming to man's estate. Now, then, if Kneisel, Loeffler, Adamowski, Schroeder, Schuecker and the rest of them can only have a collective love affair—as the sentimentalists require of Bohemian Jan—we shall have some great awakening and everybody will be satisfied.

Sun. Post-" Feb 21"

The Boston Orchestra.

Tchaikovsky's "Pathetic" symphony, which constituted the *pièce de résistance* of the fourth Boston Orchestra concert in Carnegie Hall last night, gave that excellent organization ample opportunity for the feats of delicate precision in which Mr. Gericke and his men delight. It was most beautiful playing, technically, and the noble quality of the brass choir in the famous last movement cannot be surpassed even by our Philharmonic Society, and Boston's strings are always admirable. Nevertheless, the more robust, full-blooded, interpretation of our home orchestra arouses greater enthusiasm. For the same reason—too much finish at the expense of spirit—the "Meistersinger" prelude failed to stir the heart as it ought to do. It was finished rather than splendid.

Mr. Fritz Kreisler played Spohr's "Scena Cantante" violin concerto with his small but lovely tone, phrasing this somewhat antiquated Mendelssohnian music with excellent taste. Mr. Gericke's accompaniment was, of course, beyond cavil. The inevitable, hard-worked "Leonore" overture No. 3, with which the evening began, was a fine exhibition of broad, smooth orchestral work, and was deservedly much applauded.

The superlatives of the language were exhausted long ago in attempts to do justice to the technical perfection and tonal loveliness of the Boston Symphony Orchestra, but most of those superlatives must do service again in a record of the concert given by Mr. Gericke and his men in the Carnegie Hall last evening. The band was in splendid form. Never were the marvellous precision and unity of the organization more strikingly exhibited. Never were the *tutti* more mellow and sonorous, the strings more warmly brilliant, the brass choir more luscious or the wood wind more liquidly suave. From beginning to end the concert was one long exhibition of virtuosity. The programme comprised Beethoven's *Leonore* overture, No. 3; Spohr's A minor concerto for violin, played by Fritz Kreisler; Tschaikovsky's sixth symphony (*Pathetic*), and the overture to *Die Meistersinger*. Mr. Kreisler's performance of Spohr's sugary Italian music (the concerto is written in the form of a vocal scena) was simple, dignified and well-nigh flawless, from a technical point of view. His double-stopping and staccato runs with the down bow were amazingly perfect, yet he subordinated his virtuosity always to simple expressiveness. Mr. Gericke's accompaniment was a model as regarded the relation between solo instrument and the orchestral part—sufficiently subordinated, yet always emphatic.

The Beethoven overture does not call for particular comment here. The Tschaikovsky Symphony was set forth in glowing, though subdued, colors. Extreme finish, with restraint, was the chief characteristic of Mr. Gericke's reading. All the masterstrokes of the composer's workmanship, every counterpoint, every felicitous bit of instrumentation, was emphasized and the symphony was presented, objectively, as at a distance, to be grapsed as a whole. But one missed the real Tschaikovsky; the poignancy, the intensity, the barbaric abandon of the Russian master were not felt. Nor was the sombre, soul-depressed character of the last movement, from which the symphony derives its name, brought home to the hearer. Mr. Gericke made the symphony a gorgeous piece of orchestral coloring, but not the foreboding of dissolution it is supposed to be.

The *Meistersinger* overture Mr. Gericke read with great precision. One could have wished for more lyric abandon in portions of it, but that was all in which the performance was not wholly satisfying.

Herald "
Feb 21

BOSTON ORCHESTRA CONCERT.

In Carnegie Hall last evening, before the usual large gathering of the musical elect, the Boston Orchestra gave its fourth concert of the present season. Of late Mr. Gericke's programmes have been models in length and contents, as for time out of mind they have been in performance, and last night's proved no exception to the recent rule. An hour and three-quarters sufficed to play the Beethoven "Lenore" overture (No. 3), the Sympathy "Pathetic" of Tschaikowsky, a Spor violin concerto and the Vorspiel to "Die Meistersinger"—and to see the lights out.

The soloist was Mr. Fritz Kreisler, and the particular Spohr concerto he played was that in A minor (No. 8), written in the form of an operatic scena, with aria, recitative, cavatina and caballetta. Mr. Kreisler's interpretation of it suggests little which has not been said of him before. He is a remarkable artist of whom every new hearing attests more positively the possession of superb resources and a most magnetic personality.

The event of the evening, beyond all question, was the reading which was given to the Pathetic Symphony. This colossal work has assuredly never been played like this before in New York. The band and the conductor both outdid themselves in a treatment of its four movements which was nothing short of heroic, and which reaped insistent applause.

Trib Feb 21

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave its fourth concert in the Carnegie Hall last night, bringing forward a familiar solo performer and familiar music, but presenting them in a manner worthy of the fine audience in attendance and the enthusiastic appreciation accorded them. Mr. Fritz Kreisler, who has not been absent from the local concert stage for any considerable space of time this season, played Spohr's "Gesangsscene," which has had more performances within the last two months than in twice as many years before. He played it finely. Mr. Gericke also gave us the Beethoven overture "Leonore, No. 3," Tschaikowsky's "Pathetic" symphony and the prelude to "Die Meistersinger," pieces that are always with us, though not in the translucent and euphonious form in which the men from Boston present them.

Feb. 23"

Theater und Musik.

Bostoner Symphonie-Orchester.

Gestern Nachmittag fand in Carnegie Hall das achte Konzert des Bostoner Symphonie-Orchesters statt. Das Orchester hatte es nicht lassen können, tags zuvor, also am Freitag, in Philadelphia zu konzertiren, und während es einen Ruhetag zwischen zwei New Yorker Konzerten für recht angebracht halten mag, pflegt es sich nach dem Philadelphiaer Konzert noch stets zu beeilen, den Rückweg nach dem angenehm aufregenden New York anzutreten. Mit dem Antreten war es auch dieses Mal bereit gewesen, aber die Winterstürme, die immer noch keinem Wonnemond weichen wollen, schienen es ganz besonders auf die Bostoner Symphoniemusiker abgesehen zu haben. In Verbindung mit großen Schneemassen, die über fahrenden Künstlerschaar in den Weg streute, erreichte der grimme Boreas, daß die steif gefrorenen Musiker anstatt weniger Stunden die ganze Nacht auf der Reise zubringen mußten, die freilich das eine Versöhnende hatte, daß sie von Philadelphia nach New York ging, und nicht umgekehrt. Dieser nächtliche Sturm muß den Herren, die sonst mit jedem Sturm leicht fertig werden, so bald er sich nur erst hat komponiren lassen, schlimm zugesetzt haben, denn an solche rauhe Behandlung sind sogar die kühlsten Bostoner nicht gewöhnt. Aber man muß es dem Orchester lassen: wenn die erlittene Unbill der Witterung wirklich noch in ihrem Inneren tobte, so ließen sie den Zorn wenigstens nicht an ihren Instrumenten aus. Auch von Ermüdung war nichts zu spüren, und wer im Publikum von der gräulichen Nachtfahrt nichts wußte, hätte ebenso gut annehmen können, daß die Herren während der vorangegangenen Nacht in irgend einem feuerfesten New Yorker Hotel sanft auf ihren Lorbeeren geschlafen hätten. Das Programm hub mit einer Novität an: Glazounoff's Ouverture Solonnelle. Ist das Werk auch keineswegs ein bedeutendes, so enthält es doch genug Musik, die verdient gehört und gelegentlich auch wiedergehört zu werden. Glazounoff ist in dieser Ouverture nicht sehr russisch, sondern eigentlich recht konventionell abendländisch. Aber es sind doch Momente darin, wo man die Ohren plötzlich ganz besonders spitzt und sich darauf vorbereitet, daß etwas ganz Ungewöhnliches komme. Leider wird diese Erwartung dann nicht erfüllt. Herr Gericke interpretirte die Ouverture mit solcher Klarheit, daß Einem nichts darin verborgen blieb, und das Orchester spielte sie bewundernswürdig. Ein Gleiches läßt sich von der Wiedergabe der Goldmark'schen „Ländlichen Hochzeit" sagen. Herr Gericke hat als Wiener offenbar ein besonderes Faible für Goldmark, und er dirigirt dessen Werke mit besonderem Gusto. Man kann die gestrige Aufführung der „Ländlichen Hochzeit" getrost mustergültig nennen. Daß diese Symphonie, nachdem sie ein viertel Jahrhundert lang die Konzertbesucher erfreut hat, anfängt Runzeln zu zeigen, darf auch nicht verschwiegen werden.

Als Solist trat Herr Paderewski auf, und daraus erklärt sich wohl, daß der Saal noch voller war als am Donnerstag Abend, wo Herr Kreisler der Solist war. Aber wenn Herr Paderewski ganz allein spielt, ist Carnegie Hall doch noch voller. Der rechte, in der Wolle gefärbte Paderewski-Verehrer fühlt sich nämlich verletzt, wenn er auf dem Podium, respektive auf dem Altar, noch andere Götter neben ihm sieht.

Aber wenn Paderewski nun auch mit Orchesterbegleitung spielen mußte, so durfte er doch ganz er selbst sein, denn er spielte sein eigenes A-moll Konzert. Es ist das eine stark polnische Komposition, gut und effektvoll gearbeitet, aber ohne jeden Zug der Größe. Die Themen sind theils pomphaft, theils sentimental, theils, wie im letzten Satz, wild-barbarisch; aber sie sagen Einem zu wenig. Das Passagewerk dominirt, und es erinnert in seiner Struktur oft an den guten alten Hummel. Natürlich hat Herr Paderewski auch Errungenschaften der modernen Klaviertechnik benutzt, und ganze Strecken von Passagen kann man direkt auf Rubinstein zurückführen. Am leersten ist der langsame, am gediegensten der erste Satz. Natürlich wurde Herr Paderewski nach dem Vortrag des Konzertes so oft und stürmisch hervorgeklatscht, daß Herr Gericke das Podium verließ und damit dem Solisten gewissermaßen das Privilegium gab, die eiserne Regel zu brechen und eine Zugabe zu spielen. Als solche wählte Herr Paderewski die As-dur-Polonaise von Chopin. Selten haben Virtuosen vom Range Paderewski's diese Polonaise so rücksichtslos und unbefriedigend gespielt. Paderewski hieb in die Tasten, als wenn sie ihn gekränkt hätten, schlug daneben und stampfte das Pedal, daß man jeden Tritt im ganzen weiten Raume hören konnte. Und im Zwischensatz, beim „polnischen Pferdegetrampel", fing er die Oktaven sehr schnell an, wurde dann aber beträchtlich langsamer, wo die große Steigerung kommt. Der ganze Vortrag der Polonaise machte den Eindruck, als wenn der Spieler in hohem Grade aufgeregt, und zwar ärgerlich aufgeregt sei.

BOSTON PLAYERS AND M. PADEREWSKI

Extraordinary Scene When the Pianist and Orchestra Played the Former's Concerto.

LONG CONTINUED CHEERS

Ten Recalls at the Symphony Concert Amid a Perfect Roar of Applause.

The scheme of things at yesterday's matinee concert of the Boston Symphony Orchestra presented among others matters a pianoforte concerto by M. Paderewski, with the composer as the soloist. This fact almost alone can account for the immense audience which packed itself into Carnegie Hall and for the atmosphere of enthusiasm which pervaded the place.

It has seldom been the fortune of any artist to receive the sort of ovation which was given the Polish pianist at the conclusion of the final number of his composition. The applause rose to a positive roar, which continued for minutes, and which compelled the player's return to the platform ten times, and finally brought him to smash Boston Symphony Orchestra traditions with a generous encore number.

M. Paderewski's art as a pianist moves upon a plane whither it seems petty to follow it with critical comment. In the face of such playing as his of yesterday afternoon it is useless to fly with words, and, in the presence of its beauty, judgment of the merits of his concerto as a composition becomes not a little difficult.

It has been heard here before and has won favorable attention, but renewed hearing of it becomes especially interesting in the light of the recent production of "Manru." Its orchestration, as is proper, deals to a greater degree with the conventionalities of instrumentation than does that in the score of the new opera, but it is easy to recognize in both the same hand, the same temperate refinement, exquisite sense of color, wealth of inventiveness, the same good judgment.

For the rest, there was an "ouverture solennelle," by Glazounoff—a mildly interesting composition of the new Russian school—and the First Symphony of Carl Goldmark, called "The Rustic Wedding."

Mr. Gericke's accompaniment to the concerto, and, indeed, all his readings, were worthy of the best traditions of the band and its conductor.

tribune Feb 23"

YESTERDAY'S MUSIC.

Not even the bird that the Viennese banker envied for his ability to be in several places at the same time could have listened to all the music that was offered to New-Yorkers yesterday with sufficient care to whisper to a reviewer impressions worthy of record in a proper manner within the time at a reviewer's disposal. There was a superb concert of the Boston Symphony Orchestra at Carnegie Hall, which presented an unqualified novelty in the shape of a solemn overture by the Russian composer Glazounow, a quasi novelty in the shape of Mr. Paderewski's A minor concerto, and a sensational attraction in the person of Mr. Paderewski himself. At the Metropolitan Opera House in the afternoon Mme. Sembrich created a delirium of delight with her singing and acting in "La Fille du Régiment" and Mme. Calvé only gave a turn to the excited emotions by her singing and acting in "Cavalleria Rusticana." Both places housed about as many persons as the law would allow to be present. In the evening there was another operatic performance of a noble order, Verdi's "Otello," one of the most dignified and striking of Mr. Grau's achievements, being brought forward. Let a simple record of the facts suffice for the present. Under untoward circumstances the Boston Orchestra (having been obliged to travel all night to reach the city from Philadelphia) gave a brilliant concert, and Mr. Paderewski celebrated another of his triumphs under circumstances that doubtless brought peculiar delight to his artistic soul. For it was not a show day; and the operatic representations were brilliant beyond their predecessors.

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JAN PADEREWSKI AN UNFAILING MAGNET TO FAIR SEX.

Large Audience of Women at Carnegie Hears the Talented Composer in Company with the Boston Symphony.

The Boston Symphony Orchestra played at Carnegie Hall yesterday afternoon to a crowded house. The attendance at these concerts has increased greatly since last season, and this is significant of the development of musical taste in the town. But yesterday's crowd was not attracted so much by the opportunity of listening to the wonderful orchestra as to the soloist for the occasion, who was Ignace Jan Paderewski. That name seems an unfailing magnet, at least to the fair sex.

The programme yesterday contained two orchestral numbers, Glazounoff's "Overture Solennelle," and Goldmark's symphony No. 1, "Rustic Wedding."

Between these Mr. Paderewski played his own concerto for piano in A minor, op. 17. The composition has not been performed here in so many years that it was really a novelty. It is a lengthy concerto divided into the customary three movements, allegro, romanza, allegro molto vivace. The thematic material of all the movements is distinctively Slav in character. The first allegro is decisive and bristles with every kind of pianistic technical difficulty. It demands heroic, powerful accents and fingers of iron. Melodies are distributed among the instruments in the orchestra and the piano indulged very little. A good portion of the piano part is accompanying passage work to the orchestra.

It is all interesting, however, but could easily be made otherwise by less expert fingers than Paderewski's. Sustained and songful, but not dream, as one would expect of the poetic Pole, the romanza again gives the piano no prominence. The last movement is the wild dance of the fiery Pole. Here the rhythms are truly characteristic and the themes are given with fine effect to the solo instrument. The orchestra is, however, intimately associated with the latter, and as in "Manru" the last act is the most facile and masterly in development, so this last movement is the gem of the concerto. The orchestration of the work is extremely interesting in color.

One instantly recognizes the composer of "Manru" in the composition, which is brilliant above everything else. It was played with exceeding verve and technical perfection. The scale work of the first movement fairly scintillated, and the rapidity of the last was dazzling. But after all, that is not the phase of pianistic art that appeals most and would not have made Paderewski so famous.

There are others who are master technicians and who can thunder out chords with more ease than he.

But who rivals him at producing a ravishing, singing tone from the most ringing eloquence to the faintest sigh? He was not in the mood for the dreamy and poetic yesterday, however, and the enthusiastic women who hoped to hear a nocturne as an encore were disappointed. He played Chopin's strident A Flat Polonaise, with the horse-hoof octaves, and smashed it out in no gingerly fashion. After this the piano was rolled away and closed tightly.

The orchestra rendered the accompaniment of the concerto as only this virtuoso organization can, and Mr. Gericke deserved the warm handshake that the composer gave him.

Herald

PADEREWSKI'S MISTAKE.

Pianist Creates Furore with Concerto, but Spoils It with Encore.

Paderewski played with the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon. Such a combination could not help being a supreme attraction to music-lovers, and thousands of them crowded into the hall.

The great pianist played his own concerto (in A minor, op. 17), one of his earliest efforts in composition (1888), a work full of the Polish spirit and so spontaneous in character that it seems like an improvisation. He played it with tremendous bravura and with an extraordinary variety of contrasts.

The audience could hardly wait for the final crashing chords to burst forth in a tumult of applause, in which the orchestra joined. The recalls were so numerous that the rule of the Boston Orchestra was waived and the pianist gave an encore. Artistically the result was a mistake. The concerto had shown Paderewski at his best; in the Polonaise (Chopin's familiar one in A flat) he was at his worst. He played it in a brutal, aggressive manner.

In spite of the fact that the orchestra had spent the night crawling from Philadelphia on a storm-delayed train, its performance of Goldmark's "Rustic Wedding" symphony was a marvel of technical precision and crispness.

MUSIC.

Paderewski on Tour—Plays His Piano Concerts with Boston Symphony Orchestra—Opera House Forces Working at High Pressure.

Ignace Jan Paderewski's schedule for his fifth American concert tour calls for his presence to-day in Scranton, and on Wednesday in Washington. Richmond, Baltimore, Philadelphia, Rochester, Buffalo, Toronto and Syracuse must be visited within the next ten days, and the Polish pianist will play again at Carnegie Hall, on Saturday afternoon, March 8, the same day, according to rumor, that his opera, "Manru," will have its third performance at the Metropolitan.

Mr. Paderewski's appearance last Saturday afternoon, as soloist with the Boston Symphony Orchestra, filled Carnegie Hall, in spite of the weather. The pianist played his own A minor concerto, which had not been heard here for a decade, and the orchestra, under Mr. Gericke, performed a new "Ouverture Solennelle" by Glazounow and Goldmark's "Rustic Wedding" symphony.

The Paderewski concerto, regular in form, throws additional light on "Manru," since it proves again that the composer finds his inspiration almost wholly within the bounds of his national idiom. The first movement, in spite of well-marked themes, of real beauty, drags in its latter portion; here one notes a suggestion of Manru at his forge, and again, other fragmentary allusions. But when Paderewski forsakes the effort to be universal and is content to utilize racial moods and rhythms, his music at once becomes piquant, colorful, delightful. The slow Romanza and the final allegro are full of character; they are the natural expression of a man with something to say. Paderewski and the orchestra played it admirably, and the big audience simply forced Mr. Gericke to break his rule of "no encores," so the pianist interpolated a crashing performance of a Chopin polonaise.

The Glazounow Overture was solemn only in its title, to American ears; perhaps to Russians the gorgeous orchestration might hint at stateliness. At any rate, it was a richly scored presentation of good musical ideas. The Goldmark symphony—suite, as Mr. Hale points out in his programme notes, would be a better name—ages not at all with the years. It was a happy choice to succeed the Paderewski concerto, not too severe, and, above all, not lacking in piquant orientalism in tone-coloring. It was played with extraordinary delicacy, considering the Boston orchestra's weary night in a snow-bound train en route from Philadelphia.

Transcript

BOSTON SYMPHONY ORCHESTRA

The fourth matinée concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The audience packed the house and it was full of enthusiasm. This was owing to the magic name of Paderewski, who appeared as both composer and solo performer. The programme was as follows:

Overture Solenelle.....Glazounoff
Concerto in A major for piano and orchestra...Paderewski
Symphony No. 1, "Rustic Wedding"...Goldmark

Mr. Paderewski played the piano part of his own concerto.

It was made known privately that the entire orchestra was suffering from the effects of a night ride in the storm. The men left Philadelphia after a concert on Friday night and should have been here two hours later. But they were all night on the road, and arrived at 8:30 yesterday morning, a weary band of musicians. This news was disseminated before the concert as an explanation of lassitude which was later to be noted in the performance. All that can be said after hearing the concert is, "Heaven send a storm whenever the Boston Symphony Orchestra is on its way to New York."

Those who are familiar with the "Rustic Wedding" symphony of Goldmark will recall the brilliant and difficult variations of the first movement, the wedding march. These are a fine test of the virtuosity of any orchestra, and they call for the greatest precision and delicacy of touch. They were played yesterday with crystalline charms and sparkle. The orchestra has done nothing better in a technical way this season. The symphony as a whole went well. It is very pretty music and was worth a repetition. The Glazounoff overture, a melodious and well-made work, was also well played.

Mr. Paderewski's pleasing concerto is not heard here often, though it was first performed in America by Mme. Julie Rivé-King in March, 1891. Mr. Paderewski played it himself at his first concert here in the following December. The concerto is not a profound work, but it is thoroughly musical in material and musicianly in construction. Its melodies are ingratiating, and Mr. Paderewski, elaborating them in accordance with the methods of the masters of sonata form, has dressed them up in a most glittering garb of richly figured piano texture. He knew how to make the solo part grateful to the player and pleasing to the hearer, while at the same time he gave the orchestra, especially in the slow movement, many pretty things to say.

Paderewski and the Boston Symphony Orchestra make an enchanting combination. They played together yesterday with lovely sympathy and with perfect unanimity. The pianist was recalled again and again, and was finally permitted to make an exception to Mr. Gericke's stern rule against encores. Mr. Paderewski played the A flat polonaise of Chopin, and to do him justice, he has often played it much better. He did not gain his world-wide reputation by such performances as he gave of that work yesterday. But we all know that Homer sometimes nods.

Boston Sunday Globe.

SUNDAY, MARCH 2, 1902.

SYMPHONY CONCERTS.

The program for the 16th symphony rehearsal and concert contained one novelty—a symphonic prologue to "Edipus Rex," by Max Schillings. Mr Ernest Hutcheson made his first appearance at these concerts, playing the piano part in Chopin's E minor concerto, and the remaining selections were Mozart's symphony in E flat and the Wagner overture to "The Flying Dutchman." Mr Hutcheson made an excellent impression in the Chopin concerto, although he was not always able to cope with the formidable fortissimo of the orchestra and maintain the required prominence of the solo instrument. He was lacking in this quality to a marked degree, and some of his work was almost inaudible because of this defect in manipulating the left-hand passages; but aside from this he played admirably, his execution was facile, his tonal colors were well varied, and if not an inspired performance it was scholarly and pleasing.

The romanze of the second part was sung with excellent expression, the legato passages were in just the right vein, and the whole movement was given effectively. The third part might have been improved by a more dashing and brilliant execution, but the chord runs were good and the finals went vigorously, and in the main the whole movement deserved commendation. After such an avalanche of famous pianists as Boston has heard this season, with more to come, Mr Hutcheson's reception was most flattering and richly deserved, for he proved to be a skilful, consciencious interpreter, and one worthy of consideration, even with the "giants of the piano," who have recently appeared here.

Schillings' prologue to "Edipus Rex," which was played for the first time here, is a clever example of vigorous, somber tone pictures, vividly illustrative of the text. It opens with the deep grumblings in the heavier instruments, and this style of scoring runs through the whole work, with but little relief. It is cast in a melancholy mood, very fully orchestrated, and gives to the players plenty of difficult ensemble work to do. The interpretation was very smooth and sonorous, the brasses and the heavier strings doing their part splendidly, the harmony and blending of the different voices being as perfect as one could wish to hear.

The delightful Mozart symphony began the program auspiciously, the rich, melodic work showing the orchestra in perfect form. It was a charming performance throughout, with a specially good word for the first violins in the minuetto. In the Chopin concerto the orchestra and piano were at times slightly at variance, but not seriously so. The "Flying Dutchman" overture was given with the proper spirit, its familiarity with Mr Gericke's players making the difficult composition appear comparatively easy to them.

Mr T. Adamowski will be the soloist this week, playing the Saint-Saens B minor concerto for violin. The prelude to "Guntram," by R Strauss; Mr Gericke's new orchestra to Rubinstein's ballet, "The Vine," and Brahms' fourth symphony will complete the program.

4 Mus 2 11

BOSTON DAILY ADVERTISER

THE SYMPHONY ORCHESTRA.

A Brilliant Programme Presented—Ernest Hutcheson Proves Himself a Master of the Pianoforte.

Saturday's concert began with classical brilliancy, in the shape of Mozart's great E-flat symphony. Less passionate than the G-minor work, less dignified than the "Jupiter" company, its rollicking happiness and gayety make it a worthy member of the famous trio of masterpieces, all completed during a period of eight weeks by the world's most fluent composer. Not even the tremendous advance of over a century in orchestral power and coloring has been able to utterly cast down these works of earlier style from their pedestals in the hall of fame.

The graceful opening allegro was given in a manner that was brusque rather than delicate, though not ineffective. The andante, with its sweetly measured violin themes and artistic bassoon obligato, was the most soporific part of the work to modern ears, and seemed possessed of little more power than the average modern string quartet. The jovial minuet gave opportunity for clarinet work that seemd as effective today as when it first brought that instrument into prominence, over 11 decades ago, while the dainty rippling figures of the finale exercised all their perennial charm and won many rounds of applause.

After this musical introduction came the soloist of the evening, Mr. Ernest Hutcheson, excellent and thorough pianist, first of Australia, then Germany, and now Baltimore. His choice of Chopin's E-minor concerto was wise enough in its way, as it gave the pianist a good chance to carry off all the honors of the occasion. The orchestra, as often happens in Chopin's concertos, made a few sporadic efforts to obtrude a note or two at times, and in the second movement even went so far as to attempt to interweave themes with the piano part, but in general it behaved itself admirably in the role assigned to it in the score—that of passive listener.

As already intimated, Mr. Hutcheson's performance was entirely praiseworthy. He began his work in the opening allegro with commendable power and surety and through the whole movement he displayed a breadth of style and an unassuming musicianship far more worthy in their way than the excess of sentimentality that some performers inject into Chopin's works. The romanza, too, was satisfactory and convincing. Here the more saccharine style of the composer was in evidence, and a true poetic appreciation was shown by the soloist.

The final rondo, however, was the most successful of the three movements. Displaying all the passionate strength that constitutes the real glory of the gifted Pole, it gave Mr. Hutcheson a chance to show himself possessed of even more than the requisite power. He evinced a balance of phrasing and virility of expression that fully justified the plaudits of an enthusiastic audience.

The novelty of the programme was Schillings' symphonic prologue, "Oedipus Rex," that greatest of tragedies, in which not mortal ill-will, but the inexorable power of fate itself, causes the disasters that overwhelm the great king. In this case it was a foregone conclusion that the disasters would consist largely of diminished sevenths and muted horns. The work proved to be a noble one, possessed of ample power and culminating in a worthy climax. Less vehement than Tschaikowsky's "Manfred," less chromatic than Strauss' anonymous hero, Schillings' "Oedipus" still possessed much dignity.

If something of extreme strength was lacking, in comparison with the most modern works, the critic should praise rather than blame. Art consists in the effects produced, not in the means of producing them, and he who can attain his results with skill is a truer artist than the one who must summon excessive force to his aid. The masterly realism of Gluck's "Orpheus," or the dramatic power of the returning passage in Schubert's C-major symphony, are more effective than all the thunderings of Berlioz or the cacophony of Bruckner. This new work of Schillings, then, may be summed up as worthy without becoming inflated, as making a dignified use of the modern orchestra without any wild attempts to invent new effects.

The concert closed with Wagner's "Flying Dutchman" overture, the first example of the free harmonic style of modern music. Wagner himself said of the opera, "In its every external feature it is so completely unlike what one now calls opera, that I see indeed how much I demanded of the public, namely, that they should wholly dissever themselves from all that had hitherto entertained them in the theatre." Mr. Gericke's reading was powerful and effective. The Dutchman's four-noted figure rang out with its old-time vigor, Senta's tender theme still exerted its charm, the bright sailor's chorus displayed its unfading melodic beauty, and the kettledrum rode in the whirlwind and directed the storm with its full share of power. But somehow the work seemed fragmentary; it was as if the composer, in attaining freedom of form, had not yet mastered the unity of effect seen in the "Lohengrin" prelude, or the continual vivacity in that of the "Meistersingers."

Arthur Elson.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MARCH 2, 1902.
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NOVELTY AT THE SYMPHONY

The programme of the 16th concert given in Symphony Hall last evening began with Mozart's symphony in E flat, one of the three written in 1788. The andante and minuet are well known by the various arrangements for piano, organ and other instruments, and the symphony itself is a general favorite with the musical public.

There was at this concert also a novelty presented in the shape of a Symphonic Prologue to "Oedipus Rex," by Max Schillings, played in this city for the first time. The composer is one of the new German school and is now living in Munich. He has composed considerably, but with the exception of the work heard last evening only his prelude to Act II. of his opera "Ingwelde" has been given in Boston.

The prologue to "Oedipus Rex" cannot be considered as a success; in fact the composer does not seem to have conceived the spirit of the text at all. The music could pose as a setting to almost anything without changing a line of it, and considered simply as music it rises seldom above the conventional. The influence of Wagner is everywhere apparent, and originality is conspicuous by its absence, and a single hearing is sufficient to say that Mr. Schillings in this "Prologue" has added nothing of value to contemporaneous musical literature.

The soloist of the evening was Ernest Hutcheson, a pianist, now living in Baltimore. His first appearance in this city was at a recent Kneisel Quartet concert. Mr. Hutcheson is an Australian who has lived for some years in Europe, where he acquired considerable reputation, coming to America about two years ago. Last evening he played the Chopin concerto No. 1, in E minor, Op. 11, in a generally acceptable manner, barring the first movement, which was played too fast, the beauties of this movement being seldom manifested. The Romance, however, was admirable in every way, and the Rondo was, excepting the final octaves, played with good effect. Mr. Hutcheson has a highly developed technic, a fine touch, and his playing shows much of the intellectual if but little of the poetic temperament. The pianist was heartily applauded and several times recalled. The final number of the programme was Wagner's "Flying Dutchman" overture.

ERNEST HUTCHESON.
Last evening's soloist at the Symphony.

Boston Transcript
MONDAY, MARCH 3, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

This was the programme of the sixteenth symphony concert:

Mozart: Symphony in E-flat (K 543).
Chopin: Concerto in E minor for Pianoforte and Orchestra, op. 11.
Schillings: Symphonic Prologue to Sophocles's "Œdipus Rex," op. 11. (First time.)
Wagner: Overture to "The Flying Dutchman."
Soloist—Mr. Ernest Hutcheson.

The high-light of this concert was the spirited, sparklingly good-humored playing of the finale of the Mozart symphony. Beautifully played, too, were the minuet, the introduction, and parts of the andante, whereas other portions of the andante and the most of the first movement were harsh to the ear. The ugliness of the sound came from the strings when they were playing with full strength. Everybody knows what a superb tone the violins of this orchestra can produce in a modern composition. All the world knows, as well, that while the number of wind instruments in a Mozart symphony has been but slightly increased since Mozart's time, there are now far more strings than there used to be. So many strings playing with great strength and without a correspondingly big volume of sound from the wind instruments produce the harshness of tone that is now so unpleasant. Why not, for one performance, cut down the strings by half? The resulting tone might well sound thin, but, on the other hand, thinness might prove less disturbing than harshness.

For the first time in Boston, Schillings's "Symphonic Prologue" to Sophocles's "King Œdipus" was played. This composition was written for the production of the Sophocles tragedy at the Schiller Theatre in Berlin, a year or more ago. Possibly in its place the work may have proved apt at bringing an audience into the fitting state of mind to witness a tragedy, but in the concert hall it creates no mood at all. Written in the most ultra-Wagnerian manner, this prologue has all the mannerisms but little of the matter of the latest Wagner. A very large orchestra is required, but since nearly all the instruments are playing nearly all the time, there is little variety of tone color. The themes, too, while not bad in themselves, are not sufficiently strong or compelling to stand the exaggerated Wagnerian treatment they receive. The prologue brings into play all the paraphernalia customarily used in tragic music—stopped horns, much of the tuba, a gong; and yet the impression left, what impression there is beyond that of noise, is not in the least that of a Greek tragedy, nor indeed that of a tragedy at all; it is, rather melodramatic. The performance was admirable.

Mr. Hutcheson made his first appearance at these concerts in the Chopin E minor concerto. In an unimpassioned way, modestly, unaffectedly, all in cool gray tones, Mr. Hutcheson played well, musically and with a very clean technique. To judge by the spontaneity of the applause, he gave true pleasure. Not only Mr. Hutcheson's playing, but nearly all the concert, including the "Flying Dutchman" overture, was inclined to be of the neutral-tinted order.

At this week's concert Mr. Adamowski will play Saint-Saëns's concerto in B minor. The programme begins with Brahms's E minor symphony, and includes an excerpt from Richard Strauss's new opera "Feuersnoth," and three movements from Rubinstein's ballet, "The Vine," newly orchestrated by Mr. Gericke.

R. A. C.

Boston Journal.
SUNDAY, MARCH 2, 1902.

SYMPHONY NIGHT.

Symphonic Prologue to "Oedipus Rex" by Max Schillings — Mr. Ernest Hutcheson Plays Chopin's Concerto in E Minor at the Sixteenth Concert.

The 16th concert of the Symphony Orchestra, Mr. Gericke conductor, was given last night at Symphony Hall. The program was as follows:

Symphony in E flat.....Mozart
Concerto in E minor for piano.....Chopin
Symphonic prologue to "Oedipus Rex" .....Schillings
Overture, "The Flying Dutchman"..Wagner

Mozart and Wagner wrote the works played last night when each was in distress. In the overture to "The Flying Dutchman" one may well recognize the perturbed spirit of Wagner seeking rest and peace; he himself saw the Hollander as his own likeness in a looking-glass; but who would know from the symphony of Mozart's poverty and gloom? The iteration of the chief theme of the second movement soon frets the nerves, not from any poignancy of emotion, but from its very placidity. And how seldom in Mozart's music is there any emotional burst, as we understand emotion today! There are a few passages in the first movement of the G minor symphony, pages in certain chamber works, and in the "Requiem," and there are the two great scenes in "Don Giovanni:" the trio between Don Giovanni, the Commander and Leporello, after the duel when the Commander is a-dying, and the scene between the blaspheming rake and the Stone Man. As a rule the emotion of Mozart is that of the Grecian frieze or urn. Beauty with him is calm and serene, and emotion, he believed, should always be beautiful.

The symphony is not one for a large hall and an enlarged orchestra. It is impossible to preserve the delicate line, the exquisitely adjusted proportions. The work demands a small orchestra—a few strings, the wind instruments as Mozart indicated, and a small hall; otherwise, it will sound, as it did last night, a thing out of proportion, at times rough and coarse. The minuet suffered perhaps the most of all the movements under the necessary conditions.

* * *

Schillings undertook a mighty task when he set himself to write a prologue to "Oedipus Rex"—a tragedy that is one of the most tremendous achievements of man. That he failed is not surprising, for I know of no one who could now even suggest in music the colossal woe of the doomed King, the plaything of Destiny and his own desire to benefit his people, except Richard Strauss, for Tschaikowsky is no more. The most remarkable characteristic of Schillings's piece is the utter absence of the antique spirit. A man by the name of Gluck, with a small orchestra, simple, direct melody, plain harmonies, inexorable rhythm, could put the hearer directly in the mood—witness the overture to "Iphigenia in Aulis," even without Wagner's subsequent tinkering. But Schillings does not go on for three minutes before we find ourselves firmly established in the post-Wagner period, nor does a gong save him. The themes are not equal to the subjects which they are supposed to characterize, although the second theme may pass. There is a brave endeavor; there is skill in elaboration; but, frankly, Schillings is not a man of imagination, and there is such a thing as post-Wagnerish "Kapellmeistermusik."

* * *

Mr. Hutcheson is a serious pianist of some excellent qualities. He made a mistake in his choice of a concerto, for Chopin's work is for a small hall, and it should be played as Chopin wrote it. The beauties of the piece will not bear swelling, nor can the character ever be heroic. There were excellent features in the performance; certain portions of the detail were treated with elegance, and the pianist was always modestly accurate and sure. Alas, the melody was seldom sung; there was too often staccato instead of flowing legato, and one missed sadly the poetic atmosphere, the tender, romantic feeling that should distinguish the first two movements, the brilliant, chivalric dash that should give contrast in the finale. Mr. Hutcheson was often recalled, and Mr. Gericke was most warmly applauded after the Symphony.

* * *

The program of the next concert, announced elsewhere in this issue of the Journal, has been changed. The "Love Scene" from Richard Strauss's opera "Feuersnoth" will be played instead of the Prelude to "Guntram" by the same composer; and the symphony by Brahms will be the first number of the program.

Philip Hale.

SUNDAY HERALD.
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VOL. CXI., NO. 61.
SUNDAY, MARCH 2, 1902.

THE SYMPHONY CONCERT.

Prelude to "Oedipus" a Work of Remarkable Merit.

It Is the Work of Max Schillings and Is Imaginative and Effective—Mr. Hutcheson Plays the Chopin Concerto in E Minor—Mozart Symphony Given.

The prelude, by Max Schillings, to Sophocles' tragedy of "Oedipus," which was the novelty of last night's symphony concert, was decidedly worth hearing. It is well thought and well wrought. The sombre, oppressive primary theme was meant by the composer, as now appears, to portray not Fate, as we suggested on Friday, but the severe, sententious chorus. Yet this comes to about the same thing as the function of the chorus was to communicate, comment upon and enforce the moral significance of the decrees and compulsions of fate.

The lighter passage, which immediately ensues, is to suggest the curious and excited populace and the stir caused by the passing incidents, and the second principal theme stands as indicative of the king himself. The quickened middle section, changing from the minor to the major mode, and enriched and uplifted by some full pomp of brass, is to intimate the thoughtless epoch of repose and regal splendor, but is accompanied by a perpetual warning of underlying danger in a rude, bitter figure allusive to the first theme, which is steadily carried on by the lower voices of the orchestra.

This section is worked up, rather according to Wagnerian principles and models, to a vehement climax, upon which break the regular tragic crashes with gong and drums. The rest is more tranquil in tempo and in scoring, as suits with the helpless, vacuous existence into which the wretched monarch sinks, and the last chord of all is colored as it subsides by the ghoulish tone of the Fam-Fam. The prelude is imaginative, effective, restrained, unexaggerated and ought to fulfil acceptably and forcibly its intended purpose of prefacing a performance of the play.

Mr. Hutcheson, who is a young man of rather clerical cut, played his Chopin concerto—that in E minor—exceedingly well, and was recalled three times. It was not a showy, demonstrative or exciting performance, but it was symmetrical, appreciative, polished and satisfying. In a general way the values and colors of the movement were duly discriminated, while the particular relations of ornament, varied passing rhythms and apparently irrelevant figures, which Chopin players tried for so long to manage as mere bravura, were nicely recognized and presented by him for what they are—intentional integral parts of the phrasing and diction. It was sensible, substantial, excellent art, and argued well for what may be expected from Mr. Hutcheson's approaching recital.

The Mozart E-flat symphony, which began the evening, was considerably applauded—but this must have been rather because of friendship for the familiar work than for any especial merit in the playing. The more familiar the music, the greater care and thought are necessary that it should show more meaning, beauty and light and shade in a new performance than ever before. To us this presentation seemed mediocre—even rough and indifferent. The andante had some richness and softness of quality, but little tenderness or persuasion, and the minuet was heavy and lumbering in accent. The first and last movements were much the best; but they should have been better. A praiseworthy delivery of "The Flying Dutchman" ended the programme, which was too long by at least a quarter of an hour, and lacked relief and contrast.

The next programme will be as follows:

"Feuersnoth".....R. Strauss
Concerto for violin, No. 3, in B minor....
Saint-Saens
Three movements from the ballet, "The Vine," with new orchestration by W. Gericke.....Rubinstein
Symphony No. 4, in E minor.....Brahms
Soloist—Mr. T. Adamowski.

[76]

4 Mar 10 '02.

BOSTON DAILY ADVERTISER
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THE SYMPHONY CONCERT.

Programme Full of Strong Contrasts—Brahms and Richard Strauss—Adamowski the Soloist.

It was one of the most interesting programmes of the season, full of strong contrasts and presenting either noble thoughts or remarkable orchestration (sometimes both) in every number. It was interesting to have Brahms and Richard Strauss side by side; the splendid musical logician, with his serene and dignified muse and his tame orchestration, beside the latter-day iconoclast who carries the auditor along in a whirl of excitement, and handles the orchestra in a manner that out-Wagners Wagner, and throws Berlioz and the archestral giants of the past in the shade.

Sweet Brahms, so cool, so calm, so—logical, came first, with his E minor symphony—the fourth. Because there is a Walt Whitman shall there be no more Browning? The symphony never seemed so effective as on this occasion, when thrown in direct contrast with the modern impressionist school. It was nobly performed, conductor and men evidently considering it as a labor of love, a practical propaganda for intelligibility in music.

All the feverish music of the last 25 yrs. cannot dim the glory of that wonderful Andante, with its strange scale formation, its impressive horn figure and its ineffably beautiful clarinette work. Words fail to tell of the "Peace which passeth all human understanding" which is in this movement, and the tinge of melancholy which hangs over it is less than sorrow and is not at all akin to the despair in which some of the moderns dye their goods. The other movements of the symphony are less great than this Andante, but are none the less remarkable specimens of fine contrasts and brilliant development of figures. Even the sober scoring, when one examines it closely, fits well to the thoughts expressed; to use the modern orchestral glamour in such a work would be to clothe a Venus de Milo in irridescent satins.

The finale of the symphony is one of the masterly examples of that advanced type of variations that enter into the field of development. Beethoven himself could not have evolved more from a simple theme than Brahms elicits from this eight-measured Passacaglia. The dance is little more than a simple scale, but its evolutions are most ingenious. As regards the title of this bombastic dance, we doubt its derivation from the Spanish words "pasar" and "calle" ("passing" and "street"), for the dance was connected with the highest aristocracy, and far removed from street life. It is possible that it is a transfer from another language, just as the Norman "Chateau Vert" gave rise to what Londoners now call "Shotover Hill," or as "Caesar Augustus" gradually liquefied into "Saragossa." The Italian words "passo gallo"—"the rooster-step"—would most graphically describe the character of the Spanish dance.

The scene from Strauss' "Fire Famine" was a wonderful revelation of modern orchestral possibilities. The story of the little opera is a simple one: the hero is slighted by the heroine, whom he loves, and being suspended in a basket (as Aristophanes suspended Socrates in "The Clouds"), between her chamber window and the ground, by a stratagem of his enemies, he first delivers a long oration to the scoffing rabble, and then causes all fire to die out in the village. After his beloved relents, the magician takes off the spell and the orchestral number given on this occasion depicted the love-scene and the restoration of flame to the people.

The oration above alluded to, is one of the peculiar phases of modern musical reform,—it is autobiographical; it is Richard Strauss, who is lecturing the world on the wickedness of its ways in not understanding what the musical reformers are giving it. Wagner did the same thing when he caused Walther, in "The Mastersingers," to be his mouth-piece. Wagner pictured friends and enemies in his tonal autobiography, for Hans Sachs was Liszt and good old Hiller was lampooned as Beckmesser. In exactly the same manner a worthy Munich musician who does not understand the newest school, is said to have been portrayed by Strauss in his "Hero's Life" by means of the lumbering fifth progressions upon the bass tubas, and the satiric picture of the cackle of the enemies of the orchestral hero also forms a coat that has been fitted to several reviewers. It is a cold world for musical critics nowadays; even the barrel-hoop will turn when trodden on, and the composers are beginning to talk back!

But the love-scene of Saturday's concert had no such acerbities; on the contrary, it had moments of wondrous beauty even if it indulged in the spasmodic style of the neurotic epoch. Richard Strauss is the great orchestral master in the most advanced orchestral age of the world. He is a genius who is opening up new paths for instrumental music at a time when some thought that this music had reached its limit. We are not in full sympathy with his impressionist style, but we gladly pay tribute to a leader of such power. He has not yet reached his full growth and perhaps, later on, some of the extravagances will wear away.

The scene of fire proved that he is not yet a Wagner, for we have recollection of a fire-scene by Richard, the tiger-hearted, wherein there was sustained grandeur and sweetness, where flames actually flickered and the climax grew with a majesty that portrayed the irresistible might of Wotan and Loge. But this was at least a three-alarm fire, and it was gloriously exciting to hear so great an orchestral virtuoso play a rhapsody upon his instrument. Both Brahms and Strauss won great applause and recalls for Mr. Gericke.

St. Saens's violin concerto, B minor, came next, with Timothee Adamowski as the soloist. Spite of what had preceded, the most orchestral of all Frenchmen had no cause to shrivel up when his work was placed beside the German ones. It even presented some orchestral novelties, as for example the combination of high harmonics with deep clarinette tones, at the end of the second movement.

M. Adamowski began timidly. His intonation slipped once or twice and there was a lack of power in the first movement. But the second movement brought out the full powers of this excellent artist. Here for the first time that hearty abandon which is characteristic of the man came into play and there was breadth and beauty in every measure. The climax with the difficult harmonicas was brilliantly effective and the spontaneous applause which followed was abundantly deserved.

The ice once broken all went well to the end and the finale was as full of caprice and dash as anyone could demand. Both ir content and in scoring this concerto is a great work and is one of the very few violin concertos that have something to say without mingling poetry and fireworks. M. Adamowski was recalled several times at the close.

Now, at the end of the banquet, ice cream and cake were served, in the shape of selections from Rubinstein's ballet—"The Vine." Mr. Gericke had given a discreet and pleasant orchestral revision to the score and proved himself a master of scoring but it was scarcely worth while to expend the labor on this particular work, which sounded doubly conventional after the three great numbers that had preceded. The ballet deals with the wines of various countries; but the wines of America are totally omitted! What a tone-poem could be made on the wines of California journeying abroad and coming back with French labels, of the wines of New Jersey, sour as adversity, and finally of the native wine of Kentucky, which has been described by an American humorist as being made from corn, yellow in color, and, when taken in quantity, leading to great exhilaration, followed later by a period of extreme depression.

But perhaps this subject is reserved for some of our American composers.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 9, 1902.
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SYMPHONY NIGHT

There was a somewhat different order of things from the usual at the 17th Symphony concert last evening, for the symphony came first on the programme instead of last—as is the general custom. But the change was a wise one, for the Brahms symphony No. 4 in E minor, which was performed last evening, was more thoroughly enjoyed for the hearing early in the evening. It is a great symphony—not the favorite, perhaps, that the second is, but for all that one of the best of the many works that Brahms has left to the musical world. The performance was an ideal one, and received an extra amount of applause.

The second number was an excerpt from Richard Strauss's latest work, his opera, "Fire Famine," the so-called "Love Scene," which was given for the first time in this city. The subject of the opera is a strange one and has been discussed at length during the past year. The subject of the "Love Scene" which the music is supposed to portray is quoted from the programme book thus:

"All is dark, save for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from the house lamps and burghers' lanterns. Children form rings and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer."

The music, scored for full modern orchestra, is characteristic of its composer, but contains much that one can at least partially comprehend. With the stage accessories the music would, no doubt, mean more than it possibly could by a concert arrangement.

After this number came the soloist, Mr. T. Adamowski, who played Saint-Saens's violin concerto in B minor in masterly fashion. He first introduced the work to a Boston audience, a work that is especially well-adapted to Mr. Adamowski's temperament. Last evening the artist was at his best, having exquisite tone, brilliancy, repose and general mastery of the situation, which made his performance a positive delight. Mr. Adamowski received a well-merited ovation, being several times recalled.

The final number was a selection from Rubinstein's ballet music "The Vine," four numbers, with new orchestration by Wilhelm Gericke. This number in its present shape was heard for the first time, and produced a very favorable impression. Mr. Gericke showed that he is an admirable arranger, and the new version was no doubt superior to the original scoring by Rubinstein, who was not always effective in this direction.

Mme. Nordica will be the soloist at the rehearsal and concert this coming week. Beethoven's symphony, No. 8, a Goldmark overture and a new symphonic variation by Hans Koessler are the orchestral numbers promised.

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THE SYMPHONY CONCERT.

Fourth Symphony of Brahms Opened Programme.

The "Feuersnoth" Scene Followed, Rich, Picturesque Music, Fancifully Conceived and Dramatically Rendered—Three Parts of Rubenstein's Ballet, "The Vine."

Last night's rather long programme held goodly variety. It began with the fourth symphony of Brahms, whereof so much is melancholy and lamentful, but which is relieved by the consolatory beatitude of the andante and the elevating stateliness of the conclusion. It was well played—the orchestra and the conductor remembering, perhaps, what a tussle they had with it when it was first tried publicly here in November, 1886, and what mastery they had since gained over it.

The "Feuersnoth" scene followed, making a happy impression. It begins, as was anticipated, when all the town is in gloom, save for some faint ray of light from the damsel's home. Reconciliation and peace are growing between her and her lover, and as their tender passions prevail and he yields to her persuasion and withdraws his ban, the music poetically and expressively typifies the gradual expanding of the newborn fire, until flames leap up everywhere, flashing, rushing and sweeping. There is a moment's pause, and then the full chorus of joy, gratitude and returning festal splendor swells out. It is rich, picturesque, thrilling music, fancifully conceived and carried out with Strauss' full command of invention and art by the complete modern orchestra. It was all dramatically rendered, save that, to our thinking, it should have begun far more softly and mysteriously. The story says that all is dark but for "a spectral light" coming from the maiden's window. The figure that hints this ghostly dusk and dawn should have been all but inaudible, so that the ultimate climax should be as gradually developed as possible, and attain at its height the greatest possible resplendency.

Mr. Adamowski, who seems to have a kind of prescriptive right in Saint-Saens' third violin concerto, inasmuch as he introduced it to Boston 12 years ago, repeated it as the solo number. He must have chosen it chiefly because the softly romantic and mildly radiant character of the second movement, and the more tranquilized and gracious portions of the third. The first movement, a sturdy, obstinate and vehement allegro, calls for more strenuous determination and more insistent emphasis than lie within Mr. Adamowski's ready command; but he has been gaining of late in breadth, vigor and tenacity, so that the movement was well maintained, although not so thoroughly in his best vein as the others. His work pleased and was appreciated, for he was many times recalled.

Three parts of Rubinstein's ballet, "The Vine," ended the evening. This, like all such real ballets, as Europe knows, likes and keeps up, has a long story, the chosen scenes representing the apparition of the spirits of various wines, and the illustration of the national characters attributed to those of Italy and Hungary. The original orchestration was limited, and often indefinite, and so Mr. Gericke had rearranged these numbers, bringing into bright light figures that were hidden, varying and enriching the tone colors, and adding many appropriate devices for effect. All went so gayly and expressively that there was not required a very keen mind's eye to see the dancers in their gay costumes figuring in the tarantella or the czardas, which latter, by the way, was played with particular brilliancy and piquancy.

The next programme will be this:

Overture, "Penthesilea".....Goldmark
Aria, "Ah! Perfido".....Beethoven
Symphonic variations (first time).Hans Koessler
Songs.
Symphony No. 8, in F major.....Beethoven
Soloist, Mme. Nordica.

Boston Sunday Globe.
SUNDAY, MARCH 9, 1902.

MUSIC AND MUSICIANS.

Adamowski the Soloist at the Symphony Concert.

"Cavalleria Rusticana" and "Pinafore" at the Bijou Opera House.

Various Vocal and Instrumenta Recitals of the Week—Gossip.

The program for the 17th Symphony rehearsal and concert was excellent in variety, beginning with the fourth symphony by Brahms, after which came the love scenes from the opera, "Feursnoth," by Richard Strauss; the Saint-Saens B minor violin concerto, with Mr Timothee Adamowski as soloist, the concerts closing with Mr Gericke's new orchestration of four selections from the Rubinstein ballet, "The Vine." The Strauss scenes and Mr Gericke's score were given for the first times at these concerts.

Mr Adamowski played the second movement of the concerto with exquisite intonation and in absolute keeping with the delicate spirit of the work. His execution was almost faultless, the melody was sung delightfully and his harmonics were very sweet, clear and true to pitch. The peculiar effect near the finale in which the violin is associated with the clarinet was charming, and the whole movement was played about as well as one may reasonably expect to hear it performed. The first and last sections were somewhat void of vigor in treatment, the resonance and passion being lacking, but his technique was facile, as is well known, and his exposition of the sentiments was artistic and in the main highly satisfactory. The popular violinist was very cordially received and at the close of his performance he was recalled several times.

The love scene from "The Fire Famine" is composed of well-defined themes, but treated in the typical style of Richard Strauss, who developes them into an infinite variety of tone colors, changing the key at every few measures and utilizing numerous instruments of percussion for producing massive effects. The orchestration is so noisy and peculiar that it is a little confusing to the ear, the emotional side of the score being so largely in preponderance that the few gentler episodes came almost as a welcome relief from the general musical turmoil. The work is very brief. The interpretation was very vivid and the strenuousness of the score was given with all due regard to its requirements. The performance was sometimes a little ragged as to tempo, the concealed instruments not catching the beat of the baton promptly, but the defect wasn't very marked, and the selection proved to be very interesting as an illustration of orchestral music up to date.

Mr Gericke deserves credit for his work in orchestrating the Rubinstein ballet numbers, for the musical pictures are shown in a broader and more vivid light than is possible with the piano. The sketches are scored with great skill, the types of dances indicating different countries are admirably revealed, and the four numbers are effective in every way. The czardas of the Hungarians showed the orchestra at its best in a sort of musical frenzy, the swing and dash of the dance being presented with an abandon that was irresistible, and aroused great enthusiasm. The Brahms symphony was given a sympathetic reading and the concerto went admirably, both being up to the usual standard of the Symphony men.

Mme Nordica will be this week's soloist. The program will comprise Goldmark's "Penthesilea" overture, the Beethoven aria, "Ah! Perfido," and songs by Mme Nordica; Hans Koessler's symphonic variations, first time here, and Beethoven's eighth symphony.

Boston Journal.
SUNDAY, MARCH 9, 1902.

SYMPHONY NIGHT.

First Performance Here of a Scene From Richard Strauss's New Opera — Excerpts From Rubinstein's "The Vine" Reorchestrated by Mr. Gericke—Mr. T. Adamowski, Soloist.

The 17th concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Symphony No. 4.....Brahms
Love Scene from "Feuersnoth".....R. Strauss
(First time.)
Concerto in B minor, No. 3, for violin.....Saint-Saëns
Excerpts for mute Ballet "The Vine".....Rubinstein
(Reorchestrated by Mr. Gericke.)
(First time.)

This program was varied and of strong contrasts. Brahms, who said for Germany the last word in conventional form and conservatism, was side by side with Richard Strauss, the most fiery radical among modern musicians. Opposed to them were Saint-Saëns with his adherence to form and with his own peculiar elegance of thought and daintiness of expression, and Rubinstein of Oriental tendencies tempered by German romanticism and marred by undue fertility and haste, whose notes on the occasion were indorsed by Mr. Gericke.

No one can deny the great beauty of the andante in the Symphony in E minor, a beauty that is charged with melancholy and at the same time is alive with a sensuousness that is best described as [illegible]. It is haunting music, and one thinks when hearing it the speech of the Sar, who likened certain works of Brahms to a gypsy dancing wildly in her corset. The melancholy is almost bitter, as thought after love-madness. To me there is a pessimism in this movement and in the first that is far more hopeless than that in Tschaikowsky's "Pathétique." The first movement, as Riemann well suggests, is in chief idea of close kin in theme and rhythm to the page "Behold and See" in "The Messiah;" it is autumnal music, that suggests dead leaves scurrying over the graves in the burying ground. The third movement is crabbed and uninspired; but there are noble pages in the Finale. The power of the symphony, which was finely read and played, was increased by its favorable position on the program.

* * *

It is not fair to judge a scene contrived for the stage when it is taken from its frame and put in the cold concert hall; yet we cannot afford to be ignorant of what Richard Strauss is doing, and Mr. Gericke acted wisely in giving this excerpt to the public. It is the music of the scene between the lovers in the maiden's chamber. The hero has been mocked by his sweetheart; he has been exposed in a basket by which he hoped to gain her arms. In revenge by magic power he has extinguished all light and fire in the town. His sweetheart relents and draws him to her. Then flashes fire on all the hearts and light in windows and in burgher's lanterns.

The scene in concert form is short, but it is beautiful, inspiring, highly original in conception, and gorgeous in orchestral color. The climax, unexpected, is peculiarly thrilling. When this scene was given in New York last month at a Philharmonic concert, the applause was immediate and so long prolonged that the piece was played again. Here the public at first seemed disconcerted; it forgot the saying of Poe that a fine poem need not be long; but applause grew bolder and Mr. Gericke was recalled. Strauss can afford to wait. He is as sure of his day of glory as was Wagner or Beethoven.

* * *

Mr Adamowski played for the most part exceedingly well the concerto that he introduced here a dozen years ago. He played with true sentiment, with dash, and technically with the accuracy and the freedom of his finest moments. It is a pleasure to find a player who is not content with what he has done, is not unduly elated or discouraged, but constantly strives for the best. He was deservedly and heartily applauded.

* * *

Mr. Gericke re-orchestrated last summer four numbers of Rubinstein's ballet "The Vine" that he produced here in the original form in 1884. Rubinstein's orchestration is often sloppy, or dry, harsh and as though he had written for a piano. A glance at his score in this instance shows his utter indifference to the limitations and the character of the instruments, and even when the passages are correctly played, the color-effects are hardly worth the labor. Mr. Gericke skillfully re-wrote the score, and made the music indisputably more effective; but the music itself is not so fascinating as two dances from the same composer's "Feramors," or ballet music from his "Demon," and in comparison with ballet music by Delibes, Lalo, Bizet or Goldmark, this music of "The Vine" seems perfunctory and commonplace.

Philip Hale.

Boston Transcript
THURSDAY, MARCH 13, 1902

Mme. Schumann-Heink will be the soloist at the eighth concert by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, this evening. She will sing Vitellia's aria from the opera "Titus," by Mozart, and "Die Allmacht," by Schubert. The orchestral selections will include the Haydn Symphony in D major, Chausson's Symphonic Poem, "Viviane," the Liszt "Mephisto Waltz," and Wagner's Overture to "The Flying Dutchman."

Boston Transcript
MONDAY, MARCH 10, 1902

Symphony Hall: Symphony Concert

Mr. Timothée Adamowski was the soloist at the seventeenth concert. This was the programme:

Brahms: Symphony in E minor, No. 4, op. 98.
R. Strauss: "Love Scene," from the opera "Feuersnoth."
Saint-Saëns: Concerto for Violin, in B minor, No. 3, op. 61.
Rubinstein: Selections from the ballet, "The Vine," with new orchestration by Wilhelm Gericke. (First time.)

At this concert there were two novelties, the excerpt from Richard Strauss's new opera, "Feuersnorth," and four movements from Rubinstein's ballet, "The Vine," newly orchestrated by Mr. Gericke. By all accounts the original orchestration of this is out of the question, and Mr. Gericke's way of it is undeniably well-sounding, but why should this music be played at all? It is not that there can be any exception taken to frivolous music at a Symphony concert, heaven forbid! But all frivolous music is not equally diverting, as witness these three movements. Parts of Délibes's ballets of "Coppélia" and "Sylvia" would be delightful to hear, or the charming ballet music from "Le Cid." And Tschaikowsky has written ballets the music of which we rarely, if ever, hear in Boston.

The other novelty, the excerpt from "Feuersnorth," is quite another matter. It is a love scene, although, according to the account of the situation in the programme book, a love scene under rather unusual conditions. The music also, it goes without saying, is unusual. The love making does not appear to be of the passionate order, nor, from hearing it in concert, does the music seem to have much that is suggestively picturesque, but on this point it is all but impossible to form an opinion. The scene opens with beautiful sounds, which with every instant grow more wonderfully and excitingly beautiful till, all of a sudden, there is a resounding climax fit to take your breath away, and then all is over, not five minutes in the playing. In this short space of time it is difficult to get one's bearings, or receive any impression of the music itself. The playing was superb, and the people liked it.

Following the "Feuersnorth" came Mr. Adamowski with the Saint-Saëns concerto, which he introduced in Boston ten or so years ago. It is indeed a charming composition, with a lovely sicilienne-like slow movement, and fewer disagreeable-sounding technical passages than most violin concerto have. Speaking of an artist of Mr. Adamowski's rank, one may be plain: while he played the cantilenas beautifully, broadly, warmly, and with exquisite tone, in general he was not up to his highest standard, for he did not always play in tune, and often he showed a lack of repose, so that his playing appeared sometimes flurried. Mr. Adamowski was heartily applauded, and recalled three times.

The feature of the concert was the truly great playing of the Brahms E minor symphony. It may be paradoxical, but all the first movement of this symphony, which with every hearing seems sturdier, stronger, more compelling, sounded Wagnerian. There is a motive in triplets that strikingly suggests the Hunding motive from "Walküre"; there is a descending passage in the violas followed by the 'cellos that is essentially Wagnerian; there are moments which, while not actually like, still put one strongly in mind of "Lohengrin" and "Tannhauser." If Brahms's music is unemotional, as some claim, where, pray, has a settled melancholy been more vividly given utterance to than in the andante of this symphony? The dull, harsh sound of it intensifies tenfold the unhappy mood. And surely there is plenty of emotion in the third movement, with its downright blunt good-humor. Great music greatly played!

At Saturday's concert, Mme. Nordica will sing "Ah! Perfido" and a group of songs. The orchestral numbers will be Goldmark's "Penthesilea" overture, symphonic variations by Hans Koessler (first time), and Beethoven's eighth symphony. R. R. G.

Note and Comment

[illegible] audience at

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXI., NO. 72.
THURSDAY, MARCH 13, 1902.

BOSTON SYMPHONY ORCHESTRA.

Mme. Schumann-Heink will be the soloist at the eighth concert by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, this evening. She will sing Vitellia's aria from the opera "Titus" by Mozart, and "Die Allmacht," by Schubert. The orchestral selections will include the Haydn symphony in D major, Chausson's symphonic poem, "Viviane"; the Liszt "Mephisto Waltz" and Wagner's overture to "The Flying Dutchman."

4 Mar 17 '02
BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

An Interesting Programme—Nordica, the Soloist—A Beethoven Symphony.

The faithful ones who gathered at our symphonic shrine were rewarded by a programme that was interesting enough if not as great as some that have preceded it. The appearance of Mme. Nordica, too, was a matter of satisfaction, both to lovers of good music and to those who think a concert incomplete that offers no famous soloist for them to applaud.

Goldmark's "Overture to Penthesilea," unequal though it is, still possesses its full share of glory and combat, and formed an excellent beginning for the occasion. The story affords excellent material for musical treatment, and its contrasted episodes from a work that charms from the very outset. Penthesilea, the renowned Amazon, rushes at once into the midst of the orchestral fray. She is followed by a host of warlike violins, that carry everything by storm, until Achilles appears and with the aid of a brigade of horns drives them off the field. The queen leaves Troy and retreats to her native city, where the clarinets attempt to console her by celebrating the Feast of Roses in her honor, and inviting all the wood-wind instruments to take part. But the thought of Achilles possesses her, and she issues forth again to capture her warrior idol. Her faithful violins are reorganized, under more efficient officers, and this time the conflict is fierce and terrible. Achilles, with heroic bravery, rallies all his muted horns for a final charge, but meanwhile Penthesilea has telegraphed the heme office for reenforcements. A band of kettle-drums is hurried to the front, arriving just in time, and Achilles, fighting bravely to the last, is overpowered by numbers and killed, his body being borne off by a battalion of 'cellos, with all the honors of war.

Nordica's singing of "Ah Perfido" was thing of beauty and a joy forever. At he opening phrase of the recitative, a aint trace of effort seemed present in er tones, but it varished almost instantly, and her voice rang out with the ch, bell-like purity that has made her ame famous throughout two continents.

Then followed the novelty of the evening, in the shape of Koessler's biographical variations on the subject of ohannes Brahms. We do not believe hat the composer has obliterated Deiters' literary chronicle on the same topic, ut he has certainly opened up a new ein of narrative in symphonic programme music. After a lamentation on he death of the master, the auditor is reated to a tone picture of his burial, n orchestral story of the first meeting f the composers in Hungary, and a usical description of Brahms in the arious capacities of friend, admirer of hildren, lover of nature, humorist, and deal leader. According to Koessler's usic, Brahms must have been a rather ponderous and inflated Kapellmeister, without any redeeming originality in is ideas. We refuse to accept Koessler's variations as worthy of the great erman symphonist, and as Brahms is ust at present too dead to speak for imself, we prefer to judge him by his wn works, such, as for instance, the oble fourth symphony played last veek.

After Brahms had been dismissed to he realm of shades, Nordica reappeared, in smiling possession of generous applause and floral tributes. Her group of songs, with piano accompaniment by Mr. Romayne Simmons, were hardly of the symphonic standard, but her clear enunciation and flexibility of expression made them thoroughly welcome. Grieg's "Im Kahn" proved smoothly sailing, Richard Strauss' "Sermade" was delightfully dainty if not as clear-cut a gem as the songs of the older German masters, Oscar Weil's "Spring Song" was both timely and delightful, while Schumann's "Waldgespraech" lost nothing in effect through a little exaggeration of style on the part of the singer. Then followed an encore, judiciously placed in the intermission, to satisfy the symphonic prohibition of such frivolities.

Mr. Gericke then gave a delightfully spirited rendering of a symphony (the 4th) by a composer named Beethoven. Long research has established the fact that Beethoven lived in the prehistoric period of music, before Wagner invented the modern orchestra, and before Richard Strauss was even thought of. The symphony differs greatly from those of today. It has a clear, definite form, many well-marked themes, and often keeps to the same key for dozens of measures at a time.

The reader may infer that this argues a low degree of intelligence on the part of the aborigines of its period, but the antiquaries have established the fact as beyond doubt that many works of that remote epoch were in the same form, and that this particular piece was regarded as an excellent example of musical gayety, happiness and good spirits.

Arthur Elson.

MUSICAL NOTES.

Boston Sunday Globe.
SUNDAY, MARCH 16, 1902.

SYMPHONY CONCERTS.

Mme Nordica was the soloist at the 15th rehearsal and concert of the Symphony season last week. The brilliant soprano was in admirable voice and after singing a group of songs she had to respond to most demonstrative calls and was coaxed to sing an encore. Mme Nordica first sang Beethoven's aria, "Ah! Perfido," and in the recitative the passion of the denunciation displayed the dramatic qualities of the singer's voice to the fullest, the intensity of the scena being interpreted with a breadth and warmth of treatment which was heartily appreciated by her delighted auditors. She sang the tender aria with a fine contrasting pleading. her tones being strong, pure and clear.

The four songs were given with splendid effect. The volume of tone of the Beethoven number, with its brilliant execution, became sweet and sympathetic as she sang the dainty "Im Kahn" of Grieg. She followed with Richard Strauss' "Serenade," Weil's "Spring Song" and the "Waldesgesprach" of Schumann, Mr Kneisel playing the violin obligato to the first song. These selections were so widely different from the character of the Beethoven aria that the versatility of the singer's art was most vividly shown, and at the close she was obliged to return to the platform six times to acknowledge the great applause, which did not subside until she smiled and went to the piano to sing once more. Mr Romayne Simmons accompanied with care and intelligence, and of Mr Kneisel it is only necessary to say that Mme Nordica insisted that he share the demonstration after the "Spring Song" with her.

The novelty was the Koessler composition dedicated to Brahms. In music the composer pays his tribute to the master by attempting to portray his characteristics in tone pictures. The several chapters show the death and burial of Brahms, the lamentation over the sad event, and the several sides to his nature, such as his love for children, his fondness for nature and love of humor. The composition is quite effective in its way and the varying moods of the subject were presented skilfully by Mr Gericke's men, the performance being possibly more interesting than were the musical ideas scored by Koessler.

The program also included the Goldmark overture, "Penthesilea," and Beethoven's eighth symphony. The dramatic poem by Goldmark, so vigorous at times and so tender and pathetic in its closing measures, was played with that perfection of ensemble work for which the orchestra is noted, and Beethoven's so-called "little" symphony was interpreted as satisfactorily as one could wish. There will be no concerts this week.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.
SUNDAY MORNING, MARCH 16, 1902.
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NORDICA AT THE SYMPHONY

About 25 years ago the Viennese composer Carl Goldmark wrote an overture on the tragedy "Penthesilea" of Heinrich von Kleist, and this work was heard at the Symphony concert last evening for the first time since 1889.

The overture is a comparative novelty, as those who heard it 13 years ago had doubtless forgotten what impressions they may have received, and there were many present last evening who heard "Penthesilea" for the first time.

The overture is pleasing throughout, and is not written in the traditional form, being for the most part free in its treatment. Much of the instrumentation shows Goldmark's especial characteristics, and, while not possessing the merit of "Sakuntala," it is not a dull or conventional work in any way. The performance was much enjoyed and liberally applauded.

Hans Koessler's "Symphonic Variations," which were written in memory of his friend, Johannes Brahms, received the first performance in Boston last evening. There are six variations, but only five of them were played. The music is cleverly written. There is much of a melodic interest, and, while not apparently a work of genius, these "Variations" are more deserving of a hearing than many of this season's orchestral novelties made in Germany and elsewhere.

Mme. Nordica, who has returned East from an extended transcontinental tour, was the soloist last evening. She sang Beethoven's "Ah! Perfido," Op. 65, and the following songs with piano accompaniment: "Im Kahn," Grieg; Serenade, Richard Strauss; Spring Song, Oscar Weil (with violin obligato by Mr. Kneisel), and the "Waldesgesprach," by Schumann.

Mme. Nordica was in her best voice, and seldom has been heard to greater advantage. After the group of songs she received an immense ovation and, as a result of numerous recalls, added an extra number, which was thoroughly appreciated, though the rule of no encore at these concerts was broken in this instance.

Mr. Romayne Simmons played the accompaniments to the songs in admirable manner, and the violin obligato in the spring song as played by Mr. Kneisel was a pleasing feature.

Beethoven's eighth symphony, Op. 93, one of the best of the nine, was played in ideal manner, and was the closing number of the programme.

There will be no rehearsal and concert this coming week.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. LXI., NO. 75.

SUNDAY, MARCH 16, 1902.

THE SYMPHONY CONCERT.

Mme. Nordica's Reappearance Is Greeted with Enthusiasm.

She Sings Beethoven's "Ah Perfido" Splendidly, and Adds Light Songs —Symphonic Variations Played by the Orchestra—Programme for the Next Concert.

WE should say at the outset that this necessarily brief review of the 18th Symphony programme is based upon the Friday afternoon performance.

As was anticipated, the chief feature, at least so far as the general public was concerned, was the reappearance of Mme. Nordica, who is to be heard only in the concert room this season. She was most cordially received and recalled enthusiastically again and again.

She made her entrance in Beethoven's great special scene, "Ah Perfido," which our prefatory note (made with some haste under much operatic pressure) compounded with Fidelio's scene, "Abschenlicher"—perhaps because the opening bars of the two recitatives have some likeness in shape and spirit. This she rendered nobly, the long recitative being insistent and imperative, but without the roughness too common to Wagner declaimers, and the pleading aria having a deep but by no means lachrymose pathos.

Later on she sang, to an excellent pianoforte accompaniment by Mr. Romayne Simmons, Grieg's "Im Kahn," Richard Strauss' "Serenade," Weil's "Spring Song" and Schumann's "Waldesgesprach," differentiating them clearly, making some quaint effects in the last, and having in the third a dainty obligato from Mr. Kneisel's violin.

Goldmark's "Penthesilea" overture, which Mr. Gericke has had in hand for some time, and which dwells rather on the soft and lamentable aspects of the great Amazon's fabled history than its martial and desperate ones, began the programme in a smooth and pleasant reading, and Beethoven's eighth symphony, which a Boston orchestra could hardly misplay even if it tried, was the cheerful conclusion.

The set of symphonic variations by Hans Koessler was a puzzler. Dedicated by him as a whole "To the Manes of Johannes Brahms," each variation has a special intent and a particular inscription, these reading thus: "Lamentation on the one doomed to death," "The death and burial of the master," "First meeting in Hungary," "Brahms as Friend," "Brahms as the friend of children," "Brahms as friend of nature and as humorist" and "He has given us an example for emulation."

To trace and understand the course of symphonic variations is beyond the skill of any but the trained musician, and at the same time to try to apply transcendentalism, is for the average musically disposed person to affront the impossible. Whoever was content to ignore the academic principles of development and the interpretative suggestions, and to regard the composition merely as a sequence of tone studies, may have derived some abstract pleasure from his hearing, as there is considerable variety in the scoring, diversity of movement, and the lighter variations are cheered and emphasized by drums and cymbals.

We cannot help saying as we think—that such compositions may be appropriate and acceptable enough for audiences in which the professional and student elements are numerically strong, but they are distinctly caviar to the taste and unsuited to the condition of such a company as frequents the Boston concerts. These were heard patiently by all, and mildly applauded by a kindly minority.

The next concert comes a fortnight hence, and the rehearsal will be on Thursday, that preparations may be made for the Good Friday oratorio. The programme announced:

Overture, "Medea".....Cherubini
Concerto for pianoforte.....Grieg
"Good Friday Spell," from "Parsifal".Wagner
Symphony No. 3, in C minor, with organ.
Saint-Saens
Mr. Wallace Goodrich at the organ.
Soloist, Miss Augusta Cottlow.

Boston Transcript

MONDAY, MARCH 17, 1902.

Symphony Hall: Symphony Concert

The programme for the eighteenth of the present series of Symphony Concerts was as follows:

Overture, "Penthesilea," op. 31.....Goldmark
Aria, "Ah, Perfido," op. 65.....Beethoven
Symphonic Variations.....Hans Koessler
(First time.)
Songs with Piano:
"Im Kahn".....Grieg
"Serenade".....Richard Strauss
"Spring Song".....Oscar Weil
"Waldesgespaech".....Schumann
Mr. Romayne Simmons, accompanist.
Symphony, No. 8, op. 93.....Beethoven
Mme. Nordica was the soloist.

Goldmark's "Penthesilea" by no means holds its own in comparison with the earlier overture, "Sakuntala." The invention is far less distinguished, there is not the same subtlety of imagination or delicacy of portrayal. Yet "Penthesilea" is not without merits of its own, the charming second theme interweaving rhythmically between wood, wind and strings is a genuine inspiration. The supposed depiction of the combat between Penthesilea and Achilles leaves one positively breathless under stress of melodramatic tension; the curious sobbing sounds that clarinets and strings give out are vividly suggestive of hysterical remorse. On the contrary, there is much that is tedious, long-drawn-out and manufactured in direct opposition to the most ingenious and individual passages. There is much of the sonorously sensuous orchestration that is characteristic of the best in Goldmark, high violins in octave with the horns, passages for full orchestra with an opulent foundation of well-massed brass. Yet on the other hand, many passages seem ineffectively scored, dissonance seems to flourish to no purpose. Both from the point of view of instrumental color and of musical sentiment the end of the overture does not seem sufficiently sustained in tragic intensity.

The opus number of the Beethoven aria is not indicative of its style. In order of composition, it is not the Fifth Symphony, as one might suppose, but the early piano Sonatas op. 2, the sonatas for piano and 'cello, op. 5, which are its immediate contemporaries. Hence we find the evident absorption and assimilation of Mozart's dramatic methods and technique of composition side by side with those more than casual glimpses of originality, even while Beethoven was frankly in the imitative stage.

In Madame Nordica we have a singer of assured reputation, whose dramatic talent is incontestable. As interpreter of a concert aria, not a portion of any opera, is it necessary to leave individual imagination so out of account as to act out every sentiment of the text; to frown, glare with rage, to stamp in order to drive home the meaning of the music? To be sure, it is a nice point for discussion as to how far the personality of the performer may enter legitimately into the musical effect, but it is difficult to view Madame Nordica's importation of "dramatic action" from the stage in any but an indefensible light. Musically she sang the aria with truly large grasp of interpretation, and perfection of technique. In her group of songs Madame Nordica was far less happy in her interpretations. Here the dramatic artist played havoc with rhythm and sentiment, with almost utter lack of respect for their true lied character. The "Spring Song," by Oscar Weil, is one of the most intolerably commonplace songs ever sung at a symphony concert; it was a heroic act for Mr. Kneisel to play the violin obbligato in it. In these same songs, however, Madame Nordica showed inimitable mastery over technical problems of vocal art; that was undeniable. Mr. Simmons accompanied with discretion and brilliancy.

Hans Koessler, as the programme-book and biographical dictionaries tell us, has occupied a variety of responsible positions, and still found time to compose in nearly every combination of chamber-music, besides orchestral works and the larger choral forms. These symphonic variations, dedicated to the "Manes of Johannes Brahms," do not show Koessler's talent in a markedly favorable light. The theme is not felicitously elegiac, neither do double-counterpoint, canon and double-fugue necessarily seem the only appropriate medium of paying homage to the dead. As a whole, the descriptive titles which Koessler has placed at the head of each variation detract rather than add to the artistic value of the work. It certainly shows a crude imagination to write Hungarian music in the third variation, because it was in Hungary that Koessler met Brahms. One does not pay singularly attention to even specially imported scenery, at the precise moment when the star comes on the stage. Brahms's delight in children was not convincingly characterized; to judge from the sixth variation his humor must have been singularly ambiguous, not to say unintelligible. Despite Koessler's keen appreciation of the good example Brahms set to young and ambitious composers the concluding fugue is uninspired, and the skilful combination of the fugue theme and that of the "Friendship" variation does not mend matters. These variations are solidly orchestrated, but there is seldom much individuality or distinction in tone-color. However, the use of the brass and military drum in the funeral variation is noteworthy, and there are several felicitous strokes of the cymbal in the sixth variation. The workmanship of this composition is thorough and conscientious beyond dispute, but there is little that is new or uplifting in manner of expression.

The Beethoven Symphony No. 8 was played with the precision and finish which characterize Mr. Gericke's reading of classical works. It was a relief to hear Mr. Debuchy make something of the bassoon solo in the Tempo di Minuetto; it has been a snare to German players for many years. Equally delightful was the deceptive ease with which Mr. Lebailly played those dangerous passages for clarinet in the trio.

There will be no concert next week. The programme for the next concert is: Overture, "Medea," Cherubini; Concerto in A minor, Op. 16, for piano, Grieg; "Good Friday's Spell," from "Parsifal," Wagner; Symphony in C minor, No. 3, with organ, Saint-Saëns. Miss Augusta Cottlow will be the pianist.

E. B. H.

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Boston Journal.

SUNDAY, MARCH 16, 1902.

SYMPHONY CONCERT.

Koessler's Variations Are Performed for the First Time, and Nordica Sings at the Eighteenth of the Series.

The 18th Symphony Concert, Mr. Gericke, conductor, was given last night at Symphony Hall. The program was as follows:

Overture, "Penthesilea".....Goldmark
Aria, "Ah! Perfido".....Beethoven
Symphonic Variations.....Koessler
(First time.)
Songs with piano:.....Grieg
a. "Im Kahn".....R. Strauss
b. Serenade.....Weil
c. Spring Song.....Schumann
d. Waldesgespaech.....Beethoven
Symphony No. 8.....

I was present at the Public Rehearsal on Friday afternoon, and impressions are based on that performance.

Hans Koessler, who is now a teacher and composer at Budapest, wrote this set of Symphonic Variations in memory of Johannes Brahms. He attempted to portray in music personal characteristics of the composer. Tschaikowsky, it is said, intended to make the variations in his Piano Trio illustrative of Nicholas Rubinstein's character, but he did not give descriptive titles to these variations. In this respect Koessler was less wise, let alone the fact that he wrote inferior music. Koessler's variations, after one devoted to lamentation and one to the death and burial of the composer, are entitled "First Meeting in Hungary," "Brahms as Friend," "Brahms as the Friend of Children," "Brahms as Friend of Nature, and as Humorist." Why not "Brahms at the Tailor's," "Brahms Asleep," "Brahms Caught in the Rain?" The final variation is entitled "He Has Given Us an Example for Emulation." Dear, dear; especially as Koessler indulges himself forthwith in a double fugue. As for the music itself, it sounds as though it had been written by an earnest and thoroughly grounded musician in imitation of the less interesting music by Brahms. Koessler has succeeded in catching the boresome spirit of Brahms and making it his own. The music is for the most part respectably dismal, although the "First Meeting in Hungary" variation is not without imitative beauty.

Goldmark's overture to Kleist's "Penthesilea" has not been heard here, I believe, since 1889. The most successful portions of the work are the sections that picture "Love," "The Feast of Roses" and the lamentation over Achilles when the abnormal Amazon comes to her senses and hears that she has torn with her hounds the body of the once loved hero. The music descriptive of her martial and wild character, her mental rage, seems commonplace in these days of hysterical thought and orchestration. How a more modern composedr would have set the hounds a-baying! And yet it seems only yesterday that Goldmark was charged with being dangerously modern! For modernity is so fleeting. Massenet's "Le Cid" last Friday night seemed much more old-fashioned than "Les Huguenots."

Nordica sang Beethoven's scene and aria brilliantly and with great effect. The various emotions were finely contrasted; there was a wealth of finesse; there was nobility of conception and expression; in a word, the performance was an admirable instance of lofty and sustained dramatic singing. In the group of songs she gave especial pleasure by her performance of Grieg's "Im Kahn" and Schumann's "Waldesgespraech." The last named song was read with unusual and welcome intensity, with a touch, yes, more than a touch, of dramatic action, so that the song became a descriptive ballad, or a chamber-cantata. It was a powerful, impressive, legitimate performance, one that shows the fine appreciation this singer now has for the subtleties in art. Ten years ago she would not have dreamed of such possibilities in a song by Schumann. Mr. Kneisel played the violin obbligato to Oscar Weil's song and Mr. Romayne Simmons played delightful piano accompaniments.

Philip Hale.

NEW YORK AMERICAN AND JOURNAL, MARCH 21, 1902.

BOSTON ORCHESTRA IN LAST CONCERT.

Winds Musical Season Up with a Fine Recital.

The Boston Symphony Orchestra, at its fifth and last evning concert of the season in Carnegie Hall, last night, was to have treated New York to a novelty in the playing for the first time Hans Koessler's Symphonic Variations, which he dedicated to "the manes of Johannis Brahms," but for some reason unannounced the purpose was abandoned. Instead Mr. Gericke substituted Ernest Chausson's Symphonic poem, Viviane, with which Anton Seidl made New York acquainted.

The programme of the concert, although it had Beethoven for its piece de resistance, was a somewhat lighter feast than the Symphony Orchestra sometimes serves.

It was played by the Boston musicians with a good, honest appreciation of its light character.

The other numbers on the short programme were Goldmark's Overture, written under the inspiration of Von Kleist's dramatic but grewsome tragedy. "Penthesilea," a work whose deficiencies are more than atoned for by the deeply impressive dirge with which it closes, and Saint-Saens's Concerto in B minor for the violin. In this Concerto Mr. Timothee Adamowski was the soloist.

His performance in the charming pastoral second movement, a composition of great sweetness and delicacy of sentiment, was notably good and won for him several recalls.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, SUNDAY, MARCH 23, 1902.

BOSTON ORCHESTRA'S FIRST CONCERT.

To the Editor of The New York Times:

In writing of the concert given in Carnegie Hall last evening by the Boston Symphony Orchestra, is not Mr. Henderson in error when he states that "the last evening concert of the twenty-first season of this orchestra in New York was given at Carnegie Hall last night"? And later on, when he says: "Mr. Gericke conducted its first concert here twenty-one years ago; he conducted last night"?

It is quite true that about twenty-one years ago Mr. Higginson placed the music lovers of this country under an obligation which can never be repaid by organizing this incomparable body of instrumentalists, but, unless I am greatly mistaken, Mr. Georg Henschel was its conductor then, and in 1881 Mr. Gericke's classic brow had never been fanned by the "east wind," he had not learned to love baked beans and brown bread, had not seen the "Common," and probably had not even heard of "The Back Bay."

No, Mr. Editor, its first concert in New York was given long after its organization, or, to be exact, in March, 1887, at Steinway Hall, Mr. Gericke then being its conductor. I had the pleasure of hearing the orchestra for the first time on that occasion, and, while I cannot recall the entire programme, I do remember that the audience was wildly enthusiastic over its performance of Handel's "Largo."

I think that a reference to the files of THE TIMES of just fifteen years ago will settle the date of its first concert in New York. As Sir Charles Coldstream would remark, "pardon the interruption"; but I dislike to see a musical writer for whom I always stand up and always swear by, wrong, even in such a small matter as this.

COLIN CAMPBELL DUNCAN.

New York, March 21, 1902.

THE BOSTON ORCHESTRA.

The last concert of the Boston Orchestra in this city for the present season took place yesterday. By an inadvertence the final entertainment of the evening series, which was given on Thursday night, was mentioned as the last of the twenty-first season of the orchestra here. It is, indeed, the twenty-first season of the Boston Symphony Orchestra, but not in New York. This is the sixteenth season in this city. Nevertheless the felicitations on the arrival of the organization at the age of twenty-one were not out of place. The programme of yesterday's concert was as follows:

Overture to "The Flying Dutchman"....Wagner
Vitellia's air from "Titus".....Mozart
Symphony in E minor, No. 4, Opus 98....Brahms
"Die Allmacht".....Schubert
Selections from the ballet, "The Vine"....
Rubinstein

The singer was Mme. Schumann-Heink of the opera. It may be said at once, in order that the personal element of the concert may be the more speedilly dismissed, that there seemed yesterday to be about as little ground as possible for the reports that Mme. Schumann-Heink was suffering from serious throat troubles and had abandoned all her future concert engagements. It is quite true that Mme. Schumann-Heink sings altogether too much and that she is usually in poor vocal condition. Nevertheless yesterday she had voice and to spare. Such a tremendous volume of rich and noble tone as she poured forth in both her airs is not often heard in the spaces of Carnegie Hall. The recitative of the Mozart number was superbly declaimed, in a manner which revived happy memories of this singer as she first made herself known to us. It was a good afternoon for the popular contralto, and after her delivery of the Schubert air the encore seekers in the audience strove very hard to get an extra number put on the programme. But the inexorable rule of Cato was not relaxed. For this all praise. It is a comfort to know that there is one series of concerts at which good impressions are not destroyed in answer to the demands of soloist worshippers.

The novelty of the concert was the excerpt from Rubinstein's ballet, "The Vine," which was given with new orchestration by Mr. Gericke. There were three movements, entitled "The Tasting of the Wines," "Wines of Italy," and "Wines of Hungary." The ballet was written some time in the fifties, and first performed in 1893. Excerpts for concert use were played here by Theodore Thomas in 1884 or 1885. The orchestration in the original music was in a very sketchy style, and Mr. Gericke thought he could improve it by dividing certain long solo passages among various instruments so as to add variety to the score. He made his version in the Summer of 1901. The ballet music proved to be pretty, but not at all original. The Hungarian Czardas employed to represent the wines of Hungary sounded much like an extract from one of the ballets of the late Johann Strauss. The music was brilliantly performed, and brought the concert to an effective end.

The Brahms symphony was good to hear once more. Just how some persons with a knowledge of musical art succeed in maintaining the opinion that Brahms was not a master must puzzle those who, without prejudice, hear this work for the first time. Mr. Gericke has a profound sympathy for the music of Brahms, and his reading of the symphony was such as to bring to the ear all of its beauties. The treatment of the variations of the last movement was masterly. The orchestra played with its unfailing beauty of tone, precision, and polish of style. As these players go eastward and leave us till next season, we must send after them our choicest blessings and most fervent wishes for their early return.

The Sun.
WILLIAM M. LAFFAN.
FRIDAY, MARCH 21, 1902.

MUSIC AND MUSICIANS

WILHELM GERICKE EARNS A FAREWELL RECALL.

And a New York Audience Pays Tribute to Boston Conservatism—The Season's Record of the Boston Symphony Orchestra as a Local Visitor—Holy Week to Bring Few Concerts in Town.

An audience that filled Carnegie Hall with comfort and much distinction was slowly filing out at 10 o'clock last night when something happened. There was a disturbance of the usual order of going. Up aloft there was real noise, of a gentle and well-regulated sort. The dress circle woke up with a start and joined in. The boxes clapped their hands. Gradually the crowd downstairs began to look back toward the stage and applaud vaguely but with decision. The demonstration sputtered and died, then revived again. Six lonely musicians wrapping up the double basses and the kettledrums on the big golden stage, halted in blank amazement. The house was in earnest now. And finally from the deep-set stage door, there came into view the calm, corporeal presence of Wilhelm Gericke.

It was Gericke who led the Boston Symphony Orchestra when first it came to town twenty-one years ago. And again, after the consulships of Nikisch and Emil Paur, it was Gericke who wound up the twenty-first season of visits—not overlooking, of course, to-morrow's matinée. The final evening audience rendered a grateful tribute to the personal share of Gericke in what New York loves to call "these Boston symphonies."

With Gericke's severely classic methods there may have been reason to quarrel now and again. Too often a duplication of local band programmes—Philadelphia makes the same complaint, too—seems almost an affront to the less expert men of those rival orchestras. There ought to be different music enough to go once around, at least for a single season. But let it be admitted that the Bostonians, when they fairly take the epic words out of another orchestra's needy mouths, almost always play better; always with more finish, and sometimes with real dash, not to say emotion. Great is the Boston Symphony Orchestra, and greatly to be praised is the conservative management which has built up a solid foundation for public support for it here, in a city that has orchestras and practical problems of its own.

Beethoven's cheerful symphony No. 8, in F major, was a characteristic ending for last night's concert. Goldmark's "Penthesilea" overture showed that some men read Homer before Mr. Stephen Phillips and Mr. Beerbohm Tree. The violin concerto of Saint-Saëns, No. 3, in B minor, was performed with some of the fervor of a Polish fantasy and some of the restraint of Gallic taste, by a familiar member of the orchestra itself, Timothée Adamowski. Mr. Adamowski—he is merely "Mr." now since he refused a permanent place in Poland's own ochestra at Warsaw—is one of Boston's best-dressed violinists and would certainly be a hero to any right-minded valet. But for all that, he is a musician too. He played the concerto with interest and with skill. A certain diffident hastiness of manner may be set down rather to his credit than otherwise.

There was to have been a novelty on the programme, "Symphonic Variations" by Hans Koessler. Somebody balked. At the last moment it was found necessary to cancel a work so absolutely new here, and to substitute a symphonic poem "Viviane," by the young and lamented Ernest Chausson, which had stood the test of previous presentation—by another orchestra. "Viviane" was sweet to the musical taste, though it was only Tennyson turned to Gaul and robbed of his faithful "Merlin" on the way. Luckily, Beethoven had the last word.

The season's record of music performed was printed in last night's programme. By it, therefore, the orchestra wishes to be remembered until next season's concert begin. Among two score of compositions, there will be found one that is new. The record is probably unique. Let it tell its own story:

List of works performed at the evening during the season of 1901-1902: Beethoven, Symphony No. 2, Symphony No. 3, overture, "Leonore," No. 3. Berlioz, Minuet of Will-o'-the-Wisps, March of Sylphs, Rakoczy March, from "The Damnation of Faust." Chausson, symphonic poem, "Viviane." Goldmark, concert overture, "In the Spring"; overture, "Penthesilea." Saint-Saëns, concerto for pianoforte, No. 2, Mr. Harold Bauer. Concerto for violin, No. 3, Mr. T. Adamowski. Schubert, unfinished symphony. Spohr, concerto for violin, No. 8, Mr. Fritz Kreisler. Richard Strauss, "Ein Heldenleben," tone poem for full orchestra. Tschaikowsky, Symphony No. 6, "Pathetic." Vieuxtemps, concerto for violin, No. 5, Mr. Charles Gregorowitsch. Wagner, Vorspiel to "Die Meistersinger," "Tannhäuser," overture, Bacchanale, and scene between *Tannhäuser* and *Venus* from the first act (Paris version); "Die Meistersinger," Walther's prize song; "Die Götterdämmerung," *Siegfried's* parting from *Brunnhilde*, *Siegfried's* death, funeral march, closing scene, Miss Milka Ternina, Mr. Ellison van Hoose. Weber, overture, "Der Freischütz."

Works performed at the matinées: Beethoven, "Symphony No. 7." Brahms, "Symphony No. 2," "Symphony No. 4." Chopin, Concerto for pianoforte in E minor, Mr. Josef Hoffman. Edward Elgar, Overture, "Cookaigne" (In London Town), first time in New York. Glazounoff, "Ouverture Solennelle." Goldmark, Symphony No. 1, "Rustic Wedding." Concerto for violin in A minor, Miss Olive Mead. Lalo, Concerto for violoncello and orchestra, Mr. Jean Gerardy. Liszt, Symphonic Poem, No. 7, "Festklänge." MacDowell, Suite No. 2, "Indian." Mozart, *Vitellia's* aria from "Titus," Mme. Schumann-Heink. Paderewski, concerto for pianoforte in A minor, Mr. Paderewski. Rubinstein, three movements from the ballet, "The Vine," (with new orchestration by W. Gericke) Schubert, "Die Allmacht," Mme. Schumann-Heink. Schumann, "Symphony No. 1." Volkmann, overture, "Richard III." Wagner, overture to "The Flying Dutchman."

MARCH 23,
NEW YORK HERALD, SU

BOSTON SYMPHONY ORCHESTRA.

It is noteworthy that the Boston Symphony Orchestra's matinees, the last of which for the season occurred in Carnegie Hall yesterday afternoon, begin at half-past two o'clock "precisely," not "sharp." The former word is politely Bostonese, and possibly it slightly explains the Bostonese spirit of repression and disinclination to ardor and abandon which characterizes this orchestra's playing.

Admirable in technique and under the direction of one of the ablest of instrumental drill masters, Mr. Wilhelm Gericke, a passionate pilgrim nevertheless would not stop to worship at this musical shrine.

Mr. Gericke has his forces splendidly in hand, but he is inclined to hold them too much in check. Thus the Wagner "Flying Dutchman" overture and the Brahms E minor symphony were lacking in something. Played in perfect form, yet their full emotional depths were not sounded. The selections from Rubinstein's ballet, "The Vine," reorchestrated by Mr. Gericke, were played with more spirit and the "Wives of Hungary," the "Czardas," with which the set concludes, was capitally done, both as regards the slow, expressive introductory "Lassa" and the dashing "Frischka." Mr. Gericke was called out after this.

Mme. Schumann-Heink, who is technically fine, without, however, sacrificing feeling to technique, sang in splendid style the Vitellia aria from Mozart's "Tito" and Schubert's magnificent "Allmacht." She had many recalls.

CONCERTS [illegible]

The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, FRIDAY, MARCH 21, 1902.

THE BOSTON ORCHESTRA.

When the Boston Symphony Orchestra gives its last evening concert, those to whom music is a blessing rather than an amusement feel that something very precious has gone out of their lives. They resign themselves to the pleasures of memory and to patient waiting till the cycle of the fleeting months brings Winter and melodious music to the surface once again. The last evening concert of the twenty-first season of this orchestra in New York was given at Carnegie Hall last night. With it the Boston Symphony Orchestra may be said to have come of age here. But, in truth, it reached maturity long ago. Its early days of struggle in Steinway and Chickering Halls will not be forgotten by those who helped it to fight the good fight for recognition. Mr. Gericke conducted its first concert here twenty-one years ago; he conducted last night. Meanwhile Mr. Nikisch and Mr. Paur have wielded the baton, and the orchestra has gone upward from Chickering Hall to the Metropolitan Opera House and thence to the Carnegie Building. And always its mission has been to preach the glorious gospel of musical beauty and truth, sometimes in vigorous peals, sometimes in softer and more seductive accents, but always with eloquence and convincing force. Therefore New York music lovers hail with glad acclamations its coming of age and beseech for it a long and splendid maturity.

The programme last night consisted of Goldmark's "Penthesilea" overture, Saint Säens's third violin concerto, Ernest Chausson's symphonic poem, "Viviane," and Beethoven's eighth symphony. The solo performer was Mr. Timothee Adamowski, who has so long and so capably filled his post at the second desk of the first violins. The Boston Symphony orchestra is rich in virtuosi, and its conductor takes a natural and proper pride in permitting them to minister to our delight. Mr. Adamowski is a violinist whom it is always a pleasure to hear. He has a lovely tone, a solid technic, a graceful and polished style, and a musical mind. His performance last night was fully up to the standard which he long ago set for himself, and it was warmly applauded by the audience and by his fellow-musicians on the stage.

The programme as originally announced gave Hans Koessler's "Symphonic Variations" instead of Chausson's symphonic poem. No reason was assigned for the change, but it was not disagreeable. Instead of a novelty, which might not have pleased, we had a composition heard once before and heard again with satisfaction. Of the performance of Beethoven's eighth symphony only warm praise can be published, for the work is distinctly congenial to Mr. Gericke and was played by his men with most beautiful smoothness and clearness. The last matinée concert of the season will take place to-morrow at 2:30. Mme. Schumann-Heink will be the soloist and the principal orchestral number will be Brahams's symphony in E minor.

THE LAST [illegible]

THE SUN, SUNDAY, MARCH 23,

YESTERDAY'S MUSIC.

Last Matinee of the Boston Symphony Orchestra.

Carnegie Hall was crowded yesterday afternoon. The last matinée of the Boston Symphony Orchestra was the reason. New York will mourn its absence until next November. Its season here has been an exceptionally prosperous one; even if critical fault-finding has from time to time marked its placid flow of programmes. And Mr. Gericke has been so long at the helm that it is tossing words at the moon to question his readings. When this city boasts of a band half so good as Boston's then need our musical glass houses fear no stony reprisals.

Nevertheless, there was much at this farewell concert that cannot be passed over in amiable silence. The fourth Brahms symphony was interpreted in a manner which left serious doubts regarding Mr. Gericke's sympathy with the work. It was a metronomic conception his; yet the Brahms *tempi* were not carefully observed. We do not expect great breadth or passion in the opening and rather lyric theme, which, contrary to custom, precedes a more vigorous second subject.

But the entire movement suffered from choppy phrasing; there was no sweep; the wave never curled to a climax, and only in that glorious *coda* which is achieved by sheer tonal weight—like a wall of water too long dammed—did the music carry conviction. The *andante* almost became an *allegretto*—ah, that 5 o'clock train for Boston—while the *allegro giocoso*, a true *rondo*, swimming with gayety, went on leaden currents. The variations sounded better, energetic perhaps, though never passionate. In a word, the performance was disappointing because too academic, *petit-maitre*.

Too long the music of Brahms has been viewed through scholastic spectacles. He is not a pedantic contrapuntalist, but a fresh, healthy genius; yet his music, like Bach's, seems condemned to be scribbled about, minced over as if it were the product of a feeder on musty fugues, a maker of sound scrolls, instead of "a man flushed and full-blooded," as Walt Whitman has it. One feels like hoisting the casement and crying: "Air, air!" Give us the spirit of the composer, not the letter which killeth.

It need hardly be said that this E minor symphony is of marvellous construction—like a Russian novel of Turgenieff or Tolstoi, the creative processes so assimilated that they are hardly discernible. Mr. Brander Matthews would call the method "inevitable." The symphony was not made; it happened, like grass growing or the stars in the sky!

The afternoon began with Wagner's overture to "The Flying Dutchman," a smooth bore performance from a rifled gun, in artillery parlance; and ended with Mr. Gericke's newly orchestrated selections from Rubinstein's Ballet "The Vine," the music of which was familiar once to the Theodore Thomas audiences in Steinway Hall and the Academy. Four numbers were given, two from "The Tasting of the Vine;" "Wines of Italy"; and "Wines of Hungary," the last a rattling *Czardas*. Mr. Gericke's collaboration proved excellent; the scoring was of appropriate coloring and texture.

The rumor of Mme. Schumann-Heink's indisposition was a misleading one. She has seldom been in more brilliant voice this season and sang with unusual fire Mozart's difficult "Vitellia's" air from "Titus," and later Schubert's cosmic "Die Allmacht." Her recalls were too numerous for registration, and if the no-encore rule was recently broken in the case of Paderewski it might have been easily suspended yesterday. The favorite contralto seemed willing; she even sowed the seeds of perennial jealousy in the hearts of the orchestra by wafting a finger-tip kiss to the clarinetist who played her *obligato*. After she had repeated the same pleasing miming to the audience Ernestine Schumann-Heink, that most light-footed of large-voiced singers, was allowed to depart in all the glory of a dazzling spring gown. Thus ended, and auspiciously, the New York season of the Boston Symphony Orchestra.

NEW-YORK DAILY TRIBUNE.

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MUSIC.

LAST CONCERT OF THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra brought this season's concerts to a close in a most brilliant fashion at Carnegie Hall yesterday afternoon. In his construction of the programme Mr. Gericke seemed to have considered the liberal likings of a matinee audience, but, true to his devotion to the serious side of art, he selected Brahms's Fourth Symphony as the middle number of his scheme, and gave it a reading so full of noble sentiment, vital energy and beautiful plasticity that it almost seemed a new work. The season has brought us no utterance so joyously spontaneous as the third movement. It was a tonal jubilation that made the popular heart crow like Chanticleer—that the "austere" Brahms and his "Academic" interpreter should be so unconstrainedly and manfully merry.

The final number of the programme was composed of three selections from Rubinstein's ballet, "Die Rebe," a large portion of which Mr. Thomas brought forward in New-York at his popular concerts in 1885 and 1886, but which had fallen into desuetude since. The ballet contains three acts and five tableaus, and there are nearly a score of pieces in Rubinstein's music. Mr. Thomas brought out a "Dance of Old Men," a "Dance of Youth," two bacchanels and the final Danse des Vignes in the season of 1884-'85; in the next season he played "The Wine Tasting," "The Wines of Italy," "The Wines of Hungary," "The Wines of Spain," "The Wines of the Orient," "The Wines of Germany" and "Champagne." The simple enumeration of these titles hints at the musico-delineative conceit at the bottom of the ballet. The Goddess of Merriment undertakes to acquaint the characters in a simple little play, constructed only for the purpose of bringing the dancers into court, with the various wines of the world. She sends out a body of coopers, and performs an incantation. Soon the coopers return leading groups of dancers personifying the various kinds of wine. These execute dances before the other people of the play. The costumes of the dancers indicate the countries represented, and Rubinstein assisted in the identification by giving each group characteristic music. Thus the representatives of Italian wines dance to a lively tarantella, those of Hungary to a Czárdás, with its two movements, "Lasser," slow, and "Friss," quick; Spain is represented in the score by two guitars, or, in their stead, a viola and two violoncellos played pizzicato; Janizary music, with its generous use of triangle, cymbals and bass drum, speaks for the wines of the Orient, while the Hochheimers, Rüdesheimers, Johannisbergers, etc., of Germany are proclaimed in the national waltz tempo.

Rubinstein was a tireless composer, but an uncritical one, and the ineffective orchestration of the pieces composing this ballet has had an influence in keeping it out of the concert rooms. Mr. Gericke remedied the defect in the case of the numbers which he played yesterday, the "Tasting," "Italy" and "Hungary." In their new garb they proved to be dashing and brilliant, and the audience burst into enthusiastic applause after each. At the end there was a special ovation for the conductor, a demonstration like those with which the old Philharmonic audiences used to say a temporary farewell to Mr. Thomas and Mr. Seidl.

The concert began with the overture to "The Flying Dutchman," after which Mme. Schumann-Heink sang an air from Mozart's "La Clemenzadi Tito." After the symphony she sang Schubert's "Die Allmacht," with the pianoforte accompaniment transcribed for orchestra by Louis V. Saar. Both pieces are familiar here from previous performances at the Philharmonic and other concerts. The singer was in superb voice, despite the stories of illness and exhaustion, and her performances were joyously acclaimed. As she has been obliged to cancel the rest of her engagements for this season, the public took occasion also to say thanks, farewell and "Auf wiedersehn" in a boisterously enthusiastic manner.

A FRAGMENT OF "PAR[illegible]

NEW YORK HERALD

NEW YORK, FRIDAY, MARCH 21, 1902.

BOSTON SYMPHONY ORCHESTRA.

The concert of the Boston Symphony Orchestra in Carnegie Hall last night was not an entertainment of remarkable calibre. It was a good average musical function without any very striking moment.

Goldmark's "Penthesilea" overture, with which the concert opened, sounded very brilliant when it was a novelty many seasons ago, but it has lost much of its glamour with the passing years. Chausson's symphonic poem, "Viviane," the second orchestral number, has been heard here before. With its weirdly luring call, played off stage, and its rich orchestration it is an interesting example of the modern school. Beethoven's sunny "Eighth" brought the concert to a close. It was performed in the cheerful, graceful spirit in which it was composed, except that the second movement lacked in lightness, especially in the accompaniment to the opening phrase, which should be the merest dabs of sound.

Mr. Timothée Adamowski, the soloist, was heard in Saint-Saëns' B minor violin concerto. Mr. Adamowski, who is a member of the orchestra, played this work in excellent style, especially the dashing last movement, which he gave with all the necessary verve, thus atoning for some deviations from the pitch in the flageolet passages of the "Andantino." Lively applause followed Mr. Adamowski's performance.

This was the Boston Symphony Orchestra's last evening concert of the season. After the Beethoven symphony the audience called out Mr. Gericke.

[80]

New-York Daily Tribune.

FRIDAY, MARCH 21, 1902.

MUSIC—THE DRAMA.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave the last of its evening concerts in the Borough of Manhattan at Carnegie Hall last night. It is a sorrowful fact to record, but there is comfort in the circumstance that the admirers of the organization may hear it again in the Brooklyn Academy of Music to-night and in Carnegie Hall on Saturday afternoon. Moreover, those who wish to listen again (and for the only time this season) to Mme. Nordica's voice in aria and songs may avail themselves of this evening's offering.

Last night's programme was one calculated, after Mr. Gericke's own heart, to disclose the abilities of his orchestra and the charm of his chieftainship. A vivid imagination, depriving itself of its personal equation, might search long in the past for a memory of such a performance of the overture to "Penthesilea," by Goldmark, and the eighth symphony of Beethoven, and with all its searching it is to be questioned if the memory would be found. It was not only the beautiful precision that we are always accustomed to in Mr. Gericke's performances that we were compelled to admire, but also the conception, the eloquent reading of the music, which left not a detail unexpressed. Especially delightful were the voices of the wood-wind choir.

Mr. Gericke, at the eleventh hour, changed the programme and substituted Chausson's "Viviane" for a set of symphonic variations by an unknown composer named Kössler. The variations which were expected are a musical tribute to Brahms, the supreme master in the variation field since Schumann, and it would have been instructive, at least, to hear them; but it was equally interesting to hear again Chausson's tone-poem. Mr. Paur produced it here at one of his own concerts on December 10, 1898. Compared with last night's performance there was little of the romantic atmosphere which breathes through the composition in that earlier performance, but again there was awakened an appreciation of the ill-starred French composer (he dashed his brains out in a luckless bicycle ride in June, 1897) who was able to put into such eloquent and gorgeous tones the story of Viviane's enchantment of the arch-enchanter Merlin. It was necessary to appreciate the outcome of the delightful orchestral piece to appreciate the fact that the French (or rather Breton) stories about Merlin and Viviane present the seductress as an amiable maid, and not as the designing harlot of Tennyson's idyl, but, that fact once understood, there is much charm in the music of the unfortunate French composer.

The solo performer at the concert was Mr. Timothée Adamowski, who played Saint-Saëns's violin concerto in B minor. He played it with splendid dash and vigor (too much, indeed, if his notion of it called for the rudeness exemplified in the opening theme), and made us again to marvel at the artistic strength of an organization which can summon such artists out of its ranks.

The Evening Post.

New York, Friday, March 21, 1902.

MUSIC AND DRAMA.

Boston Symphony Orchestra.

In November, 1899, Wüllner produced a most peculiar composition at Cologne—a set of "Symphonic Variations Dedicated to the Manes of Johannes Brahms." A few years later the same work was heard in Berlin and in London; last week the Boston folk had a chance to hear it, and New Yorkers were promised a hearing last night; but Mr. Gericke changed his mind and substituted for Hans Koessler's variations the pleasing and glowingly orchestrated symphonic poem "Viviane," by the talented Ernest Chausson. There is reason to think that the substitution redounded to the advantage of the audience; for while the case of Blind Tom shows that a musician need not be a genius, it seems impossible that much good should come out of the brain of a man who adopts the puerile device of writing a set of variations with such titles as "Lamentation on the One Doomed to Death," "The Death and Burial of the Master," "First Meeting in Hungary," "Brahms as a Friend," "Brahms as the Friend of Children," "Brahms as Friend of Nature, and as Humorist," "He has given us an Example for Emulation." This beats Richard Strauss and his metaphysical compositions. A few more years of this sort of thing and programme music, which has slowly won a place of honor since Beethoven wrote his Pastoral Symphony, will be banished to Siberia, and deservedly so.

A more legitimate sort of programme music was represented by the opening number of the concert, Goldmark's "Penthesilea" overture, though the subject is not a pleasant one and the music is rambling and uninspired. Nor was Saint-Saëns at his best when he wrote his third violin concerto, which Mr. Adamowski played last night. It was a treat, however, to hear this artist again, because he plays the violin like one who both understands and loves his art. He was warmly applauded. For the concluding number, Mr. Gericke had chosen Beethoven's eighth symphony, which gave both him and his players, a chance to appear at their best. It is not, however, one of Beethoven's greatest works, whether the tempo di menuetto be taken *à la* Wagner or *à la* Reissiger and Hiller. The fact remains that, for some mysterious reason, the odd numbers of Beethoven's symphonies—the third, fifth, seventh, and ninth—are far superior to the even numbers.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, MARCH 21, 1902.

MUSIC.

Boston Symphony Orchestra Gives Its Final Evening Concert of the New York Series—Ovation for Conductor Gericke.

When the Boston Symphony's final evening concert of the season came to an end at Carnegie Hall last night, the audience, with one accord, remained to applaud Mr. Gericke, crowding toward the stage and bringing the conductor out again to receive a hearty demonstration. It was a tribute well deserved, for, in spite of Mr. Gericke's temperamental limitations, which have often been deplored in this column, he is one of the important musical figures of the day and he has moments approaching greatness. No one could wish for more sympathetic readings of the classics than those the Boston orchestra has given under his direction, both this winter and in previous seasons.

Last night's programme showed conductor and band at their best. Beginning with Goldmark's "Penthesilea" overture, it included the Saint-Saens B minor violin concerto, with Timothee Adamowski as soloist; Ernest Chausson's symphonic poem, "Viviane," and Beethoven's eighth symphony. The concerto, one of Saint-Saens's best works, has rarely sounded more brilliant. Imbued with the expressive elegance of the French school in its most elevated manifestations, this music is not only a model of good workmanship, but contains interesting and suggestive ideas. The composer had something worth saying here, and he uttered it explicitly, symmetrically and with careful choice of instrumental voices. Music of this sort appeals strongly to Mr. Gericke's temperament, and the orchestra played it with admirable "esprit"—the French word expresses it to perfection. Mr. Adamowski was equally successful in the solo violin part, and his resonant tone, clear phrasing and sympathetic interpretation of the composer's ideas contributed to a noteworthy performance.

The Chausson symphonic poem, a piece of vibrant color, with more of sentiment in its design than is found in the work of most young Frenchmen, had been heard once before in this city, and a repetition did not diminish its appeal. It is not of major importance, but it was worth hearing again. The Beethoven symphony was played with noble clarity, especially the famous allegretto scherzando, with its "Ta! Ta! Ta!" in the strings.

The Boston orchestra will give its last New York concert at Carnegie Hall tomorrow afternoon, with Mme. Schumann Heink as soloist.

Sixteen years a visitor to New York, and twenty-one years in the service of its own community, the Boston Symphony Orchestra wound up it's season at Carnegie Hall on Saturday in a blaze of matinée glory that would have done credit to a September sunset. On the previous night, the farewell Brooklyn concert was given at the huge Academy of Music and crowds were literally turned away from the doors. These concerts spoke well for the prosperity of a coming season. Conductor Gericke, at both of them, offered his newly orchestrated version of Rubinstein's ballet, "The Vine."

If this was not a case of old wine in new bottles, it would at least be hard to find many more "crucial instances" of that danger. Mr. Gericke, however, acquitted himself well. Especially in the "Hungarian Wine" dance or czardas, he managed to let his harpist, Heinrich Schuecker, give a lively imitation of the real Hungarian hammer-piano or cymbalon.

Lillian Nordica at the Brooklyn concert made her only appearance in New York's immediate vicinity this season. She sang Beethoven's "Ah! Perfido," Richard Strauss' "Serenade," and other songs—three languages, including a French encore. The American prima donna had a rousing reception.

Bostoner Symphonie-Orchester.

Gestern Nachmittag verabschiedeten sich in Carnegie Hall die Bostoner Symphoniemusiker für diese Saison von New York, das ihnen bei ihren regelmäßigen Besuchen hoffentlich ebenso lieb geworden ist, wie dem musikalischen New York das Bostoner Symphonieorchester. Und mit der beruhigenden Gewißheit, daß sie ja im nächsten Jahre doch wiederkommen werden, mögen die genießenden New Yorker von den arbeitenden Bostonern Abschied genommen haben.

Die Hauptnummer des gestrigen Programms war die E-moll Symphonie von Brahms. Wer einmal ein geschworener Brahmsianer ist, wird auch diese Symphonie groß und schön finden, aber allem Anschein nach wird das Publikum sich niemals darüber sehr aufregen. Daß sie Momente aufzuweisen hat, die sogar den Abgeneigten gegen seinen Willen interessiren müssen, ist zwar gewiß, aber im Ganzen genommen ist sie von Brahm's vier Symphonien ohne alle Frage diejenige, die am meisten der Inspiration entbehrt, den zweiten Satz etwa ausgenommen. Sie ist in Bezug auf die Themen zum Theil sehr kurzathmig und in Bezug auf die Ausarbeitung fast durchweg, auch in dem interessanten zweiten Satze, sehr dickblütig. Ja, man möchte sie stellenweise beinahe scrophulös nennen. Auch die sehr sorgfältige und saubere Ausführung, die sie unter Herrn Gericke's Leitung gestern erhielt, konnte den Eindruck nicht verhindern, daß der Komponist von dem, was sein Freund Hanslick „musikalisch schön" nennt, zu Zeiten eine neblige, contrapunktische Vorstellung gehabt hat. Die Absicht, möglichst tiefsinnig zu erscheinen, wird kaum in irgend einem anderen Werke von Brahms so offenbar, wie in diesem.

Außerdem spielte das Orchester noch die Ouverture zum „Fliegenden Holländer" mit außerordentlicher Klarheit, aber ohne die großen Kontraste, die zum Beispiel Felix Mottl im vorigen Sommer in Bayreuth aus diesem wundervoll „beschreibenden" Musikstück herausholte. Und den Schluß machten ein paar Sätze aus dem Rubinstein'schen Ballet „Die Rebe", die neu zu instrumentiren sich Herr Gericke die Mühe genommen hatte. Die Instrumentation ist vorzüglich gelungen, aber der Aufführung fehlte der nöthige Schwung. Es ist schon genug Entbehrung, wenn man von einem Ballet blos die Musik hören, aber nicht die graziösen Gestalten der Tänzerinnen sehen kann, und dieser Ausfall sollte womöglich durch eine um so feurigere Ausführung wettgemacht werden. Relativ am schwungvollsten wurde noch der Abschnitt gespielt, der die Weine Italiens charakterisiren soll. Aber der ungarische Czardas wurde gespielt, als wenn Alles darauf ankäme, daß nur ja keine Note verloren ginge. Ah, wenn man ungarischen Wein trinkt, wird gar mancher Tropfen auf den Boden verspritzt! Es war eine echte Bostoner Auffassung von ungarischer Ausgelassenheit.

Die Solistin war Frau Schumann-Heink, über die man dem New Yorker Publikum unmöglich noch etwas Neues mittheilen kann. Aber doch vielleicht! Heißt es doch, daß Frau Schumann-Heink ihre ferneren Konzert-Engagements abgesagt hat. Nun, wenn sie nach einer Sommer- und Winter-Kampagne, wie sie eine durchgemacht hat, endlich der Ruhe bedarf, so giebt's da nichts zu verwundern; aber die Stimme der Dame schien dieses Ruhebedürfnis gestern entschieden in Abrede zu stellen. Mit üppiger, quellender Stimme sang Frau Schumann-Heink gestern Nachmittag eine Arie aus Mozart's „Titus" und Schubert's „Allmacht", und so sehr griff sie, besonders mit der zweiten Nummer, den Leuten an's Herz, daß der Beifall, respektive die Hervorrufe, nicht enden wollten. Aber Zugaben sind in diesen vornehmen Konzerten nicht gestattet, und das ist eine ganz vortreffliche Regel. Schade nur, daß sie schon nach halb so viel Hervorrufen gebrochen werden kann, wenn der Hervorgerufene aus Polen stammt und Klavier spielt.

Bostoner Symphonie-Orchester.

Das Bostoner Symphonie-Orchester gab gestern Abend in Carnegie Hall sein vorletztes Konzert in dieser Saison. Das Programm war nicht besonders interessant. Eine Novität, die angesagt worden war, „Symphonische Variationen" von Hans Koeßler, kam nicht zur Ausführung. Man hatte sie „an den Hunden" probirt, also in nicht metropolitanen Orten, und es hat sich herausgestellt, daß die Hunde entweder die Variationen nicht symphonisch genug, oder das Symphonische darin nicht abwechslungsvoll genug fanden. Einerlei, man hätte uns das Koeßler'sche Opus vorspielen sollen, denn es wird berichtet, daß in den einzelnen Variationen die verschiedenen Charaktereigenschaften von Johannes Brahms, dessen Manen das Werk gewidmet ist, geschildert werden. Das müßte doch, ob es nun gelungen oder mißlungen ist, recht interessant sein. Eine Variation zum Beispiel schildert Brahms' Wohlgefallen an Kindern. Das sollte eine reizende Variation sein, denn wer Brahms gekannt, weiß ja, wie beweglich, respektive veränderlich die Zuneigung war, die er solchen Kindern schenkte, die wenigstens siebenzehn oder achtzehn Jahre alt und weiblichen Geschlechts waren. Wer das in Musik zu setzen vermag, muß ein Meister sein.

Statt dessen bekam man nun gestern Abend die symphonische Dichtung „Viviane" von Ernest Chausson zu hören. Es war das keine Novität, und gleich bei ihrer ersten hiesigen Aufführung ist sie als ein nicht geschickt angelegtes und instrumentirtes Musikstück charakterisirt worden, das Einem blutwenig erzählte. Die Komposition klingt viel besser, als sie ist. Beinahe das Gegentheil könnte man von Beethoven's achter Symphonie sagen, die den Beschluß des gestrigen Programms machte. Sie klingt in der That wenigstens viel naiver, als sie ist. Was will man machen? Unsere Ohren sind durch Wagner und Liszt verdorben worden, — so sagen diejenigen, die am Alten kleben zu bleiben gedenken; und Richard Strauß ist drauf und dran, sie noch viel mehr zu verderben, — so sagen diejenigen, die nicht gerne kleben bleiben möchten, aber doch nicht die Energie haben, einmal aus der altgewordenen Haut zu fahren. Beethoven aber wird dadurch um nichts kleiner, wenn wir nicht mehr vor allen seinen Symphonien bewunderungsvoll in die Kniee sinken. Die Mehrzahl von ihnen hat ihren aktuellen Zweck bereits erfüllt, die achte aber gehört zu denen, die nun bald in die Kategorie der historisch-interessanten wandern müssen. Sie wirkt auch heute noch in milder Weise anregend, nämlich, wenn man mit sich und der Welt zufrieden ist und keine dringenden Angelegenheiten, die am nächsten Tage erledigt werden müssen, im Kopfe hat; und vor Allem: wenn sie so sauber und nett gespielt wird, wie gestern Abend vom Bostoner Symphonie-Orchester unter Gericke's Leitung. Und wer nun entsetzt ist ob solcher respektwidrigen Aeußerungen gegen Beethoven, wer mit Applomb die Namen von Wagner und Bülow selbst als klassischer Zeugen für die ewige Schönheit dieser achten Symphonie anführt, der warte nur getrost auf die musikalische Häutung, die er trotz allen Widerspruches durchzumachen haben wird. Je später sie kommt, desto schlimmer für ihn.

Die dritte, respektive erste Orchesternummer war Goldmark's „Penthesileia" Ouverture. Offenbar denkt Herr Gericke, der geborener Wiener ist, daß es ohne eine Goldmark-Nummer auch in Amerika nicht geht. Die in Rede stehende Ouverture gehört nicht zu Goldmark's besseren Werken, sie wurde aber vom Orchester virtuos gespielt. Ueberhaupt, was auch immer auf dem Programm stehen mag, es erhält einen gewissen künstlerischen Anstrich durch die wundervolle Art der Ausführung durch dieses wundervolle Orchester. An seinen Leistungen muß aller Neid stumpf werden.

Der Solist des Abends war ein Mitglied dieses Musterorchesters, Herr Timothée Adamowski. Daß er ein trefflicher Musiker und ein virtuoser Geiger ist, hat er unserm Publikum schon oft zu beweisen Gelegenheit gehabt. Gestern Abend spielte er Saint-Saëns schwieriges, aber nicht durchweg interessantes H-moll Violin-Konzert mit großer Bravour und technischer Brillanz. Wie sein Landsmann Paderewski, scheint auch Adamowski neuerdings danach zu trachten, einen größeren robusteren Ton zu produziren, als ihm von Natur verliehen worden ist. So etwas ist gefährlich, weil sich sowohl das Elfenbein des Klaviers, wie die Schafsdärme der Violine, respektive was sie repräsentiren, dafür zu rächen pflegen. Herr Adamowski's Ton war gestern Abend da, wo er ihn forcirte, durchaus nicht schön und blieb auch nicht intonationsrein. Abgesehen von solchen Momenten, war sein Spiel ein höchst erfreuliches und lobenswerthes.

Das letzte Konzert des Bostoner Symphonie-Orchesters findet am Samstag Nachmittag statt.

E COMMERCIAL ADVE

MUSIC AND OPERA.

The next two or three weeks will see the end of the musical season of 1901-1902, but in the meantime concert-givers are sparing no pains to lure the reluctant dollar from those who are musical, or, what amounts to the same thing, think they are. There were three concerts on Saturday and three yesterday. Two of Saturday's events were of very serious musical interest, the final matinée of the Boston Symphony Orchestra in the afternoon and the concert in aid of the City History Club in Carnegie Hall in the evening. The third, in aid of the German Polyclinic in the Metropolitan Opera House in the evening, was more routine. Of yesterday's concerts the last of Mr. Arthur Whiting's Sunday afternoons in the Fine Arts Building added to the obligation under which all true lovers of chamber music are to him. Josef Hofmann's recital in Carnegie Hall in the afternoon and Kubelik's farewell concert in the Metropolitan Opera House in the evening must be reckoned among popular events of no great importance.

Mr. Gericke arranged for his last matinée a cleverly blended mixture of the serious and the not-so-serious. Between *The Flying Dutchman* overture and an air from Mozart's *Titus* on one end and Schubert's "Die Allmacht" (with orchestral setting), and three movements from Rubinstein's ballet, *The Vine*, he placed Brahms's splendid E minor symphony, No. 4. Mme Schumann-Heink was the singer.

It has come to be all but a byword that the more strenuous of Wagnerists, brought up in the school of Anton Seidl, take small comfort in Mr. Gericke's performances of Wagner's music. The true Wagnerist does not enjoy himself except when the music hurts him, and to attain this end he is willing to put up with poor orchestras, whose intonation puts his teeth on edge, if only the exotic emotional effect is there. Against the Boston Orchestra, as conducted by Mr. Gericke, he protests loudly and at length. He admits the lovely tonal beauties and grudgingly allows that the wonderful tracery of the compositions, each line of it, is brought out with translucent clearness, but there he stops. Did he hear the *Dutchman* overture on Saturday he would have sniffed in vain for the salt of the sea. He would have wondered why such a pother was made over such a placid traveller as Vanderdecken, and why Senta was able to accomplish so much merely by jumping into the sea. It was a charming performance, but one without a single thrill-giving quality.

About the symphony there is rather a different story to tell. Brahms, in his music, does not go hunting for nerves. If he finds them and twitches them, it is merely incidental to his chief end. There is plenty of soul-stirring music in this symphony—how many first movements equal the first movement of this?—but it is, to use a convenient if rather meaningless word, "intellectual" music. It does not tickle the emotions, nor does it depend on big, climacteric effects for its justification. Some one once dubbed Wagner's music "external" and Brahms's "internal"; meaning that the former beyond all others was able to give expression to sensations which come from without, while the latter always worked from within. It is a rather happy differentiation, and one which will stand considerable analysis; and for purposes of rough generalization it answers well.

At any rate such a definition will apply to this E minor symphony. Above all else, it works from within. It is plain and unadorned music relying solely on the beauty of its melodic ideas and the skill with which they are treated. It is not recondite or abstruse. Its appeal is straightforward and frank and should find lodgment at first hearing in the soul of every one who is in the least susceptible to beauty in form of music. For the most part it was admirably played, but Mr. Gericke overlooked the fact that the second movement is marked *andante*. He seemed to read it *allegretto*.

The Rubinstein ballet music comprised Nos. 8 and 9, "The Tasting of the Wine"; No. 10, "Wines of Italy," a fetching *tarantella*, and No. 11, "Wines of Hungary," the last part of which was a stirring *czardas*. These were reorchestrated by Mr. Gericke last summer and he has shown the same skill exhibited in his transcriptions of Brahms's *Liebeslieder*. They were charming dances and were charmingly played.

Mme Schumann-Heink was in the best of voice, despite adverse reports. She sang the Mozart aria well, and her singing of the Schubert song was magnificent. There are very few that are equal to "Die Allmacht," and she is one of the few.

The Evening ... il.

WILLIAM M. LAFFAN.

FRIDAY, MARCH 21, 1902.

YESTERDAY'S MUSIC.

The Boston Symphony Orchestra Gives Its Last Evening Concert in Carnegie Hall.

The fifth and final evening concert of the Boston Symphony Orchestra in Carnegie Hall last night was altogether an enjoyable affair. Mr. Gericke, as a rule, arranges his programmes skilfully, and this particular one was brief, comprehensive, well balanced. Modern composers predominated, the most modern of all—Beethoven—coming last. There was a slight change in the scheme as first announced, the symphonic variations by Hans Koessler being omitted. "Devoted to the manes of Brahms" the work failed to please Boston; even one variation was not to have been included in last night's music making. It was entitled—horrible to relate!—"Brahms as Friend."

Mr. Philip Hale suggested that "Brahms's first visit to the dentist"; "the expression of Brahms's face when he accidentally encountered Mr. Henry T. Finck at Ischl," or any such event in the life of a great composer might be tempting to callow composerlings. Perhaps these somewhat ironic expressions of joy influenced Mr. Gericke. New York has yet to shake ears with Koessler. Instead, we heard with undisguised pleasure a symphonic poem by the lamented Ernest Chausson—this young Frenchman was accidentally killed—called "Vivane."

It has been played here once. Mr. Theodore Thomas introduced it in the fall of 1898.

However, "Viviane" is not a great though it is a delightful work. The score—only an opus 5—bears the inscription: "Légende," and sets forth its poetic episodes thus: "Viviane and Merlin in the forest of Brocéliande—love scene, trumpet calls—the messengers of King Arthur traversing the forest in search of the enchanter. Merlin remembers his errand. He would take flight and escape from the embraces of Viviane. Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep and binds him with blooming white thorns."

When the late Edward Burne-Jones painted this story he used the head of Liszt for his Merlin. Chausson went to Wagner for his portraits and Triply endowed Viviane with the themes of *Brunnhilde*, *Isolde* and *Verius*—the last unmistakably. Granting the Bayreuth influences in the score and the Beethovenian device of brass without, it may be said that "Viviane" is very charming, individual enough as to color and surrounded with atmosphere, dream-compelling as some knightly figures faintly seen on dim tapestries. Therefore Herr Koessler was not missed.

The evening began with Goldmark's highly colored, dramatic and effective, though seldom heard "Penthesilea" overture. Mr. Timothée Adamowski, always a welcome artist, played Saint-Saëns's violin concerto in B minor with more breadth of tone, incisiveness of attack and general virility than he has displayed here before. There was not the slightest suspicion of the silken drawing-room virtuoso in his reading and for this let us be grateful. Mr. Adamowski is too good a man for the conventional fashionable sacrifice.

He was tonally sonorous in the opening *allegro*, naively melodious in the *andantino*—its curls are decorated with pretty, gay ribbons by the composer—and brilliantly dashing in the *finale*. He gave those harmonic octave *arpeggios* with surety and won deservedly several recalls.

The concerto is effective if one considers how well ploughed has been the field by Bach, Beethoven, Mendelssohn, Bruch, Brahms, not to mention the Belgians. Saint-Saëns, amiable cosmopolite, true citizen of the world, remembers other men's ideas with exquisite courtesy, reproduces them gracefully and in his witty Parisian accent. His great weakness is for hymn tunes, chorales; when in doubt, he seems to say, card-wise, play a chorale.

This he does, and in the middle of a saltarello, or a *cadenza*; it matters not, for he always carries with him his little praying stool, his harmonic *prie-dieu*, upon which he plumps pious, cynical knees—and his orchestra prays with him.

The evening closed with a smooth, dispassionate version of Beethoven's Eighth Symphony. The technical slips of the performance were minor, the enjoyments bestowed upon a large audience by Mr. Gericke and his band, major.

The Commercial Advertiser.

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FRIDAY EVENING, MARCH 21, 1902.

MUSIC AND OPERA.

The Boston Symphony Orchestra gave its final evening concert of the season last night in Carnegie Hall, and Mr. Gericke prepared for the occasion a programme which made listening a very pleasant duty. It began with Goldmark's *Penthesilea* overture, a most effective composition of its kind, and one seldom heard in our concert halls. It has all the well-marked Goldmark characteristics—brilliancy of color, solid and rich scoring and agreeable melodic invention. How far it characterizes the doughty Queen of the Amazons and the tragic story of her career depends principally upon the imagination of the individual hearer, but it is a very good thing to listen to, as most of Goldmark's concert overtures are, and it was splendidly played. The scoring of the Vienna composer gives an orchestra abundant opportunity to display its tonal richness, and the Boston band is surpassingly fine in this respect. The programme called for a novelty, a set of symphonic variations by one Hans Koessler, but they were not played. The title was sufficient to raise doubts in one's mind, "Dedicated to the Manes of Johannes Brahms." We understand that when the work was "tried out" in Boston it justified all doubts to such an extent that Mr. Gericke substituted for it at the last moment Ernest Chausson's symphonic poem *Viviane*.

Chausson was perhaps the most promising musician France has had in a great many years. When he was killed by a fall from his bicycle a few summers ago he was still in his early twenties, and this work, which has already been played here by the Paur Symphony Orchestra, is one of his earliest, its opus number being 5. It is interesting more in its promise than in its achievement. As the work of a very young man it naturally shows the results of his studies. One can find Wagner in its melodic material as one can find Wagner in nearly all the work of modern Frenchmen, and in its general treatment, in its "atmospheric" effects, César Franck is strongly recalled. It is not a great work, but it is decidedly pleasing and undoubtedly was an improvement on the Koessler variations, which one is led to suspect are close imitations of the variations of the composer to whose shades they are dedicated.

The final number was Beethoven's Eighth Symphony, the performance of which allowed the auditor to feel and enjoy all of its lovely beauty. Mr. Timothée Adamowski was the soloist, his number being Saint-Saëns's B minor Concerto, No. 3, op. 61. If the dean of French composers never rises to exalted heights he seldom descends to the bottoms, and the grace and charm of his writing usually make his works interesting. This concerto has very brilliant spots in its first and last movement, and the middle movement has a suave, melodic charm which is very fetching. If not on a par with similar works by the great composers it is infinitely more agreeable than a majority of concertos by violinistic composers which are so continually forced on us. Mr. Adamowski played the work broadly and brilliantly, despite his more than occasional lapses from pitch.

THURSDAY, MARCH 20, 1902.

The ... Press

BOSTON ORCHESTRA

Closing Concert of the Seventeenth Season—Nordica the Soloist.

The fact that the Boston Orchestra was of age this season—it was its twenty-first—and that it was the seventeenth in Philadelphia, tells its own story. Like famous vintages, a good orchestra grows better, smoother, has a richer bouquet as its experience is represented by years and its collective art ripens through the training of competent leaders and the mutual association of sterling artists. Age, experience, in its conductors, in its leading instrumentalists and in the orchestra as a whole, high artistic aims and standard of excellence approached by but few and reached by fewer orchestras the world over, are some of the characteristics that make the work of the men under Mr. Gericke's baton notable, and which gave the aspect of an event to the closing concert of the orchestra at the Academy of Music last evening, since the performance represented the first of a series, as it were, the hundredth concert in Philadelphia having been given on Monday night.

The one hundred and first concert, with one inexcusable exception, was worthy of a virtuoso orchestra, Mr. Gericke read the delightfully happy Eighth Symphony of Beethoven, the F major, in a merry mood through and through, and the Wagner overture to the "Flying Dutchman" was given an eloquent concert reading, marked by fine shadings and broad contrasts, and had a touch of the eerie spirit and a toss of the sea spume that belong to this most interesting work of the early Wagner. And, then, Madame Nordica, superb in presence, in fine spirits and in excellent voice, sang Beethoven's aria, "Ah, perfido,' and a group of four songs in inimitable manner. So far, so good. But Mr. Gericke spoiled the final effect for the season by asking the orchestra to interpret a ridiculous work written by Hans Koessler, dedicated to the spirit of and supposedly describing Johannes Brahms. In the work, which is in the nature of symphonic variations on a given theme, Koessler betrays an absolute lack of humor and an abundant gift of mediocrity. The fifth variation is entitled "Brahms as a friend of children," the sixth, "Brahms as a friend of nature and as a humorist." For all that these movements meant they might have been labeled "Brahms taking his morning beer," or "Brahms as the tailor knew him." It was humorous, because Herr Koessler took himself seriously, but Mr. Gericke and the orchestra might have been better employed.

Madame Nordica, to return to a more pleasant episode, disclosed in her work the great breadth of her vocal art. In the Beethoven recitative and aria there was full understanding of the declamatory effects and the smooth cantilena of the old school, while her songs each in its own way had a special charm. Beginning with Grieg's "Im Kahn," sung in a flowing manner, softly caressing, and passing through Richard Strauss' lovely "Serenade," Oscar Weil's effective "Spring Song," violin obligato, by Kneisel, which was repeated, Madame Nordica wound up with a stirring dramatic interpretation of Schumann's "Waldesgesprach," in which she was her true self. In response to the enthusiasm came a graceful encore in French and both singer and the skilled accompanist, Mr. Romayne Simmons, had the satisfaction of knowing that their composite efforts had told. The audience was one of the largest of the season for the second series.

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4 Mar 23

THE RECORD

NORDICA'S READVENT.

She Sings an Aria and Five Songs in the Most Delightful Manner.

The local readvent of Mme. Lillian Nordica, that queenly prima donna, whose magnificent dramatic lyricism was regrettably missed during the past season of grand opera, and whose recent injury came as such a shock to her host of admirers, was the supreme feature of the farewell Boston Symphony concert at the Academy of Music, last evening. She was accorded a notably enthusiastic reception, and, although her upper register was not as delightful as it has been (for instance, as on that superb occasion when Jean de Reszke in one of the upper Academy boxes listened to her Bruennhilde in "Siegfried"), she sang splendidly and with all her characteristic dramatic phrasing and expression. She rendered Beethoven's aria, "Ah perfido," in the noble style befitting it, and she gave a sparkling bouquet of flower-petaled songs, admirably selected. Richard Strauss' "Serenade" was a charming composition by that remarkable maestro, while Oscar Weil's "Spring Song" was an exquisite trifle. Mr. Franz Kneisel played the violin obligato, and an encore was graciously given. Schumann's "Forest Song" reminds one of the "Erlkoenig" in its general style. Mr. Romayne Simmons, the pianist, proved to be a perfect jewel of an accompanist, all of his work being admirable, and Mme. Nordica only give him his well-deserved due in presenting him for his share of the applause. A pretty French song was sung as encore. The orchestral numbers were all, it goes almost without the saying, ideally interpreted, and the "Symphonic Variations" by Hans Koessler, in honor of Johannes Brahms, proved to be a thoroughly melodious and scholarly opus, with particularly delightful passages for the strings.

THE WORLD: SUNDAY, MARCH 23,

not more, than did the audience.

* * *

MR. WILHELM GERICKE, in spite of his familiar placidity, could not repress the expression of surprise which spread over his features as he responded to the unexpected recall at the end of the Boston Orchestra concert on Thursday evening. It was an unusual thing for the audience to do, for hitherto the attitude of New York toward the Boston maestro has been formal and frigid.

The compliment was creditable to those who paid it, for while Mr. Gericke's readings—academic, conservative, ascetic—are not to the taste of music-lovers who wish to feel music as well as think of it, he is nevertheless an orchestral master, who is now governing the destinies of one of the three or four great orchestras of the world—an orchestra the technical perfections of which are but the logical developments of his fostering cares during his first tenure of office.

It may be said that the concert was one that revealed all the skill and magnetic charm of the orchestra. Goldmark's overture "Penthesilea," with its gorgeous play of colors, was most impressively played. Ernest Chausson's symphonic poem, "Viviane," romantic in spirit, flowing in language, mystic, sensuous, imaginative, fanciful, was interpreted with extraordinary subtlety. And Beethoven's eighth symphony was executed with a marvellous crispness of rhythmic accents.

Mr. Timothee Adamowski, one of the several violin virtuosi of the orchestra, was the solo artist. He played Saint-Saen's third concerto with spirit and sympathy, with vigor and variety—a most satisfying achievement.

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[83]

8 Mar 18 02

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BOSTON SYMPHONY ORCHESTRA.

Last night's concert at the Academy of Music by the Boston Symphony Orchestra brought the Monday night series of the present season to a close. There has never been any occasion to speak of the orchestra's playing during the entire winter in other than the very highest terms, and last night's concert was no exception to the rule. Every note had its meaning, and one could sit back in one's seat and thoroughly enjoy every minute from the first passage of the overture to the last note of the symphony. The programme was as follows:

Goldmark .....Overture, "Penthesilea"
Saint-Saens,
Concerto in B minor for Violin, No. 3, Op. 61
Richard Strauss,
Love Scene from the Opera, "Feuersnoth"
(First time at these concerts.)
Brahms.....Symphony in E minor, No. 4, Op. 98

The most interesting of all the numbers, both on account of its novelty and because of the heroic figure which Richard Strauss is assuming in the musical world, was the love scene from Strauss's opera, "Fuersnoth," which was produced for the first time in Dresden last November. The excerpt is that which follows when Diemat has relented and released Kunrad from his ridiculous position in the suspended basket by drawing him up into her chamber. It is an original and delightful piece of writing, glowing with color and throbbing with passion. It was superbly played by the orchestra. The fragment piques one's curiosity; not only would one like to hear more of it from the orchestra, but it prompts the hope that the complete work may be amongst Mr. Grau's list of operas for next season.

The soloist was Mr. Timothee Adamowski, of the orchestra, an admirable violinist and an old favorite; his tone is not large, but he played the Saint-Saens concerto in a scholarly fashion, and yet with feeling. Of the overture and the symphony, one can only say that both were interpreted in that clear, lucid manner that makes Mr. Gericke's readings so illuminating, and played with an exquisite finish and perfection of precision which rendered them delightful to listen to.

It may reassure those who missed Mr. Kneisel from his accustomed place at the first violin's desk to know that he is suffering from nothing worse than a slight cut across the fingers of his left hand, an accident that will not interfere with his playing for more than a couple of days.

The next and last concert of the season by the Boston Symphony Orchestra will be given to-morrow evening at the Academy of Music. Mme. Nordica will be the soloist.

4 Mar 18 02

THE RECORD

BOSTON SYMPHONY CONCERT.

A Love Scene From Richard Strauss's New Opera, "Feuersnoth" ("Famine of Fire").

A unique feature of the farewell Boston Symphony concert of the first series at the Academy of Music, last evening, was the playing of the Love Scene from Richard Strauss's new one-act opera, or "singgedicht," entitled "Feuersnoth." The plot of this opera, recently produced in Vienna, was founded by Librettist Ernest von Wolzogen on a queer old legend of Oudenaerde, Belgium, in which a fair maiden who tormented and made mock of an ardent lover was punished for her cruel heart by a shameful retribution in the Bocaccian style. In the Strauss-Wolzogen version the lover, Kunrad, who is deceived by the pretty Diemuth into being hauled nearly up to her chamber window at midnight and then left hanging in midair in his basket to the derision of the villagers, is finally admitted by his repentant sweetheart. But not before he has gotten even with the villagers by preaching a bitter sermon on Philistinism to them, and denying them fire and light. The neighbors beg for fire of Diemuth, and here the concert-excerpt begins. The music, at first soft and full of longing, swells into passionate fury. At the climax fire bursts forth, the children dance and sing, and the lovers praise the beauties of the midsummer night. The sorcerer Kunrad represents the Ideal (or Richard Strauss himself) as opposed to the Philistine critics. Like Paderewski's operatic hero, Manru, Strass's Kunrad sings that love and art are born of gypsy blood and are above custom and set rule. His sweetheart is something of a fickle worldly coquette. Instead of Diemuth she might be named Fame. Strauss has only imitated Wagner's example in "Die Meistersinger." This Magic Fire Scene of Strauss's is quite glowing and descriptive.

Mme. Lillian Nordica, recovered from her recent injury, is to be the welcome soloist of the farewell concert of the second series, to-morrow evening. Beethoven's Eighth Symphony will be the chief orchestral number.

Florizel Reuter's Debut.

Florizel Reuter, the 10-year-old violinist, will make his first appearance in Philadelphia at the Academy of Music next Thursday evening. Lucy Gates, a new soprano from Utah, comes with Florizel, and Adolph Glose will be the accompanist.

The programme will be as follows:

Concerto, E Minor .....Mendelssohn
Florizel.
Aria, "Caro Nome" ("Rigoletto") .....Verdi
Miss Lucy Gates.
Concerto, E Major.....Vieuxtemps
Florizel.
Songs; a, Pastorale .....Bizet
b. "Sing, Sweet Bird".....Gaus
Miss Lucy Gates.
a. Caprices 21 and 24 (violin alone)....Paganini
b. Airs, Russes .....Wieniawski
Florizel.

6 Mar 18 02

The Times

BOSTON ORCHESTRA'S NINTH LOCAL CONCERT

The Boston Symphony Orchestra gave the last concert of its seventeenth annual series at the Academy of Music last evening. Mr. Gericke conducted the first concert here in April, 1886, and last night he conducted the one hundredth concert which the orchestra has given in Philadelphia. The programme was:

Overture, "Penthesilea" .....Goldmark
Violin concerto in B minor.....Saint-Saens
Love scene from "Feuersnoth" .....R. Strauss
Symphony in E minor..... Brahms

The overture is one of the less clear of Goldmark's compositions in this form, and one of those that seem to require a text. It has much of the composer's characteristic sentiment and color, and, though of uneven interest, has passages of great beauty and instrumental richness, that were effectively performed. Mr. Adamowski, one of the original members of the orchestra and always a popular violinist, was the soloist of the Saint-Saens concerto.

The novelty on the programme was a short excerpt from Richard Strauss' recent opera, which has to do with the legend of the "fire famine" on mid-Summer eve and the magical recovery of the flame. This scene is a wonderful piece of writing for an orchestra augmented with various instruments of percussion and should be effective in its place though as a concert-piece it proved trivial.

As the beautiful fourth symphony of Brahms had a particularly brilliant and illuminating interpretation on the same stage but a few weeks ago, Mr. Gericke's rather prosaic repetition of it calls for little comment. Rhythmic feeling and grace of phrasing are of paramount importance in Brahms, and the metronomic manner tends to obscurity and dullness. But the symphony was by very much the best music of the evening.

The last concert of the second series occurs to-morrow night, when the symphony will be Beethoven's eighth and Madame Nordica will be the soloist.

Philadelphia Inquirer

TUESDAY, - - - MARCH 18, 1902

MUSIC AT THE ACADEMY

The 100th Concert in This City of the Boston Symphony Orchestra

It was a distinctly modern program which the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, interpreted at the Academy of Music last evening, when it gave its 100th concert in this city and closed its first series of concerts for the present season. The selections included the "Penthesilea" overture of Goldmark, Saint-Saens' violin concerto in B minor, No. 3 Op. 61, the love scene from Richard Strauss' opera of "Feuersnoth," which had not before been heard in Philadelphia, and the fourth, or E minor, symphony of Brahms. This was an arrangement of highly seasoned delicacies, which proved to be somewhat more showy than it was satisfying, and which made one regret that the menu had not included something more familiar and substantial.

Goldmark is an imaginative and poetical composer, whose music is for the most part sufficiently luminous to be intelligible without a commentary and sufficiently interesting to be enjoyable without regard to the subject which it is designed to illustrate. But it will have to be admitted that this is more than can be said of the overture of "Penthesilea." It is, however, a strongly conceived and powerfully written piece of work in which a variety of original ideas are expressed with a consummate mastery of the resources of the modern orchestra, and the impression which the performance of the music produced last night was that it would improve upon acquaintance.

That is more than can be said of the excerpt which was played from Richard Strauss' opera of "Feuersnoth." In Germany Richard Strauss is regarded as the man upon whose shoulders the mantle of Wagner has fallen, as the greatest figure in the world of music to-day and as a composer to the possibilities of whose achievements it would be presumptuous to set any bounds. That may all be true, but if so, the circumstance has not been measurably demonstrated by any orchestral work of his which has been presented here. We have had his "Till Eulenspiegl's Merry Pranks," his "Thus Spake Zarasthra" and something else, but in all that has been heard the result produced has been sadly out of proportion with the effort made and the resources employed. It was the same with last night's selection, which was very strenuous and very sonorous, and sometimes, with the novel instruments which were introduced, extremely strange. Only after the thing was over the thought one had was that it had not been worth while.

The symphony was Brahms' fourth in E minor, which Mr. Gericke somehow or other played with rather less than his usual effectiveness, and the soloist was Mr. T. Adamowski, who rendered Saint-Saens' third violin concerto with that neatness of style, correctness of taste, facility of execution, and smallness of tone which are the ordinary characteristics of his work. There will be another concert tomorrow evening for the close of the season, when the symphony will be Beethoven's eighth and Mme. Nordica will be the assisting artist. She is to sing Beethoven's "Ah Perfido" and a group of songs with the piano.

THURSDAY, MARCH 20, 1902.

THE NORTH AMERICAN

BOSTON SYMPHONY CONCERTS CLOSE

Season Ends With a Brilliant Performance at the Academy of Music.

The season of the Boston Symphony concerts expired in a blaze of glory last evening, when the fifth and last concert of the second series was given at the Academy of Music, with Mme. Lillian Nordica as soloist.

The programme was brilliantly interesting, opening with Wagner's overture to "The Flying Dutchman," and including for orchestra Symphonie Variations, by Koessler, and Beethoven's Eighth Symphony.

The performance of the orchestra was exceptionally good, even and brilliant, and the programme was well composed and arranged. The Symphonie Variations, by Hans Koessler, were played for the first time at these concerts. The variations are dedicated to Johannes Brahms, and are named by the composer: I. Lamentation on One Doomed to Death. II. Death and Burial of the Master. III. First Meeting in Hungary. IV. Brahms as a Friend. V. Brahms as the Friend of Children. VI. He Has Given us an Example for Emulation.

The Beethoven Symphony, No. 8, with which the concert closed, is one of the simplest, most joyous and beautiful of all the symphonies by this master. The orchestra played it with unusual vivacity and freedom, making each movement a clear delight.

Mme. Nordica sang with the orchestra Beethoven's Aria "Ah! Perfido" and four songs with piano, excellently accompanied by Mr. Romayne Simmons. In the Beethoven aria her voice showed less of its former beauty than was exhibited in the songs with piano. A much more favorable impression was created in her rendering of Oscar Weil's "Spring Song," with exquisite obligato by Franz Kneisel, which was insistently applauded, until Mme. Nordica graciously consented to repeat the last stanza. The house was one of the largest of this season, and warmly appreciative.

6 Mar 20 02

The Times

"All the News That's Fit to Print."

MUSIC AND MUSICIANS

—Madame Nordica's first appearance in Philadelphia this season gave especial distinction to the final concert of the Boston Symphony Orchestra, in the Academy of Music, last evening. This was the programme:

Overture, "The Flying Dutchman".....Wagner
Aria, "Ah! Perfido" .....Beethoven
Symphonic Variations .....Koessler
Songs with piano:
a. "Im Kahn".....Grieg
b. Serenade .....Richard Strauss
c. Spring Song .....Weil
d. Waldesgespaech .....Schumann
Symphony No. 8.....Beethoven

Wagner's romantic overture, played with good appreciation of its varied color, made an agreeable opening to a concert that closed agreeably with the eighth symphony, one of the least important of the nine, but with peculiarities that have always made it interesting and that were clearly expressed in Mr. Gericke's exact and intelligent rendering. The symphony is short and bright and its performance was altogether satisfying.

The symphonic variations by Hans Koessler, a musician of Budapest, which was played for the first time here, are dedicated to the memory of Brahms, and the programme indicates that they are designed to illustrate various aspects of that composer's character. The lamentation at his death is intelligible, but the other titles are as foolish as such things usually are. The last variation has this motto: "He has given us an example for emulation." Mr. Koessler emulates Brahms' dullness without his other qualities. The music is learned, dry, pretentious and fatiguing.

Before this dismal number Madame Nordica sang Beethoven's great aria with a splendid authority and noble dramatic sentiment, and with a breadth and brilliancy entirely imposing. It was a fine example of the grand style, such as no other singer of the day illustrates in the same degree. The varied range of Madame Nordica's art, its delicacy and finesse, were shown in her group of songs. The bit of Grieg was particularly charming, and she sang the Schumann with uncommon emotional expression. Mr. Kneisel played a violin obligato in Oscar Weil's spring song, which pleased so much that it had to be repeated, and the piano accompaniments were admirably played by Romayne Simmons. There was a good audience and the bright concert was altogether successful.

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Philadelphia Inquirer

THURSDAY, - - - MARCH 20, 1902

The Boston Symphony Orchestra Closes Its Local Season—That Request Program—Florizel

There was a very large audience at the Academy of Music last evening when the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke gave the closing event of its seventeenth local season. A varied, attractive and interesting program had been prepared for the occasion and the concert was in some important respects one of the most noteworthy and enjoyable of the series to which it belonged.

One of those respects was the appearance of Mme. Nordica as the assisting artist. The Philadelphia public had not this season been allowed an earlier opportunity of hearing Mme. Nordica sing, and there is no doubt that a large part of the increased attendance was due to her popularity. She amply justified the one and rewarded the other. Her voice semed to be a little veiled at first and the delivery of the opening phrases of Beethoven's great aria, the well-known "Ah perfido," caused some apprehension among thosew ho had read of the ordeal through which she lately pased as to the extent to which it had affected her. But her tones cleared as she went on, and her rendering of the enormously exacting but immensely grateful number was splendidly eloquent and most dramaticaly poignant and intense.

It was really noble singing, broad, dignified and sincere, perfectly responsive to the changing emotion of the music and at all points easily equal to its convincing and illuminative expression. Only a great artist is capable of such work as that. Later in the evening, in the songs with pianoforte, Mme. Nordica went far toward furnishing the demonstration that she has all good styles for her own. Her mastery of the lyric sentiment as exemplified in Grieg's "Im Kahn," Richard Strauss' "Serenade," Oscar Weil's "Spring Song," with violin accompaniment, grace fully played by Mr. Kneisel, and Schumann's "Waldesgesprach" was as satisfying and complete as had been her command of the grand manner of Beethoven. It was all most admirable and delightful and the enraptured audience was so persistent in its demand that Mr. Gericke's rule against encores had for once to be broken. It should be said that Mme. Nordica's accompaniments were tastefully played by Mr. Romayne Simmons.

The orchestral numbers were Wagner's "Flying Dutchman" overture, Beethoven's eighth symphony and a set of symphonic variations by Koessler, which had not before been played here and which proved to be more interesting than there had been reason to expect. The whole program was brightly, brilliantly and beautifully played under Mr. Gericke's direction and a particularly blithesome interpretation of Beethoven's lovely eighth symphony brought the concert and the season to a most satisfactory close.

WEDNESDAY, MARCH 19, 1902.

THE NORTH AMERICAN

NORDICA WILL SING AT FINAL CONCERT

Vocal Star to Appear in Boston Symphony Orchestra's Closing Performance.

IN EXCELLENT VOICE

MME. LILLIAN NORDICA

Mme. Lillian Nordica will be the star at the final concert for the season of the Boston Symphony Orchestra to-night in the Academy of Music.

Mme. Nordica was said to be in better voice than ever before when she sang with the orchestra in Boston March 15. She will sing twice on the programme. The first number will be Beethoven's aria, "Oh! Perfido," with the orchestra.

Her second number will consist of four songs, with piano accompaniament: "In Kahn" by Grieg; serenade, by Richard Strauss; "Spring Song," with violin obligato, by Oscar Weil; obligato played by Franz Kneisel, and "Waldesgesprach," by Schumann. Mme. Nordica's accompanist is Romayne Simmons.

The orchestral numbers will be Wagner's overture to "The Flying Dutchman," symphonic variations by Koessler and Beethoven's English symphony.

6 Mar 18 [illegible]

The Philadelphia Pre

PUBLISHED DAILY AND WEEKL

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BOSTON ORCHESTRA

Interesting Selection from Strauss' "Feuersnoth" Played—Adamowski the Soloist.

That it is possible for a modern composer to write dramatic and descriptive music that parallels Wagnerian situations and still keep his own individuality was made evident last evening at the last concert of the first series of the Boston Orchestra at the Academy of Music, when Mr. Gericke gave a spirited reading of the love-fire scene from the new opera, "Feursenoth" (Need of Fire), by Richard Strauss.

Paderewski in "Manru" revealed how fatal is the influence of Wagner. He could not resist the temptation to repeat Wagnerian effects when the situations called for them, but the Munich genius, the Strauss of the loud-sounding tone-poems "Death and Transfiguration," "Till Eulenspiegel's Playful Stroke," "Thus Spoke Zarathustra" and the "Hero Song," is made of different metal and his new opera finds him quite equal to painting descriptive scenes in the orchestra in a way that illustrates the text and is his own, and without re-echoing Wagner, though, of course, he belongs derivatively to the Wagner line and lineage. The love-fire scene given last evening depicts the swelling ecstasy of love in the two leading characters in the opera and the bursting out of the flames, which had been put in abeyance by wizardry, in bonfire and lantern. The effects are beautifully developed and Mr. Gericke let the orchestra take the bit at a very pretty gait, with splendid results.

A quasi-novelty was rendered in Goldmark's "Penthesilea" overture and Brahms' least interesting symphony, the Fourth, the andante excepted, was given again, for the second time this season. The symphony was wonderfully worked out by the orchestra and the strangely beautiful andante was sung in superb style. The soloist of the evening was Mr. Timothee Adamowski, who was heard in Saint-Saen's lively concerto in B minor. While not impeccable in tone, Mr. Adamowski gave a spirited, dashing reading of the work that was very agreeable. On Wednesday evening Madame Nordica, radiant and ready for the vocal fray, will be heard in a Beethoven aria and a group of songs by Grieg, Strauss, Weil and Schumann. The symphony will be Beethoven's No. 8, the overture Wagner's prelude to the "Flying Dutchman" and Koessler's symphonic variations in honor of Johanne's Brahms is the novelty.

On Thursday evening Mr. Ellis Clark Hammann, pianist, assisted by Mr. Leo Schulz, 'cellist, will be heard in an interesting recital in Griffith Hall. Works by Beethoven, Schubert-Liszt, Schumann, Chopin, MacDowell and Moszkowski will be interpreted.

The Florizel concert takes place at the Academy of Music on Thursday evening, when the 10-year-old wonder will be heard on the violin in a remarkable virtuoso program, including the Mendelssohn concerto and two Paganini caprices. Miss Lucy Gates, the Utah soprano, will also be heard in appropriate selections.

The Philadelphi[illegible]

TUESDAY, MARCH 18, 1902.

THE NORTH AMERICA[illegible]

ADAMOWSKI IS NOT A VIOLIN WIZARD

But His Playing With Boston Orchestra Was Well Received.

The Boston Symphony Orchestra gave the last concert in its first series at the Academy of Music last evening before the usual brilliant audience.

The programme was essentially serious in character. The overture was extremely interesting. Goldmark was inspired by the tragedy "Penthesilea," and it contains much fine sentiment and classic treatment.

The "Love Scene," by Richard Strauss, was given its first rendition at these concerts. The opera "Feuersnoth" was first produced in Dresden in 1901. The love scene, as rendered last night, was tender, dainty and sympathetic.

The Brahms symphony came last on the programme, a habit of Mr. Gericke's in programme making which cannot be sufficiently decried.

The soloist, Adamowski, was well received, and excelled himself by the third movement of the Saint-Saens concerto. His tone is not wonderful, but his technique is highly polished, and he plays in perfect good taste.

The programme for Wednesday's concert will include Wagner's overture to "The Flying Dutchman," Koessler's symphonic variations and the eighth symphony of Beethoven. Mme. Lilien Nordica will be soloist.

Thursday evening the postponed concert by Florizel-Gates will be given at the Academy.

BALTIMORE MORNING HERALD

LAST CONCERT OF THE SEASON

Boston Symphony Orchestra Concludes Season Series in Baltimore.

NORDICA THE SOLOIST

Cantatrice Gives Her Usual Artistic Presentation of Difficult Vocal Selections.

The fifth, concluding and, in some ways, the best of this season's series of Boston Symphony Orchestra concerts was given last evening at the Music Hall. An unusually large audience was present, due partly to the attractiveness of the program, partly to the increased attention paid by Baltimore music lovers to the performances of this great organization and partly to the enormous popularity enjoyed by Madame Nordica, the soloist of the evening.

Her solo, with orchestral accompaniment, was Beethoven's scena and aria "Ah! Perfido." The "recitative" was sung with much dramatic effect, but the "aria," although not without many poetic touches, was lacking in general breadth of interpretation and expression. The group of songs, which formed her second number, were especially well given. It is just in smaller songs that Madame Nordica excels. Artistic to a degree, she interprets fully the composer's thoughts, and more particularly in the Schumann song was she great. Her reading of it was intense and dramatic, and impressed one with her high appreciation of the immensity of Schumann's art as a song composer. The group consisted of Grieg's "Im Kahn," Richard Strauss' "Serenade," Oscar Weil's "Spring Song," with violin obligato, played by Franz Kneisel, and Schumann's "Waldesgespraech." Mr. Romayne Simmons played the accompaniments brilliantly, the two first songs of the group being played without notes.

The orchestral part of the program included Mozart's E flat symphony, Koessler's symphonic variations, and selections from Rubinstein's ballet music to "The Vine." The symphony, a delightful work, replete with themes that for vigor and freshness are simply charming, is a fine specimen of Mozart's prolific creative genius. It was given a bright reading at the hands of Mr. Gericke and the orchestra. The symphonic variations are rather somber in character, the most interesting being the third, "The Meeting in Hungary," the music of which exhibits a decidedly Hungarian character. The sixth variation was omitted, doubtless on account of the length of the program.

The few selections from Rubinstein's "The Vine," with new orchestration by Mr. Gericke, were too few in number to convey a complete idea of the entire work, but those that were heard were rather effective, more particularly the last movement, which also was decidedly Hungarian in style.

The success with which the whole series of concerts have met this year in Baltimore speaks well for the growth of the music loving portion of the population, and is a sure sign that the organization will return again next year, with new works and fresh soloists.

WEDNESDAY, MARCH 19, 1902.

Baltimore American

AND COMMERCIAL ADVERTISER

LAST CONCERT OF BOSTON ORCHESTRA.

One of the Largest Audiences of the Season Hears a Fine Concert—Nordica the Soloist.

The last concert of the season by the Boston Orchestra was given last night in Music Hall to one of the largest audiences ever assembled there at a musical performance. Nearly the whole of the hall on both floors was filled. The people were unusually enthusiastic and cheered the soloist, Madame Nordica, and Mr. Gericke and his men with great warmth. The concert was opened with Mozart's symphony in E flat, which received a splendid rendition. Orchestras in Mozart's day had fewer strings, and the wood-winds last night had to do their best against a large volume of sound, but the whole symphony went well and was thoroughly enjoyed. Madame Nordica came next with Beethoven's great air, "Ah! Perfido," which she sang with splendid breadth and power. She has made a long tour since she sang in Baltimore on January 1—has been shaken up in a railroad wreck and encountered other difficulties singers on tours are likely to meet with, but there was slight evidence that she had been wearied by hard work. She looked impressive in a handsome gown, was in the best of humor and received the praise of the audience with evidence of pleasure. A little later on the program she sang to piano accompaniment by Mr. Romayne Simmons four songs, namely, Grieg's "Im Kahn," Richard Strauss' serenade, a spring song by Oscar Weil and Schumann's "Waldesgesprach." They were charmingly sung and the audience recalled the singer again and again, but no encore was given. The Strauss song is beautiful, and Madame Nordica did it ample justice.

There is nothing remarkable about the Weil spring song, and although it had an obligato well played by Mr. Kneisel, it cannot be classed with the Strauss and Schumann songs.

Mr. Gericke offered two novelties for the orchestra. The first was Koessler's symphonic variations, dedicated to the manes of Brahms, designed as a sort of biographical characterization of the great composer by an admirer. The orchestration is done in a solid musicianly manner, and although all parts of the work may not seem adequate, there are many beautiful passages in it. The other novelty was selections from Rubenstein's ballet, "The Vine," with a new orchestration by Mr. Gericke, who has used all the choirs of the band with splendid effect. The scoring is skilfully done, and the dances of the different nations are introduced and colored in fine style. The resources of the orchestra came out in a glowing manner in the last movement, in which the czardas of the Hungarians is pictured with a swing and dash that were stirring in the performance.

This closed the seventeenth season of the orchestra in Baltimore. It has been one of the most successful the band has ever had. The Bostons are now so firmly established in popular favor in this city that they are regarded as indispensable. Five concerts, as usual, will be given next season.

BALTIMORE, WEDNESDAY, MARCH 19, 190[illegible]

THE SUN

MANY HEAR BOSTON SYMPHONY

Madame Nordica Arouses Great Enthusiasm.

The last concert of the season of the Boston Symphony Orchestra was given last night under the most inspiring conditions and with brilliant results. The audience was the largest of the season and very enthusiastic. The program was as follows:

Symphony in E flat (K 543).....Mozart
Scena and Aria, "Ah! Perfido".....Beethoven
Symphonic variations.....Koessler
(First time.)
Songs with Pianoforte:
(a) "Im Kahn".....Grieg
(b) Serenade.....Richard Strauss
(c) Spring song.....Oscar Weil
(d) "Waldesgesprach".....Schumann
Violin Obligato, Mr. Kneisel.
Accompanist, Mr. Romayne Simmons.
Selections from the ballet, "The Vine"...Rubinstein
Nos. 8, 9—"The Tasting of the Wines."
No. 10—"Wines of Italy."
No. 11—"Wines of Hungary."
(With New Orchestration by Wilhelm Gericke).
(First time.)

It was by no means the best program of the year, nor the best concert, but the interest exhibited by such an immense audience in the work of an organization with the lofty musical ideals of the Boston Orchestra was most significant and shows not only the growing appreciation which this orchestra enjoys, but also the advance in local musical culture.

It is most difficult for Mr. Gericke and his great band of musicians to so relax as to give to a composition of Mozart the lightness and clarity which it requires. With their tremendous orchestral machinery they seem to be fitted best to the more dramatic modern works. Mozart's transparency sometimes becomes him because of the very perfection of the latter-day orchestra. On this account the Mozart symphony was not quite satisfactory, although the beauty of tone of the stringed instruments was a source of rare pleasure.

The two other orchestral numbers were of the most widely different character. The idea of the symphonic variations by Koessler was very strange. They purported to symbolize characteristic features of the life of Brahms. Much originality was displayed, and the work has real interest, but the symbolism was certainly doubtful.

The Rubenstein ballet music was simply ballet music which would have sounded better if there had been the accompanying dancers. From the nature of the case neither profundity nor great originality could be expected.

Upon the soloist, Mme. Nordica, the greatest amount of enthusiasm was expended. She was in better form than at a recital which she gave earlier in the season, and succeeded in moving her audience most effectively. The same great dramatic gifts which have made her one of the most eminent singing actresses were in evidence last night, even in her song singing, but one misses the delightful ease of vocalization which has marked her singing. The severities of a difficult musical season will doubtless explain this vocal fatigue.

In speaking of the past season Mr. Comee, the assistant manager of the orchestra, said last night that it had been the most successful Baltimore series in every respect in the history of the organization. The genuine interest shown by Baltimoreans in the work of the orchestra was most fully appreciated.

[84]

Boston Transcript

MONDAY, MARCH 24, 1902

SYMPHONY ORCHESTRA CLOSES ITS NEW YORK SEASON

A Boston Notion's Prominence in the Metropolis—Last of the Lyceum—Final Curtain Fell Saturday Night—Doings at the Final Performance

[Regular Correspondence of the Transcript]

New York, March 23.

On Saturday afternoon in Carnegie Hall the Boston Symphony Orchestra completed its series of concerts here for the winter. For sixteen years now the band has been playing more or less regularly in New York until its concerts have become an established part of the music that the town hears gladly. The number of concerts has gradually risen to ten—two more than the local Philharmonic Society annually gives, while larger and larger audience rooms have become necessary to contain the listeners. It was a little company that used to gather to hear the band in Steinway and in Chickering halls in comparison with the audiences that now twice a month nearly fill Carnegie Hall. And they come—established patrons—not to hear the chance singer or virtuoso who is assisting the orchestra for the day, but the orchestra itself. Only the appearance of such a one as Mr. Paderewski much increases the numbers or changes the aspect of the audience. By this time the band might well venture a concert or two here without any assistance, such as it gives five or six times a year at home. Few of its "soloists" this winter have received warmer applause than that which recalled Mr. Gericke at the end of the final concerts on Thursday and Saturday, and he is not a man personally to stir his hearers as Mr. Nikisch, half as man, half as conductor, used to move little groups of somewhat neurotic admirers. Musical circles, so-called, still speak of the men in the orchestra in mass and as individuals, with a respect that they do not give to any players upon stringed and wind instruments of their own town. Final and best tribute of all, men go, and in numbers, to the Boston Orchestra's concerts.

The band's position in New York is unique. It is the one orchestra that this town hears, the members of which are all chosen and expert men, in some cases real virtuosi, and which takes time for rehearsals. The Philharmonic Society is cumbered with dead and dying wood among its members, is unable or unwilling to have sufficient rehearsals, and is hampered by outworn traditions and methods of government. There is excellent artistic material in the band of the Metropolitan Opera House; but when it plays from eight to ten times a week in actual performances as it has this winter, there has been little opportunity and less spirits for rehearsals. The wonder is that such an overworked band achieves as much and achieves it as often as does it.

Thus, it is only to the Boston men that New York may look for the finer qualities of orchestral playing—almost unfailing precision, clearness, suppleness, finesse and symmetry, beauty of tone in every instrument and group of instruments, the keenest sense and the loveliest indication of tonal shadings. Behind the sensuous beauty of it all lie warm imagination and quick, true musical insight. Mr. Paur, seemingly by pure force of will, can flog the Philharmonic Society up to a fire, a breadth, a sweep that Mr. Gericke can not or will not attain; but these more dramatic qualities only cover for the moment and in ultra modern compositions many musical shortcomings. Besides, all the finer qualities of the Boston band are at their best in music that only at its concerts New York hears really played. It has come to depend upon the Boston men for the music of Beethoven, Schumann, Schubert and Brahms, of the classic and the pseudo-classic composers generally, and of the moderate romantics, so to say, before Wagner and the Russians and Richard Strauss came. Therein, too, it finds Mr. Gericke at his best. As such things go in New York, he and his men have played Beethoven, Brahms, Schumann and Schubert to us this winter, with golden beauty.

Yet in ultra dramatic, romantic and contemporary music the Boston orchestra gives its audiences something that it can find nowhere else. In such work it may fall below Mr. Paur and his band in dramatic exuberance, poignancy of contrast, emotional force and glow. But the listener in New York never quite knows what is really in Tschaikowsky's "Pathetic" Symphony, for example, or Richard Strauss's "Ein Heldenleben" until the Boston orchestra has played it. Mr. Paur and the Philharmonic Society may give us its emotional content and its larger moods, but only Mr. Gericke and his band really open to us its musical content, structure and proportion, and its intimate and significant details. There have been regrets that the same compositions now and then appeared on the programmes of both the Boston orchestra and the Philharmonic Society in the same winter. There is so much orchestral music worth the hearing that we do not hear at all, or too seldom, here in New York, that it might be better in theory to avoid this duplication. In fact the differences in the point of view and temperament of the tdo conductors and in the quality of the two bands almost justify it.

The Providence Journal.

THURSDAY, MARCH 27, 1902.

SYMPHONY CONCERT.

Fifth of the Series at Infantry Hall Last Evening.

The Boston Symphony Orchestra gave its fifth concert of this season's series in Infantry Hall last evening. There was a good attendance, the audience being fully up to the average for this year, which has been noticeably higher than in past seasons. The orchestra was assisted by a new baritone, Mr. Robert Hosea of New York, and the programme was as follows:

Overture, "Freischutz".....Weber
Aria from "Queen of Sheba".....Gounod
Symphony No. 6, "Pathetic," in B minor, Op. 74.....Tschaikowsky
I. Adagio. Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
"The Two Grenadiers".....Wagner
Last movement from the Ballet "The Vine".....Rubinstein
No. 11. "Wifes of Hungary."
Andante.
Allegro.
(With new orchestration by Wilhelm Gericke.)
(First time at these concerts.)

This might fairly be called a modern programme, the oldest composer on the list, Weber, belonging to the early part of the 19th century and occupying a place, so far as his style is concerned, on the borderland between the old classic school and the modern. As between the two he should really be ranked with the latter, for he had many original ideas, was progressive and rather ahead of his time. A decided leaning in this direction is found in his operas, in which are foreshadowed many of the ideas afterward fully elaborated by Wagner and his followers. His music is of sterling merit and is highly esteemed to-day by the best judges. The "Freischutz" overture is a masterpiece. Add to this the fine preludes to his "Oberon" and "Euryanthe" and we have a trio of overtures difficult to match in the works of any composer. All are popular concert pieces and to be found in the repertory of every first-class orchestra.

The great "Pathetic" symphony of Tschaikowsky was the chief point of interest in the programme. As this remarkable work has been fully reviewed in these columns on previous occasions, any extended recapitulation of its peculiar characteristics is unnecessary. Legends have already begun to crystallize around this masterpiece of Tschaikowsky's since the death of the composer. The prevailing melancholy of the work is connected with the alleged suicide of its author. Another and perhaps more popular idea is that—like the equally apocryphal story of Mozart and his "Requiem"—the composer wrote this work as his swan song, writing under the shadow of death. But, as a personal friend and keen critic of Tschaikowsky has written: "It seems more reasonable to interpret both the overwhelming energy of the third movement and abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death."

The bright and sparkling movement from Rubinstein's ballet, "The Vine," finely reorchestrated by Mr. Gericke, brought the programme to a happy close. The playing was superb all through the evening, and Conductor Gericke's reading of the symphony was powerful and sympathetic to a high degree.

The soloist, Mr. Robert Hosea, failed to reveal any qualities of voice or style that could afford him any claim to be heard in a symphony concert. Nor were his selections interesting in themselves. Why any singer, good or bad, should inflict upon an innocent audience that dreary piece of commonplace, "She alone charmeth my sadness," from Gounod's "Queen of Sheba," passes comprehension. Wagner's setting of the "Two Grenadiers" is distinctly inferior to Schumann's well-known song, though it works up to a good climax at the end, Wagner using the Marseillaise" in the orchestra where Schumann assigns it to the voice.

The sixth and last concert by the orchestra this season will be given in Infantry Hall on Wednesday evening, April 16, at 7:45 sharp.

Boston Journal.

SUNDAY, MARCH 30, 1902.

YESTERDAY'S MUSIC.

Nineteenth Concert by the Symphony Orchestra — Miss Augusta Cottlow, Pianist — Chamber Concert by Messrs. Kreisler, Gerardy, Hofmann.

The 19th concert of the Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture "Medea".....Cherubini
Concerto in A minor for piano.....Grieg
Good Friday Spell from "Parsifal".....Wagner
Symphony No. 3.....Saint-Saëns

When a composer today wishes to portray in music raging Hercules, or Ajax defying the lightning, or the last grand year of Cleopatra, he calls to his aid all the resources of the orchestra and he puts pathetic faith in a gong. Antique passion in history or legend demands, it seems, for accurate portrayal, ranks of brass and battalions of pulsatile instruments. And yet the music of the Greek tragedies was simple, so far as we know anything about it. The instruments were chiefly flutes. When Mounet-Sully played Oedipus Rex in Boston, there was singularly effective music; effective on account of its simplicity and direct pathos. Perhaps it was by Membrée, he wrote incidental music for this tragedy; whoever the composer was, he succeeded, because he established a mood that suggested the old tragic spirit and also far off, unhappy things. Cherubini was, indeed, a musician inherently in sympathy with the antique; his passion was the passion of the frieze, the urn; but in this overture to "Medea" he does not seem to us moderns to have sounded the necessary note. An acute critic, H. F. Chorley did not hesitate to speak of the overture as "wild and fiery;" it was over 50 years ago when he said this; how would the overture seem to him now, after the music of the later Verdi, Wagner, Tschaikowsky, Richard Strauss and even Brahms; for Brahms is all aglow compared with the austere, noble Cherubini. Suppose the overture had no title; would you for a moment connect it with such a tragic story as that of "Medea?" Nor is there the note of antiquity that is sounded so beautifully in Cherubini's "Anacreon" overture. Yet it is clear and pure music; the outlines are flawless; the polish is that of marble. If the face of the sorceress that charmed so many is seen, it is as a frozen mask.

One does not feel like discussing the "Good Friday Spell." It is music to be heard solemnly and with profound meditation. Seldom is it given to any composer to write such pages, and when we hear them we do not wonder at the wish of disciples of Wagner to keep "Parsifal" a sacred play at Bayreuth, where pilgrims may assemble to hear it in the proper spirit, undisturbed by the associations of the garish opera-house.

Saint Saëns's symphony in C minor shows the skill rather than the invention of the composer. The workmanship is admirable; how seldom Saint Saëns errs in the fabrication! It is not necessary to dwell on the resemblance of his initial theme to that of the first theme in Schubert's unfinished symphony; no sane person would accuse the Frenchman of deliberate or careless plagiarism. The chief disappointment is in the comparative paucity of fresh material, of spontaneous thought. The ultra-modern may smile at the adagio with the long song of the violins against organ chords) but the music sounds old, and harmonic devices save it from the reproach of banality. As a whole the work smells of the lamp. To say that it is well made is, after all, as far as praise can justly go.

Miss Cottlow played Tschaikowsky's concerto in B flat minor at the Worcester Festival of 1900. The task was beyond her strength, but she then showed certain excellent qualities. Last night she gave an exceedingly interesting performance of Grieg's concerto, which is still an original, beautiful and effective work. Miss Cottlow's performance was characterized above all by genuine poetic feeling and indisputable imagination. She sang her phrases when the song was there. It was often as though she improvised, so free, so liquid, so spontaneous was her playing. For once there was no thought of superior mechanism, of a task to be overcome, of a parade-piece. The chief thought was of poetic music sympathetically interpreted. Some may question the freedom in reading the first movement; but this freedom was never affected; it seemed natural, inevitable. The music demanded it, and only in lyrical improvisations was this freedom apparent. A delightful touch, fully adequate technic, a girlish grace through which shone the temperament of a woman, a charming modesty of bearing both in performance and in acknowledging the hearty applause which was only her due—these contributed to a pleasure that may be ranked among the finest and most grateful memories of this season now drawing to a close.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, MARCH 30, 1902.

THE SYMPHONY CONCERT.

Saint-Saens Organ Symphony Is the Piece de Resistance.

Solo Number from Grieg Played on the Pianoforte by a Young Woman from Chicago—This Is Her First Appearance at a Boston Performance.

Last night's Symphony concert was not one to create much enthusiasm or stir much interest beyond that caused by the generally good performance of the orchestra. After the Saint-Saens organ symphony has gratified curiosity and had its measure taken, so to speak, one finds little in it to engage regard and scarcely to insure permanent respect. It is, indeed, a monument of ingenious instrumentation, technical mastery of the band and clever combinations of new colors and values in tone. But, when all is said and done, it remains a work which was so written, not because there were in the composer's mind and heart matters which he could not express in old ways, as was often the case with Berlioz, Goldmark, Wagner and other musical poets and painters, and is today the case with Richard Strauss, and has sometimes been, also, with Saint-Saens himself, but it appears to be the outcome of a determination to form a new scheme, to map out a new plan and to contrive new details, with a deliberate desire to see what could be got out of them.

That there are effects which are worth the getting, especially when the organ enters into them, is undeniable, and there are times when the composer's interest in his handiwork seems to have moved him to an earnest and half-absorbed activity which seems very like spontaneity and enthusiasm, but which is not masterful and exciting as those qualities always are. One approves dispassionately, and there an end.

The rich amplitude of tone and the serious dignity of feeling in the "Good Friday Spell" from Wagner's "Parsifal," and Cherubini's "Medoa" overture, which is ever impressive and tragic, although it is innocent of all of the theatrical and hysterical devices of these later days, have been long established in esteem, and their excellent renderings obtained for them their usual effect and approbation. The "Parsifal" excerpt, which is one of those beautiful and controlling passages in Wagner that must delight and sway every listener, even though he have no knowledge of its purport, context or relationships, was particularly well played; the great volume of brass was commanding, but not overbearing, the strings were strong and sharp enough to make the tone tense and the movement incisive, and the men all played with their best warmth and breadth.

There was a solo number—Grieg's A minor pianoforte concerto, which, although it was restudied and rewritten by the composer, still sounds fragmentary, although not disjointed, in the two allegros, but through the plaintive cantilena of whose adagio the fulness of the strange, peculiar Scandinavian melancholy breathes pathetically. The solo player was Miss Augusta Cotlow, a young artist of slender figure, serious-minded face, pleasant manner and modest mein, who comes from Chicago, was kindly greeted and accepted into sincere and well won favor. Born in 1878, she began to play at 3 years of age, and was heard in some public way at 5. She was taught at home, went abroad and studied with Busoni, who is not only a great technician and executant, but a broad man, an original composer and an enthusiast. She has played in some foreign capitals, and two years ago got as near to Boston as the Worcester festival, but has waited until now for her chance at a symphony. Her playing was very satisfactory; for, while it was of simple style, it was adequate in understanding, taste, brightness and strength.

The opening bars, a broadening descent in octaves, were prepossessing, because they were decided, firm and solid, but not clamorous of attention nor ostentatious of volume or fashion of delivery. Thence she went on proportionately, maintaining herself steadily and infusing both sense and sensibility into her reading. The concerto has very few virtuoso passages, but its most brilliant portions have this in common with many pages of Chopin, in that they seem to be integral parts of the phrases with which they are incorporated and necessary to their symmetry. Miss Cotelow took the strong, broken thoughts at their value and set them clearly out; she had sufficient grace and levity to infuse lightness into the less positive pages, and the sufficient, although not particularly deep, feeling for the adagio. To estimate her fulness and strength, one would need to hear her play upon a different instrument—and here it must be borne in mind that we are speaking not of a make, but of an individual. With all its clearness, sweetness and distinctness, this particular piano had not the full bodied middle register to develop which artistically the player must "pass with his best violence." As it was, we could but argue from the known to the unknown and conclude that Miss Cotelow has more force and fire than were made manifest.

The next programme will be:

Overture to "Fingal's Cave".....Mendelssohn
Symphony on a mountain air for orchestra and pianoforte (first time)....Vincent d'Indy
(Mr. Harold Bauer pianist.)
From the Legend.....Dvorak
Symphonic poem, "Francesca da Rimini" Tschaikowsky

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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SYMPHONY NIGHT

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The 19th Symphony concert, given last evening in Symphony Hall, began with a very pleasing performance of Cherubini's overture to "Medea," which is heard occasionally at these concerts and serves to keep alive the name of the opera itself, which was first given in Paris over a century ago, but even now is practically unknown in America.

The second orchestral number was the "Good Friday Spell," the end of Scene 1, of the third act of Wagner's "Parsifal." It has been several times performed at these concerts and this excerpt always makes a profound impression, even without the scenic accessories.

The music is among the finest that Wagner ever composed, and in such music the Symphony Orchestra stands supreme as to interpretation. Nothing could be more impressive than the performance of this fragment from what is the most mystical of music dramas—the story of "Parsifal."

Every Symphony concert has a symphony on the programme, and the one played last evening was the third in C minor by Saint-Saens. This symphony was first heard in Boston at one of these concerts, Feb. 16, 1901, a little over a year ago, so first impressions had not entirely disappeared before hearing the work again.

On a second hearing most of the first impressions are confirmed. The symphony, which besides a full complement of orchestral instruments, also includes piano and organ in the score, is one that contains many pages of unusual effects in instrumentation, and extraordinary musical elaboration of scanty thematic material is everywhere in evidence.

Saint-Saens knows well how to dress what ideas he may have in the best manner, musically speaking; everything is correct and finished to a high degree. But there is little behind all this sort of thing, nothing to move the listener in any way. Everything is beautiful externally but nothing beneath the surface.

The performance was superb at every point. Miss Augusta Cottlow, who made her first appearance at these concerts last evening, gave a finished and pleasing performance of Grieg's A minor pianoforte concerto, one of the most interesting of its kind. Miss Cottlow appears to be a pianiste who, though young in years, has acquired much in the way of technical proficiency, and she has repose and a certain sort of temperament which may be more in evidence as time goes on. She failed to bring out all the beauties of the work as some other pianists have done, but for all that she made a favorable impression and was several times recalled.

The concert programme this coming week will include the "Fingal's Cave" overture, by Mendelssohn; a new symphony by D'Indy, with piano obligato (played by Harold Bauer); also a "Legend" by Dvorak, and Tschaikowski's symphonic poem, "Francesca da Rimini."

BOSTON [illegible],

MUSIC AND MUSICIANS.

Miss Cottlow Plays with the Symphony Orchestra.

"The Creation" to be Sung Tonight by the Handel and Hayda Society.

"Chimes of Normandy" at the Bijou—Recitals of the Week.

The program for the 19th concert of the Symphony season introduced the young pianist Miss Augusta Cottlow, who played the solo instrument in the Grieg A minor concerto. The orchestral selections were the overture to "Medea," Cherubini; the "Good Friday Spell" from "Parsifal," Wagner, and the Saint-Saens C minor symphony. Miss Cottlow, who appears to be a person of delicate physique, was quite successful in giving an effective interpretation of the more dramatic parts of the Grieg concerto, which call for masculine strength.

Although not fully equal to the demands of the fortissimo passages, she displayed a power which was unlooked for in a woman seemingly of such slight physical proportions. She played without undue display of exertion, and her finger work was smooth, certain and as facile as one could wish to hear. In the most rapid passages her tones were clear and showed no slurring of notes, her chord runs and arpeggios were admirably executed, and her use of the pedal was generally effective, although rather too liberal at times and obscuring the value of some of her forte work.

The chromatic scale passages in the allegro of the first part were notable examples of rapid and correct fingering, and in the third part the more "deliberate" score for the soloist was given with splendid authority and sense of refinement. There is so much that might be called "coldly classic" in the concerto that it has never been a favorite with pianists; but despite its many uninteresting moments Miss Cottlow's performance was received with warm appreciation, and at the close the young artist was recalled many times, a deserved tribute to her abilities, which promise to gain her a high rank in her profession. The orchestral part was up to the usual standard, although rather overpowering in volume at times for the soloist.

The orchestra played the Cherubini overture in a sympathetic manner, the barbaric style of the work being admirably shown, and although the severely classic style of the composition appeals only to the thoughtful auditor the interpretation was effective without being specially interesting to the average concert attendant. The excerpt from "Parsifal," a splendid example of Wagner's art, was given with magnificent power and verve, the different contingents of the orchestra performing their parts with a precision and resonance which gave another proof of the perfection attained by this band in ensemble work.

The second hearing of Saint-Saens' C minor symphony increased the favorable impression made last season. The peculiar alternation of themes, so varied in character, were set forth skilfully by the different corps of instruments and the effect with the organ accompaniment was also very impressive, making the first movement one of unusual impressiveness. The strings in the delicate puerto of the second movement were a feature in this part, although in the whole performance there was apparently nothing that did not deserve the highest commendation. In addition to the regular orchestra, piano and organ were used, Mr Goodrich playing the latter instrument.

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WM. M. THOMS, EDITOR

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The twenty-first season of this orchestra's activity and its sixteenth season in this city came to a close on Saturday evening at Carnegie Hall when its program presented the following numbers:

Overture to "The Flying Dutchman," Wagner; Vitellia's air from "Titus" Mozart; Symphony in E minor, No. 4, Opus 98, Brahms; "Die Allmacht," Schubert; Selections from the ballet, "The Vine," Rubinstein.

The soloist for the occasion was the ever-amiable, but rather too often heard artiste Mme. Schumann-Heink. The only actual novelty was the "Three Movements" from the Ballet "The Vine" of Rubinstein with new orchestration by the leader of the orchestra. These movements bear the titles: "Testing of the Wines," "Wines of Italy" and "Wines of Hungary." This composition may justly be pronounced banal. There is something rather disappointing in results. One looks for original work of an inspiring kind and is confronted with adaptations of national dances. It reminds one of a great artist acting under the compulsion of moneyed reward. There is an entire lack of spontaneity. However, the "Vine Ballet," as now orchestrated, is doubtless an improvement upon the original form. It was certainly played with spirit. The Brahms symphony was rendered with commendable precision and a full knowledge as to its thematic strength and orchestral texture.

There was a time when the metropolis would have indulged in a show of "sweet sorrow" at parting with these players, but that day has gone by. Mr. Paur's admirable body of instrumentalists and Mr. Herbert's picturesque company of players make the town feel that it need no longer entwine its heartstrings around any one symphony organization, so we say: Speed the parting, welcome the coming guest.

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March 30 –

BOSTON DAILY ADVERTISER

Established 1813.

THE SYMPHONY CONCERT.

Miss Augusta Cottlow, the Pianist, Wins Something of a Triumph—Wagner's "Good Friday Spell."

The concert began with Cherubini's overture to "Medea," a clear and intelligible work, the colors of which do not fade in spite of all that modern orchestral reformers have done since its time. After this short number there came a new pianist, Miss Augusta Cottlow, with Grieg's A minor concerto. Grieg is one of the worthiest of the moderns; he is doing for Scandinavia what Smetana did for Bohemia, he is teaching the world the value of the folk-music of his country. Such nationalism in music is the saving salt of these modern days; Tschaikowski, Dvorak, Grieg, Smetana, and a few others, have given new life-blood to instrumental music of recent times by transfusing into its veins some of the vigor of the melodies of the people. Gade once had the chance to do this for Scandinavia, but failed to see his opportunity, Grieg has proved loyal to his trust.

Miss Cottlow made more than a favorable impression,—she won something akin to a triumph, and this, too, under some difficulties. Apart from the fact that one wanted more fullness of tone in the massive parts of the work there was nothing to criticise in the performance. it was full of dash and enthusiasm, and the enthusiasm of the young artist became the work well.

We consider the Adagio the finest movement; it begins with the brooding melancholy of the north, but grows to a majestic climax, in which the chordwork of the artist was most commendable. The finale has some strong contrasts and one can hear the hearty jumps of the Halling and the swing of the Spring-Tanz in its measures. Miss Cottlow was recalled three times with spontaneous enthusiasm by the audience. She is a pupil of Ferruccio Busoni, once a teacher at the New England Conservatory in this city, now one of the leading pianists of the world; she has more of abandon and emotion than we find in her great master.

After the concerto came Wagner's "Good Friday Spell," one day late. If this number is not to be heard in Bayreuth itself, the next best thing is to eliminate the stage setting and give it thus as a concert number. The action is a bold paraphrase of the meeting of the Saviour and Mary Magdalen, which would seem most irreverent if seen in any theatre or opera house. The taking off of the armor of Parsifal, his appearance in long white robe, the bathing of his feet and the wiping of them with Kundry's hair,—these and other sacred touches can be safely left either to Bayreuth or to the imagination.

Strauss, St. Saens, Liszt, Bruckner, and the whole modern school of orchestral composers, seem very small when thought of in connection with such a number as this Good Friday music. It is not that the scoring is as swollen as some of theirs, in fact the orchestration seemed light beside the St. Saens work that followed, and would sound quite conservative beside "Heldenleben," but every orchestral touch fits pat to its thought or motif, and every measure has something important to say. And we thank Mr. Gericke and his orchestra for the manner in which it was played; it was a great performance.

The concert ended with St. Saens C minor symphony, heard here last season. Such a work deserves a second hearing for it is one of the masterpieces of the French orchestral repertoire. We still consider St. Saens the greatest living French composer for orchestra, and, with Berlioz, the highest point of Gallic orchestration of any epoch. But there is considerable leaven in the French meal at present and the supremacy may not remain long uncontested. One may watch Vincent D'Indy, for example, and there are many young Paris Conservatorists who delve so deeply into Wagnerian scores that they are bound to dig up something in the near future, and very possibly without becoming copyists in any degree.

The performance of the work was even more effective than a year ago, Mr. Goodrich making the organ tell effectively in the climax and even the catchy syncopations (what wonderful pizzicato effects those are!) being executed as if on a single instrument.

Louis C. Elson.

Boston Transcript

MONDAY, MARCH 31, 1902

Symphony Hall: Symphony Concert

The programme of the nineteenth Symphony concert was as follows:

Cherubini: Overture to "Medea."
Grieg: Concerto in A Minor for Pianoforte and Orchestra, op. 16.
Wagner: "Good Friday Spell," from "Parsifal."
Saint-Saëns: Symphony in C minor, No. 3, op. 78.
Mr. J. Wallace Goodrich, organist

Soloist—Miss Augusta Cottlow.

This was a concert that gave much real pleasure but which needs little comment. One must be grateful for rehearing in a year's time the Saint-Säens symphony, which was played for the first time last winter. It seems a vague, incoherent work, with an irritating way of stopping in the middle, one finds one's self constantly wondering why it does not get on. From the first theme, furthermore, which irresistibly suggests Schubert's "Unfinished" symphony, it always sounds like something else. As a mass of color, however, it is a delight to listen to, for rarely does one find so full a score in which each instrument and each combination is made to serve a distinct purpose. Rather commonplace in itself, the slow episode, where the strings sing, accompanied only by the organ, is exquisite in its tonal color, and at the end of the second movement there is a climax that comes solely from the sonority of the noise. The work is clever rather than great. Splendidly played, Mr. Goodrich doing beautiful work at the organ, the symphony aroused enthusiasm.

It was an evening of beautiful playing, for the "Medea" overture went brilliantly and did not sound hard, while the perfect playing of the "Good Friday Spell" made a deep impression. As for the Grieg concerto, it did not go well. Except for the lovely adagio, this concerto, strangely enough, sounds better without the orchestra, for the instrumentation of the accompaniment is thick and turgid. There are two quite distinct ways of playing this concerto. Grieg himself takes it dreamily, lyrically, with only a few moments of passion by way of contrast. Leschetizki, on the other hand, makes it from the first chords big and dramatic, and yet with many beautiful, quiet interludes. Miss Cottlow fell between these two stools. Beginning quietly, she was soon boisterous, and, in fact, she seemed to have no settled conviction as to how she meant to play the work. She made her melodies sing, but she rarely phrased well; her tone, while not hard, had little variety; her technique was careless and without brilliancy. Distinctly at her best in the adagio, here she played with a true poetical feeling that proved she has talent. Four years ago Miss Cottlow played this concerto with the Philharmonic Orchestra in Berlin; she played it better on Saturday, but there is still room for a vast improvement before she is ready to play at a Boston Symphony concert. If she were wise she would spend two years with a capable master, and by then her really exceptional talent would come by its own. On Saturday she was heartily applauded, being recalled three times.

This is the programme for the next concert: Mendelssohn, overture to "Fingal's Cave"; Vincent d'Indy, Symphony on a Mountain Air for Orchestra and Pianoforte (first time), Mr. Harold Bauer, pianist Dvorak, "From the Legend"; Tchaikovsky, symphonic poem, "Francesca da Rimini."

THE CONCERT.

The Connecticut Teachers Annuity Guild ought to be congratulated by all music lovers today because last night's concert was one of the finest and most complete successes of the season.

The Boston Symphonys are superb musicians and Mr. Slivinski is a great pianist. The whole performance was a rare treat. Editorial –

THE EVENING LEADER:

THE GREAT SYMPHONY CONCERT

It Was Very Much E joyed By a Large and Critical Audience Last Evening—A Pleasant Wedding Yesterday in Newington—Plans in the Interest of Charity—Other Notes.

The Boston Symphony concert last evening, given under the auspices of the Connecticut Teachers Annuity Guild, was a genuine treat to lovers of good music. The Boston Symphony orchestra is a famous organization, and deservedly so. By all competent authority it is considered to be without superiors in this country and perhaps it was never heard to better advantage than last evening.

The audience represented New Haven's music lovers and cultured society. It was an audience that was competent to judge and anxious to approve withal not being disposed to applaud anything else than a first-class performance. This being true, the fact that the applause was abundant and frequent in itself indicated the satisfying quality of the entertainment.

The program was one which was carefully selected by those who arranged the concert and was thoroughly enjoyable throughout, which speaks well for those who made the selections. The first number was by Elgar, who is considered to be the greatest of the living English composers. The number given last evening was not one of his greatest works, by any means, but was a clever bit of program music describing scenes in London. It made a fitting opening number of light and pleasing character. It was praiseworthy of the management to have afforded us an opportunity to hear a work of this famous modern composer. The next orchestral number was the celebrated Symphony Pathetic, by Tschaikowsky, which the vast audience awaited with anticipation. This monumental work plays upon its human emotions as can no other composition of its class. From the weird opening bass through the tremendous climaxes of each movement to the final hushed and dying tones of the strings in the adagio the audience was spellbound, which was shown by the momentary silence ere the applause began. The rendition of this number in each movement revealed the exquisite quality of each division of orchestra. The opening adagio and allegro non troppo asord excellent opportunities for the wood wind, while the allegro con grazia was a display of the delicate tecnique of the strings, supported by a beautiful ensemble. And again the allegro molto vivace, after working up to a tremendous climax, was an example of snorous and melodious work of the brasses. Finally, the adagio lamentoso was a revelation of an entire unity of emotion of each individual performer and the conductor. Seldom is heard such a beautiful pianissimo as was obtained by the brass near the close of this movement. It was a notable and never-to-be-forgotten performance. Never was such orchestral playing heard in this city. The closing number was the familiar prelude to Wagner's only comic opera, "Die Meistersinger," which was a well chosen contrasting selection.

The Rubinstein Concerta in D minor, recently performed here by Professor Sanford, was played by Josef Slivinski, who was heard in a recent recital at the Hyperion under unfavorable conditions. Slivinski5s rendering of this magnificent number was superb, differing in some respects and really a more highly artistic effort that that of Professor Sanford, who it must be remembered plays for public entertainments very infrequently, while Slivinski appears professionally on the stage almost every evening.

He evinced last evening an adequate conception of the work before him and an intimate sympathy with the composer's intent and the orchestral score, creating a most favorable impression.

Naturally Slivinski's performance performance was somewhat more polished and with dramatic effects more distinctly and finely shaded, but comparisons need not be further made. The performance of Professor Sanford was magnificent and that of Slivinski fully satisfying and brilliant.

The most exacting could well be satisfied with the work of either of these two great pianists. Mr. Gericke conducted as only a master can and with complete accord with his band of artists. Each performer in this unparalleled orchestra is a competent soloist, and most of them are frequently heard as much in concert. The concert was a memorable one and hundreds of people hope that the Teachers Guild will repeat its success next season.

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said. F lately after the

PALLADIUM,

BOSTON SYMPHONY CONCERT

The Boston Symphony concert at the Hyperion theater last night was a genuine treat to lovers of good music and most of them took advantage of the opportunity, apparently, for the theater was well filled. The concert was under the auspices of the Connecticut Teachers' Annuity Guild. When the concert was first proposed Prof. Samuel S. Sanford was prevailed upon to be the soloist of the evening. He was to play the Beethoven E-flat concerto, but unfortunately he was taken with a bad and persistent attack of muscular rheumatism, a week before the concert, and had to give up his work. Josef Slivinski, the Polish pianist, took his place as the soloist, and played the Rubinstein concerto in D minor, which was played by Prof. Sanford at the last concert of the New Haven Symphony orchestra. His performance was perfect from a technical standpoint, and with many most admirable features of interpretation, for Mr. Slivinski is a great pianist. He has unlimited technique and plays with a certain cold brilliancy and sureness which excites interest if not admiration. But the performance lacked the breadth and nobility given it by Prof. Sanford, and in this, fell short of the standard set by the latter. While a clean, clear delivery was given to the whole composition by Mr. Slivinski, there was nothing monumental about it; it was rather in miniature.

The first movement was finely given, but the Andante did not have the repose necessary to its best effect. Mr. Slivinski took the tempo of the finale at an extreme rate, but sustained it well, making an effective climax. He was recalled three or four times, and received very hearty applause. The accompaniment given by Mr. Gericke, the conductor, was, of course, perfect.

The purely orchestral numbers were Elgar's "Cockaigne" overture, given here for the first time in America; Tschaikowski's Symphony No. 6 in B minor, and Wagner's Prelude to the Meistersinger. Elgar's overture is a fine bit of descriptive writing. The symphony showed that wonderful orchestra at its best and Mr. Gericke gave it a thrilling reading—one to remember many a day. He seems thoroughly in sympathy with the great Russian symphonist, and made the work a living thing.

New Haven owes a great deal to the Connecticut teachers for such a treat.

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BOSTON SYMPHONY ORCHESTRA.

The largest concert audience of the season attended the concert by the Botson Symphony orchestra under the auspices of the Connecticut Teachers' Annuity Guild, at the Hyperion last evening. The concerts of the Boston orchestra are always interesting. The refinement, tonal purity and artistic finish which this body of musicians reveals command admiration. Its standard since its organization has been the highest, and the orchestra has never been false to the loftiest artistic ideals. The commanding position which the Boston orchestra now occupies could only have been reached by the methods employed by Mr. Higginson, viz., a careful selection of the best musicians, a permanent organization which admits of all necessary rehearsals, and then a conductor possessed of the requisite attainments. The result is a close approach to artistic perfection, and this is what is heard in the concerts of the Boston orchestra.

Last night's concert was a brilliant success. The large audience, which packed the Hyperion from pit to dome, was in evening attire, and showed a commendable appreciation of the artistic dignity of the concert.

This was the program:

Overture, "Cockaigne"..Edward Elgar
Concerto for Pianoforte, No. 4, in D minor, Op. 70...Anton Rubinstein
Mr. Josef Slivinski.
Symphony No. 6, "Pathetic," in B minor, Op. 74.....Tschaikowsky
Prelude to "Die Meistersinger von Nurnberg" .....Wagner

Elgar's overture is hardly worthy a place on a symphony program. Its humor is heavy and it requires a vivid imagination to picture the scenes which it is supposed to depict. There is some interesting orchestration, and a few spots of melodic beauty, but as a whole it is not impressive, and one leaves it without regret.

It was a disappointment to the many admirers of Prof. S. S. Sanford that his illness made it impossible for him to play last night. His place on the program was taken by Mr. Josef Slivinsky.

Mr. Slivinsky is a pianist with ample technic, which mastered easily the many difficulties of the Rubentein concerto. The emotional contents of the score, however, were not fully revealed last night. There was a lack of color and contrast, both of which are necessary to a full exposition of the depth of Rubinstein's score. The finale of the first movement, with its stirring climax, was admirably played, while a refined tone with delicate expression revealed much elegance and beauty in the second movement. The tempo of the Allegro was too rapid, and while brilliant, clearness was sacrificed. The finale was vivid and played with enthusiasm and spirit.

The Tschaikowsy B minor symphony justly ranks as the lamented composer's greatest work. While each of his symphonies has definite characteristics, in this sixth symphony there is an atmosphere of religious intensity, of ethereal aspiration, which is all its own. Mark the sombre opening, the fanciful Allegro which never burdens upon the trivial, the graceful beauty of the second movement. Then what wonderful delicacy and naivete, contrasted with majectic stateliness and glimpses of ethereal bliss, are revealed in Allegro molto vivace. It was superbly played by Mr. Gericke's forces last evening. Its moods were portrayed with convincing fidelity. The varying emotional phases were impressive and stirring. The tonal quality heard in the exquisite passage for muted strings, in the first movement, the wonderful grace and finish imparted to the second movement, and the forceful energy and stately majesty of the third movement, all these expressed the artistic perfection of this orchestra. More beautiful if possible, was the profound emotion of the final Adagio. The beauty of its principal theme, declaimed by the strings with the acme of fervor and intensity, together with the deep religious feeling and significance with which the orchestra invested it, made a marked impression. It is remarkable music, in which every detail received its due.

Mr. Gericke's reading of this symphony is admrable, and he showed not alone appreciation, but an artistic sympathy with Tschaikowsky's masterpiece. The concert closed with the "Meistersinger" Vorspiel, played with the finish and elegance which one expects from the Boston orchestra.

The concert reflected credit upon the organization, under whose auspices it was given, and it is hoped that the funds of the Connecticut Teachers' Annuity Guild received a substantial addition.

T. M. P.

REGISTER, 1

BOSTON SYMPHONY ORCHESTRA.

A Delightful Concert at the Hyperion Last Night.

Wherever the Boston Symphony orchestra gives a concert those who attend are afforded musical enlightenment and education. This famous organization, which is acknowledged by good authority not to be excelled by any other in the world, is heard often in the larger cities during the musical season, but it is a rare occasion when our people have this opportunity. One of these rare opportunities came last evening, when the long-looked-for concert which the Connecticut Teachers' Annuity Guild announced some time ago was given in the Hyperion theater by this unexcelled body of talented musicians. The audience was representative of New Haven's best society, and in size was what it should be to greet this famous orchestra. All who listened to the concert must have been glad of the opportunity, every one who heard the Symphony Pathetic must have been thankful that America was the possessor of such a superb band of musicians, while every person from floor to gallery who saw this renowned organization assemble upon the stage and heard them accompany the beautiful Rubinstein Concerto could not but feel a deep sinse of gratitude to the man who has made this orchestra what it is, that whole-souled philanthropist, Colonel Higginson.

The programme was one which was carefully selected by those who arranged the concert and was thoroughly enjoyable throughout, which speaks well for those who made the selections. The first number was by Elgar, who is considered to be the greatest of the living English composers. The number given last evening was not one of his greatest works, by any means, but was a clever bit of programme music describing scenes in London. It made a fitting opening number of light and pleasing character. It was praiseworthy of the management to have afforded us an opportunity to hear a work of this famous modern composer. The next orchestral number was the celebrated Symphony Pathetic, by Tschaikowsky, which the vast audience awaited with anticipation. This monumental work plays upon its human emotions as can no other composition of its class. From the weird opening bass through the tremendous climaxes of each movement to the final hushed and dying tones of the strings in the adagio the audience was spellbound, which was shown by the momentary silence ere the applause began. The rendition of this number in each movement revealed the exquisite quality of each division of orchestra. The opening adagio and allegro non troppo asord excellent opportunities for the wood wind, while the allegro con grazia was a display of the delicate technique of the strings, supported by a beautiful ensemble. And again the allegro molto vivace, after working up to a tremendous climax, was an example of sonorous and melodious work of the brasses. Finally, the adagio lamentoso was a revelation of an entire unity of emotion of each individual performer and the conductor. Seldom is heard such a beautiful pianissimo as was obtained by the brass near the close of this movement. It was a notable and never-to-be-forgotten performance. Never was such orchestral playing heard in this city. The closing number was the familiar prelude to Wagner's only comic opera, "Die Meistersinger," which was a well chosen contrasting selection.

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H. E. M.

COURIER.

UNION.

SYMPHONY CONCERT.

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BOSTON DAILY ADVERTISER

Established 1813.

THE SYMPHONY CONCERT.

Oppositional Schools Presented in an Interesting Programme — D'Indy's Piano Symphony.

The concert of Saturday was a very interesting one, even if one could not be in sympathy with all of the oppositional schools presented. It began with one of Mendelssohn's delightful sea-scapes, the "Hebrides" overture, also called the "Fingal's Cave" overture. The double naming of this work has led to occasional confusion, as when, five years ago, a Berlin music critic announced that he much preferred "Fingal's Cave" to the "Hebrides!" But this overture by any other name would smell as salt, and spite of its being inspired by the Isle of Staffa, the work gives a picture of emotions rather than of basaltic geological formations. The fact that Mendelssohn sent the first 20 measures of this work, in orchestral score, to his sister Fanny, as a description of his feelings in the Hebrides, shows that it may be classed as subjective, rather than objective music.

Now followed a composition that one must speak of rather cautiously. Vincent D'Indy is coming rapidly to the front, not only in France but in the concert repertoire of England, Germany and America. He is undoubtedly a master in his peculiar field; he handles the orchestra in a manner that makes him the peer of St. Saens, or even Berlioz, and he develops his themes with an ingenuity that is beyond what any Frenchman has yet achieved in this branch of science. But just this last-named quality (or defect) causes his works to become sealed books for the multitude; the musicians will swear by him, but those who demand something of rest or of direct beauty in music will find him an unpleasant composer to listen to. It is not necessary to have many musical ideas in creating one of the modern problems for full orchestra; a tiny quantity of gold may be beaten into a very long stretch of gold-leaf, and Vincent D'Indy does this with much care in this "Symphony on a Mountain Air, for Piano and Orchestra."

Spite of all the mastery of his theme that the composer shows, this work belongs to the great list of experimental music that the modern composers are now so diligently engaged in producing. The employment of a piano with orchestra, not as a solo instrument but as an integral tone-color, is not an entirely new idea: Berlioz did it in his "Tempest," Glinka in his "Jota Aragonese," and St. Saens (a few months before the present instance) in his Third Symphony; none of these, however, made such full use of the instrument as D'Indy has done; his work is very close to the concerto lines.

The concertos of Brahms and the last two of Beethoven use the piano as if it were an orchestral instrument, and impress one, first of all, as orchestral works (Beethoven's E flat concerto has been justly called "a symphony with added piano part"), but D'Indy subordinates his pianist more thoroughly to the orchestra than is the case in these works,—and achieves less success thereby, for the piano does not give a tone-color that coalesces with the orchestra, but rather is in opposition and a foil to the other instruments.

The "symphony" begins with a Mountaineer's melody, given upon that chosen instrument of masculine rusticity—the English horn. It is a frank and hearty theme; the mountain air is decidedly bracing. Our composer now proceeds to slice this theme into very minute fragments; after five minutes the mountaineer would not recognize his own melody. What Richard Strauss did to "Funicoli-Funicola" in his Italian salad—we mean symphony—was nothing to what D'Indy can accomplish when the demon of development urges him on; it is musical ingenuity run rampant. There is a certain charm in this intellectual display, and it does not seem labored as it often does with such a saladist as Bruckner, but it seems too extended and prolix.

The finale seemed to be the best movement, but here a constantly recurring figure ("ostinato") in carillon style, suggested that D'Indy had heard Bizet's "Suite Arlesienne" and fallen a victim to unconscious cerebration. Yet one may pay cordial tribute to the brusquerie and virility of this finale, which has something natural and healthy in it that compelled respect. The performance was a very fine one. Mr. Bauer was the self-abnegating pianist, and we were glad to note that he received a number of recalls after a very thankless task. Mr. Gericke deservedly shared the plaudits.

After this came some music—in the old sense of the word: not a single problem, not one experiment, not a bit of carefully prepared ugliness was perceptible in the four "Legends" by Dvorak. The pieces were in compact form, each sketch contained some poetic thought, and all were beautiful and melodious. There was learning enough, too, and one felt that Dvorak possessed intellectual strength without its being thrust into the foreground. If one were to count by the wealth of ideas expressed it may be that Dvorak would take the first rank among living composers. But it may also be that the great amount of musical brandy that the public has recently become accustomed to has spoiled its palate for a delicate-flavored wine such as this. We are undoubtedly in a transition period in instrumental music: compositions that a century ago seemed too radical now appear timid and conservative; the ugly, the extremely subtle, the astounding, now reign supreme. The composers themselves must know that this state of affairs cannot last; we are on the verge of a musical revolution which will take place as soon as a true leader appears.

[illegible]'s orchestral fantasie—"Francesca da Rimini"—ended the interesting programme. It was read too conservatively; it should have pictured a very windy day in Hell, while the interpretation did not go beyond "unsettled weather." Nor was the tender melancholy of the work very greatly in evidence, although the clarinette theme was well played.

> There is no greater Sorrow,
> Than to remember vanished Happiness
> In days of Misery.

If we could have Richard Strauss to work up the whirlwinds of hades, Puccini to picture the agonies of the lost lovers, and Dvorak to depict the tender reminiscences, we might approach the great ideal of Dantes, but nothing less than a syndicate of modern composers could succeed in it. Louis C. Elson.

Boston Journal.

SUNDAY, APRIL 6, 1902.

SYMPHONY AND CHAMBER.

Twentieth Concert of the Orchestra, Mr. Gericke, Conductor—D'Indy's Piece for Orchestra and Piano——Chamber Concert by Messrs. Hofmann, Kreisler and Gerardy.

The 20th concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "Fingal's Cave".....Mendelssohn
Symphony on a Mountain air.....D'Indy
(For orchestra and piano.)
(First time. Mr. Harold Bauer, pianist.)
Excerpts from "Legends".....Dvoraák
Nos. 1, 2, 3, 4.
"Francesca da Rimini" fantasia after Dante ..... Tschaikowsky

D'Indy's Symphony for orchestra and piano is built on a mountain-air known to the dwellers in the Cévennes. This air is simple, melancholy, beautiful. The work is a Symphony, not a piano concerto. The piano is used as an orchestral instrument; it enters occasionally in solo, as a flute, an oboe, a horn might enter. There is never any passage for display of merely virtuoso qualities. Harp and piano are used together, in opposition, in various instrumental combinations, and in a most interesting manner.

Some have likened the air as here used to the "fixed idea," the melody that runs through Berlioz's Fantastic Symphony. I do not find the comparison wholly fortunate; for d'Indy's treatment of his theme is incessant, nor does he use it expressly for the expression of a particular and established mood.

The music of this Symphony is almost always charming, often beautiful with a rare and fragrant beauty, always interesting, and always masterly in the workmanship. The transformations of the theme are both ingenious and pertinent. There is no groping, no idle experimenting in audacity, bold as certain harmonic progressions and certain instrumental combinations may be. There is the firm hand of a master, who is too true an artist to be bold simply for the purpose of astounding the bourgeois. There may be in the first movement a fleeting thought, but only for a moment, of "Tristan," there may be here and there a reminder of Gabriel Fauré; but as a whole the music is of indisputable originality.

Nor is any movement only episodically beautiful. Themes, as well as the chief theme, are developed and recalled and combined logically and with well defined purpose. Never is there technical skill for the sake of the manufacture; it is for the sake of beauty, contemplative, serene beauty; the thoughts are of one that breathes in the quiet spirit of the eternal hills, the fine air that is far above the bustle and the tumult and sordid care and strife. Yet this music is never austere, never ascetic, qualities that we find occasionally in d'Indy's chamber music; it is poetic, but it is human, not mystical music; and in the Finale, there is downright peasant jollity, which, however, is free from vulgarity even in the boisterous glee. As a tone-painter d'Indy stands far away from Teniers.

It would be a pleasure to speak at length of many details both of structure and of orchestral expression. In this expression there is exquisite sobriety, as well as gorgeous richness. A few instruments, artfully combined, give here more color than the whole and hard-worked orchestra of certain modern composers. There is such a thing as rich discretion as well as timid or bald discretion. When d'Indy does employ the might of the orchestra the strength knows reserve; there is no suggestion of instruments forced to the very limit.

Mr. Bauer played with fine appreciation of his pleasurable task, and the performance as a whole was eminently satisfactory. Mr. Gericke is to be thanked heartily for introducing a work of such high and pure beauty. I hope that another season he will make us acquainted with other orchestral works by this admirable musician which are as yet unknown here.

The familiar, but never too familiar, "Fingal's Cave" also gave much pleasure. One is sometimes tempted to wish that Mendelssohn had written only this, portions of the Scotch Symphony, portions of "The Walpurgis Night," a few pages of "St. Paul" and perhaps the "Midsummer Night's Dream" overture. Then he would not have suffered such underrating as followed the preposterous adulation. Then he would have been known as a romanticist of the first rank. How happy the composer of whom it is said: "Would that he had written more!"

Now last night the music by Dvorák seemed singularly old fashioned. Much of it mere prattle, and all of it as though it had been written years before "Fingal's Cave."

Perhaps more might have been made out of the whirlwind in Tschaikowsky's superbly sombre "Francesca da Rimini." These hellish winds should rage in frightful fury. These winds as described by Dante incited Tschaikowsky to the composition of the Fantasia. The storm-scene should be continuous, not fitfull. The winds that bore guilty lovers and swept them hither and thither as leaves in an autumnal gale are the same winds that Claudio feared when he exclaimed in the flush of his youth: "To be imprison'd in the viewless winds. And blown with retless violence around about the pendant world:" from such a fate he fain would escape even at the cost of his sister's honor. With this exception, and here there is a question of degree, not intention, the performance was impressive.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 6, 1902.

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20TH SYMPHONY CONCERT

The programme of the 20th concert, given in Symphony Hall last evening, included the "Fingal's Cave" overture by Mendelssohn, a new symphony for orchestra and pianoforte by Vincent D'Indy, excerpts from "Legends," Op. 59, by Dvorak, and Tschaikowski's orchestral fantasia, "Francesca da Rimini," Op. 32. The Mendelssohn quartet, sometimes known by the name of "The Hebrides," made a pleasing first number and it is one of the composer's best efforts for orchestra, although written at the early age of 21 years.

The performance of the overture was admirable in every way. The novelty of the evening was the symphony by Vincent D'Indy, heard for the first time in Boston. There are no available records to show that it has been given elsewhere in America up to the present time. The symphony, in three parts, for orchestra and piano, is built upon a folk melody which is often heard in a certain portion of France, known as the Cevennes. The air is found in a collection of French popular songs, arranged with a preface and notes by Julien Tiersot (Paris, 1892).

To Mr. Bauer is due in no small degree the success of the first performance, for his playing was a thing of beauty and never unduly prominent. Both Mr. Bauer and Mr. Gericke were recalled several times and the audience was more enthusiastic than is generally the case with a new work. It should be repeated again next season.

Dvorak's four numbers from his "Legends," Op. 59, though excellent music, did not make the impression that they would have done if they had not followed such an orchestral picture as the D'Indy symphony. These excerpts have not been heard here since 1886 and are practically new to most of the audience. The concert closed with a brilliant performance of Tschaikowski's orchestral fantasie, "Francesca da Rimini," Op. 32, a gorgeous tone picture of the story from Dante, which always makes an impression on any audience, though not in itself among the greater works of the chief among Russian composers. The programme of the rehearsal and concert this coming week will include besides the Beethoven "Egmont" overture and a Haydn symphony in C, a new orchestral work by C. M. Loeffler and a movement from Joachim's Hungarian concerto for violin, played by Felix Winternitz.

SUNDAY HERALD.

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SUNDAY, APRIL 6, 1902.

THE SYMPHONY CONCERT.

Delightful Performance by Mr. Gericke's Musicians.

"Paolo and Francesca" and Vincent D'Indy's Symphony Portraying Mountain Life—Four Dvorak Legends—The Playing Is Very Fine and Beautiful.

A beautiful concert, rich in delight. Music well chosen, judiciously arranged and exquisitely performed. Mr. Gericke has presented loftier programmes, no doubt, but rarely one so finely proportioned and so fully enjoyable. There was but one actual qualification—that the wild and piteous poem of Tschaikowsky sent one home a little sad at heart, because of its intensifying the fond, grievous story of Paolo and Francesca. Yet that sadness might be lightened and modified—for did not Boccaccio, who would surely not have been too ready to believe in the stability of human virtue, say that he doubted whether those young lovers did any overt wrong, and that he thought Dante had surcharged their legendary trespass for his own purposes?

The Vincent d'Indy mountain symphony was even better and more charming than had been expected. It seemed to fall into a natural place immediately after the "Fingal's Cave" overture, although that spoke of "the dim, dark sea," while the symphony was all a poem of the clear, fresh air, the free breezes, the bright sun and the pure exhilaration of high altitudes, mountain peaks and the vitality of lofty plateaus. Its primary theme, simple, pastoral and almost ingenuous, but appealing and fascinating, too, had yet a quaint and positive individuality and firmness that rendered it apt for treatment as a whole or as an inspiration to kindred themes which contrasted with it or bound themselves closely to it. The composition is not by good rights a symphony. It would be better designated as a fantasia; and if it were not that the transitions of tonality might then appear rather abrupt, it might even be played in continuity, with only longish suspensions between the three parts. For the movement is in every way progressive and cumulative. The quiet, suggestive mood, which brings in the mountain melody distinctly, gently and lightly at first, grows in strength and fulness, the pace quickens and the instrumentation is constantly amplified and enriched until at last all is wild, bold, brilliant and immensely vital, but not disorderly, unruly or extravagant, as if it might represent some great national festivity up among the mountians, with song, dance and cheer, and ever and anon a roar of distant thunder. It was superbly played, and Mr. Bauer's contribution of the pianoforte part was substantial, harmonious and splendid.

The four Dvorak legends were finely done and much enjoyed. Perhaps when they are more familiar the imagination of some writer in prose or verse may be stirred to match them with romance or story in words.

The playing, as has been intimated, was exceedingly fine and beautiful all the evening through, and at times was instinct with such poetry or enthusiasm as even these players are not too ready or too generous with. The bitter, cruel, lashing, flaying winds and howling, wailing storms of the Inferno were most dramatically portrayed, and the frequent sudden and delicate or forcible changes of quality and voice in the D'Indy were quickly and artfully rendered.

The next programme will be this:

Overture to "Egmont".....Beethoven
Deux Poems pour Grand Orchestre.....
C. M. Loeffler
(First time).
First movement from the Hungarian Concerto for Violin.....Joachim
Symphony No. 7, in C major.....Haydn
Soloist, Mr. Felix Winternitz.

Boston Sunday Globe.

SUNDAY, APRIL 6, 1902.

MUSIC AND MUSICIANS.

D'Indy's New Symphony by the Boston Orchestra.

"Faust" and "Martha" at the Bijou—Cecilia and Kneisel Concerts.

Various Piano Recitals of the Week—Preludes and Echoes.

The novelty of the 20th Symphony program was the first performance here of D'Indy's symphony on a mountain air, written for orchestra and piano. The other selections were the Mendelssohn overture, "Fingal's Cave"; Dvorak's excerpts from "Legends," op 59, and Tschaikowsky's orchestral fantasia, "Francesca da Rimini." Mr Harold Bauer played the piano part in the D'Indy number. Mendelssohn's melodious overture, so full of gently fascinating rhythms, musical fancies and dainty tone pictures that irresistibly appeal to the better emotions, opened the program in a delightful manner, the varied moods suggested in the work being given with splendid effect by the orchestra and each "picture scene in music" receiving a poetic and thoughtful exposition thoroughly in harmony with the subject. The "Fingal's Cave" overture is always welcome on a program, for the spirit of the music is so elevating and expressive that it impresses the auditor most profoundly.

As a contrast to this melodious composition the Tschaikowsky fantasia, which closed the program, was an admirable selection. The tragic, passionate music of the latter is effective in its way, but the subject is not very pleasant, and despite the skill shown in orchestration and the wonderful combinations in the scoring for the instruments, the work is chiefly valuable as an illustration of the power of the composer in producing broad effects with a modern orchestra. The interpretation was up to the usual standard, but it was not enjoyed as much as that given the Mendelssohn overture. The four "legends" by Dvorak are musical miniatures of a simple character in which the dainter orchestral effects are made predominant. The little poetical pieces are very pleasing examples of the lighter form of composition, full of piquant expression and melody and the performance met with hearty appreciation.

The D'Indy symphony has for its principal theme a mountain song which runs through the three movements. Great prominence is given to the wood winds in attaining the suggestion of a pastoral atmosphere, and the piano is not used as a solo instrument but as a part of the orchestra. Charming combinations of harp and piano are used in the first and third parts, the latter movement having the measures of a wild dance introduced at intervals. The second movement is of a statelier nature than the other two, the horn parts being very beautiful in character and the piano score consisting mainly of figurations in chromatics.

The work is very richly scored, the chief theme being given to an unusual variety of instruments, singly and in groups, with some of the wood winds almost constantly in evidence. The brilliant passages for piano and harp are exquisite and quite novel in effect and the whole composition is delightful in its contrasts, which are not violent at any time, excepting at the close, when the piano is given single chords against the full orchestra. Mr Bauer performed his part admirably, never making the piano unduly prominent, but always retaining its proper relation to the other instruments. The performance as a whole was smooth, the different contingents following Mr Gericke's baton carefully, the wood winds being harmonious in tone, and the horns giving out their phrases sonorously and without harshness of quality.

Mr Felix Winternitz will be the soloist this week, playing the first movement from Joachim's "Hungarian" concerto for violin. Two poems for grand orchestra by Mr C. M. Loeffler will be played for the first time and the other numbers on the program will be Beethoven's "Egmont" overture and Haydn's seventh symphony.

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Boston Transcript

MONDAY, APRIL 7, 1902

Symphony Hall: Symphony Concert

This was the programme for the twentieth symphony concert:

Mendelssohn: Overture, "Fingal's Cave," op. 26.
Vincent d'Indy: Symphony on a Mountain Air for Orchestra and Pianoforte, op. 25.
(First time.)
Mr. Harold Bauer, pianist.
Dvorak: Excerpts from "Legends," op. 59.
Tschaikowsky: Orchestral Fantasia after Dante, "Francesca da Rimini," op. 32.

In this concert the quality most to the fore was that of picturesqueness. There was the ever fresh and beautiful "Fingal's Cave" overture, still as truly poetical and imaginative as the day it was first produced, and there were the pretty, very pretty indeed, Legends of Dvorak, which made one wonder if they would have been thought worth the playing had they been written by one Smith of Boston. And then there was the symphony by D'Indy.

This symphony for orchestra and pianoforte is based on a mountain air which appears, in differing forms, in all three movements, a melody that haunts the mind. An absolute music, every note of the work is masterly; the melodies are of striking beauty, the working out is refreshingly coherent, and the combinations of tone colors are exquisitely varied. The symphony, however, is much more than merely beautiful; we seldom hear music so imaginative and so suggestive of varying imagery. It carried with it never a suggestion of anything human—it all told, rather, of wind-swept mountain summits, now quiet under the drowsy peace of high noon, now with the wind and clouds holding high carnival. Surely the mad tarantella in the third movement was never meant to convey a hint of boorish peasants a-dancing and springing; far rather is it the wild joyousness of wind and weather, and all things natural. Even the lovely mountain air with which the symphony opens, played on an English horn, suggests the flocks rather than the shepherd. At this time of year to hear music that compels one to forget the town and that brings to mind fancies of hills and valleys, purplish mountains afar, and clouds, sun and sky; to hear such music is an experience for which men may well sing a Te Deum. With the Bruckner symphony and the "Heldenleben," this symphony by D'Indy is one of the few new works we have heard this winter that may be called great. The playing was a delight, as it was with the "Fingal's Cave," free, delicate, sympathetic, always well-sounding. The pianoforte is used like any other orchestral instrument, merely to add color. Mr. Bauer hit precisely the right tone of self-effacement, as only a true artist could or would. The symphony was applauded as though the people genuinely liked it.

Tschaikowski's "Francesca," like everything on the programme, abounded in the picturesque, but there seemed to be little else. If it were after Mr. Stephen Phillipps instead of after Dante it would be more in key, for this music is swollen, noisy, blatant. The programme-book states that Tschaikowsky was much influenced by Doré's illustrations to Dante; his Fantaisie sounds so. There is, to be sure, one moment of hurricane, but there is no hint of the terrible unrest with which the sinners in this circle were eternally punished. Nor was the approach of Paolo and Francesca ("as doves, called by desire, with wings open and steady, fly through the air to their sweet nest") suggestively treated; the little scales on wood-wind instruments made one think rather of sparrows hopping from one branch of a tree to another. The final pages of the Fantaisie, which works up to a thunderous climax, do not answer at all for the quiet, pathetic way in which Francesca tells her pitiful story. It seems as though Tschaikowsky were influenced less by the actual vision of the lovers than by the horrible description of the tortures suffered by the carnal sinners in the second circle of hell. Or is it possible that this composer's music is ageing?

This is the programme for the next concert: Beethoven, Overture to "Egmont"; C. M. Loeffler, Deux Poemes pour Grand Orchestre (first time); Joachim, First Movement from the Hungarian Concerto for violin; Haydn, Symphony No. 7, in C major. Soloist, Mr. Felix Winternitz.

R. R. G.

SUNDAY HERALD.

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SUNDAY, APRIL 13, 1902.

THE SYMPHONY CONCERT.

Loeffler's New Compositions Highly Meritorious.

The Villanelle Put Into Music from Rollinat Is a Wonderful Piece of Instrumental Masterfulness—Mr. Winternitz's Playing Is Very Commendable.

Mr. Loeffler's two new orchestral compositions proved to be, as we had anticipated, paraphrases, illustrations, accompaniments or parallelisms—what can one call the transference of a thought from the expressive medium of one art into that of another?—of two French poems which were quoted in the programme book. One was by Verlaine and the other by Rollinat.

The former is an invocation to the morning star, and is very tender and sweet. The poet sees the star beginning to pale in the deepening blue of the sky; faint sounds and signs of life arise and a fresh joy in renewed vitality is felt; the poet begs the star to carry on its beams his thoughts of love to where his beloved lies and stirs in her half slumber. And as he ends his entreaty, "Behold, the sun of gold!" And day is come.

The latter is "The Villanelle of the Devil," in which the archfiend is depicted as wandering up and down in the earth, seeking whom he may devour, cursing and preying upon folk of every estate and degree, until with the clanging of the midnight bells the poet's fancy is broken, and he cries with audacious whimsicality, "What if I went and looked up Lucifer!" The villanelle must have a burden or refrain, and Rollinat has supplied his with two: "Hell's a-burning, burning, burning," and "The devil prowls and wanders round," and in the course of the stanzas some of Satan's masquerades and some of the various folk he haunts are mentioned as illustrations of his universality and catholicity.

There is no describing these musical poems. They might be dissected perhaps; but the ridessicated and displayed segments, even if placed in order and properly articulated, would give no idea of what they were when they had blood and nerve, pulse, life and vigor. The first is of an idyllic beauty and pure, delicate, sensitive feeling. The pallor of the early twilight sky, with the faint heat of the planetary twinkle, at the beginning, contrasts exquisitely with the effulgent harmonies and the majestic fulness of the conclusion when the golden sun is up in all his strength. Between these lies the poet's petition, sweet, warm and earnest. The poem, like many French ones, does not go straight on, but its idea is broken and alternated with many secondary fancies which are concomitant, or at least relevant, but which are interruptions and suspensions none the less. Mr. Loeffler has allowed for these, and the development of his love-theme is stayed and swayed in its progress by corresponding phases of musical expression.

The villanelle is quite a wonderful piece of instrumental masterfulness, and of ingenious authorship, demonstrating that for picturesque, inventive and powerful melodic and harmonic construction and for command of tone-coloring one need not cross seas to invoke Richard Strauss while Mr. Loeffler can sit down here at home and create such orchestral pictures and impressions as these. Research, ingenuity, comparative philosophy and logical association bind the poem in words and the poem in tones together in a score of places. Such, for instance, are the introduction, when "the dissolute" are mentioned of that brutal, fitful, degraded song of Yvette, "La Villotte," like in spirit, but lower in moral and in tale, to Owen Meredith's "She was a prostitute, I was a thief"; the weaving in of the "Ca Ira" and the "Carmagnole," when the conflict between lords and populace is suggested; and the absolutely imposing use of the full, grave organ and the deep, sonorous bells when priest and sceptic are cited. Not all easy to follow at a first hearing, this second poem has irresistible potency, and its gloom and dread are qualified by its vivid dramatic moments. It must be immensely difficult of execution, but the men played it with will, enthusiasm and effect, although we could but think that portions of it at least ought to have a greater sweep and go with more rapid swing.

Mr. Winternitz did well with his first movement of the "Hungarian" concerto, of which we spoke on Friday. And yet we cannot help feeling that he did not play it as Joachim would have played it or wished it played. It was smooth, controlled and dignified; it was clear in every bar and its technical difficulties never seemed to be impeding obstacles in Mr. Winternitz's way. But he seemed not to get below the surface and to reach the national spirit lying beneath. The sombre grandeur and the profound passionateness were not revealed; but in their place were a sad dejection and a rather touching pensiveness. In a word, with all his fine handling, his clear thoughtfulness, polished taste and musicianly sense of proportion, this concerto sounded to us in the playing much as if it might have been any other music, not written from an inspiration or to fulfil any purpose beyond the requirements of an elevated concert room.

Beethoven's "Egmont" overture, well read, save that its conclusion lacked animation and vim, began the evening, and Haydn's C major symphony, which the orchestra probably could not have misplayed if they had tried,, ended it. The audience had generous applause for Mr. Winternitz, who has time to grow up to that concerto, because he is only about 30 years old now, and many warm recalls for Mr. Loeffler.

The next programme is thus given out:

Overture, "Melpomene".....Chadwick
Hungarian Fantasy.....Liszt
Symphonic poem, "Barbarossa," in three movements.....Sigmund von Hausegger
(First time.)

Boston Journal.

SUNDAY, APRIL 13, 1902.

MR. LOEFFLER'S NEW PIECES

Two Orchestra Poems Founded on an Idyll by Verlaine and a Fantastical Villanelle by Rollinat Performed for the First Time at the Symphony Concert of Last Night.

The 21st concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "Egmont".....Beethoven
Two poems.....Loeffler
(MSS.—First time.)
1st movement of the Hungarian concerto for violin.....Joachim
Symphoney in C (B. and H. No. 7)....Haydn

Mr. Loeffler wrote his "Poems" last summer in the village of Dover, Mass. The first might be called an Idyll, and it is a musical paraphrase of the exquisite poem of Verlaine in "La Bonne Chanson," the poem that begins: "Avant que tu ne t'en ailles." In the poem the lover calls on the morning star before it disappears to make his thought shine in the dream wherein his sweetheart still sleeping stirs. The quails are calling in the thyme; the dew shines on the hay; there is joy among the wheat fields; the lark flies skyward; but the star must hasten, for the golden sun is even now pushing above the horizon. "La Bonne Chanson," written during the betrothal of Verlaine to the maiden whom he married, to her great sorrow, has inspired several composers to songs; but I believe this is the first orchestral piece in illustration of any portion.

Mr. Loeffler in the past has shown a rare talent for the suggestion of the Macabre in music; witness his Divertimento for violin and orchestra; his "L'Etang," two of his songs; he has also thickened mystery and edged horror, as in "The Death of Tintagiles." Much of his chamber music is sombre or mystic, or even cryptic; in fact his talent—I might say genius without fear of contradiction—has been of most peculiar quality; he has delighted in evening shades in forsaken gardens, where trange figures whisper secrets to each other and then vanish, spectral shapes in creeping, ghostly mist. And some, therefore, called him morbid and likened him with a shake of the head to Maeterlinck, whose plays they had not seen or read.

Now he appears as the composer of a remarkably poetic and beautiful composition, in which there is the freshness of daybreak, the joy of nature, the flush of exulting, impatient love. It is not panoramic music, a painstaking literal translation of the poem, so that the hearer can put his thumb on the lark as he is about to rise, or estimate at a glance the worth of the hay; but the poem is all there, the spirit and the suggestion of the detail, from the fading star to the superb expression of sunrise. There is even a dash of sensuousness, which is unusual in Mr. Loeffler's music; but it is healthy, natural sensuousness, which is never sensualism in rhythm or color; nor is there any of the 'cello caterwauling so dear to Massenet and his school in the portrayal of passion. The love music is that of the adoring lover, who is confident that all nature exists merely for him and his sweetheart; it is not the calculating passion of the voluptuary with a note book, lest he forget, nor is it the reminiscent flash of the prematurely old. All nature is interested in this lover; to carry word for him to remind his sweetheart of his thought, to exult with him in his love.

The other poem is a paraphrase of Rollinat's "Villanelle of the Devil." The Devil prowls about in all disguises, tempting priest and sceptic, sage and loafer. "Hell's a-burning, burning, burning; the Devil prowling, runs about." These are the refrains of the poet. Mr. Loeffler has not only his own themes illustrative of the burdens; he takes the vicious tune "A la Villette," made known to us here by Yvette Guilbert, and he takes the old tunes of the Reign of Terror, "Ca ira" and "La Carmagnole," with which to makes different points. One of the most successful and impressive portions of the work is the church scene, which is admirably contrived; in fact, he has succeeded in this ribald scherzo where seriously minded composers of great talent have failed. His organ is in the church, not merely on the stage; there is a service; the atmosphere is as unmistakable as is that which surrounds "the tough" or "the pedagogue" when each in turn is impersonated by Satan. Here is a wealth of most ingenious detail, and there is not a verse of Rollinat that is not suggested in the music. The demoniacal spirit is preserved throughout, from the watching and the darting and the hurried retreat of the Devil to the ghastly cynicism of the final verse.

Of these two Poems the Idyll undoubtedly gave last night the greater pleasure. The performance was better, for one reason. The "Villanelle" at times limped, and there was not controlling continuity. The piece is extremely difficult, and the players did not apparently have the confidence and dash that are absolutely necessary to vitalize and carry through the Satanic impersonations. In a word the performance was hardly devilish enough; yet it revealed bizarre fancy, cynical humor, and uncommon ingenuity in use of themes for the illustration of even antipodal ideas.

Mr. Loeffler's imagination and invention have never perhaps been displayed with such positiveness as in these two pieces. He is still daring in his use of harmonies, and his orchestration is a perpetual surprise and delight. In the Idyll there are warmer colors than he has used before, there are effects of broader and deeper sonority, there is more humanity in his melody. The music will appeal to many who do not understand, who perhaps do not care for quiet tints, exquisite harmonies, substle lines of beauty. Some may think that Mr. Loeffler has been influenced in a measure by the later works of Richard Strauss. I do not find this true. Strauss is a man of broad lines, pronounced moods, stupendous moments. He has not the subtlety or the fragrance of Loefflerian detail; he seldom hints, he seldom suggests; he insists, he commands. Mr. Loe er is by far the more refined nature; Strauss has the elemental strength, and there is in his music "the spasm of the sky and the shatter of the sea." Strauss has a strong dash of Eulenspiegel in his character. Mr. Loeffler has not only the most delicate sense of poetic refinement; he has polished wit. You cannot imagine Mr. Loeffler capable of musical rudeness or vulgarity even though he should entitle his work, "The Speech of Cambronne."

These, however, are but impressions. Such works should be heard often for thorough appreciation. I know this, however: that each in its way is a masterpiece. And who could have imagined this music or put it into commanding and at the same time insidious form but Charles Martin Loeffler?

* * *

Mr. Winternitz played the first movement of Joachim's Hungarian concerto. It is an extremely difficult work, but even the knowledge of this fact did not console me. Mr. Winternitz's tone was seldom agreeable; it was often muddy, and his performance was generally uninteresting. I admit that he played many notes that were arranged so as to present difficulties. But that is not all in music—even in a concerto for violin. Joachim made his concerto sound as though it really amounted to something; but I heard him play it when he still could play, and he put into it something that you will not find in the notes themselves.

Philip Hale.

Boston Sunday Globe.

SUNDAY, APRIL 13, 1902.

Violinist Winternitz Plays With Symphony Orchestra.

"Patience" and "Iolanthe" to be Sung by the Bijou Theatre Company.

People's Choral Union Concert Tonight —Various Recitals of the Week.

The program for the 21st Symphony rehearsal and concert comprised Beethoven's overture, "Egmont," two new poems by C. M. Loeffler, given for the first times; the opening movement from Joachim's Hungarian concerto for violin and orchestra, and Haydn's C major symphony. Mr Felix Winternitz was the soloist. Mr Loeffler's "poems" are musical pictures illustrating the fifth poem in Paul Verlaine's "La Bonne Chanson" and "Villanelle du Diable" by Maurice Rollinat, the latter piece descriptive of a visit to earth by his satanic majesty. The works are of such highly contrasted motifs that the creative skill of the composer was shown to splendid advantage, each subject requiring a style of treatment entirely different from the other. As antithetic as light and darkness.

The idyllic suggestions of the Verlaine poem were very skilfully outlined by Mr Loeffler, who has given in former works many evidences of his marked ability in scoring for the modern orchestra. The peculiar breaks in the score were in harmony with the text of the original poem. They sounded rather abrupt, though, but they expressed the ideas of the writer. The form of the work is free, the modulations and progressions are quaint in effect and not always pleasant to the ear; but there is a wealth of thematic material that is melodious, and the instrumental combinations are artistic in every way, and the brilliancy of the whole paraphrase is in perfect keeping with the poetic ideas of the verses.

In Rollinat's "Saturnalia" Mr Loeffler evidently revelled in producing weird effects. Cross harmonies and disonants ran riot through the work, and it hardly needed the descriptive sentences on the program to give the auditor an idea of the picture wrought in the music. Bell, organ and harp were included in the scoring, which was very full, and all the instruments of percussion had work to do. As an example of skill in utilizing the resources of a modern orchestra, "Villanelle du Diable" was a good example, and Mr Loeffler is to be credited with producing a work which is surprising in many way and enjoyable as a whole. The orchestra played both numbers commendably, a bit ragged, possibly, at times, and at the close Mr Loeffler was showered with applause rather overwhelming in its vigor.

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4/14-02

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

Two New Compositions by Loeffler—Felix Winternitz Shows His Mastery of the Violin.

The concert began with Beethoven's "Egmont" overture, which was once thought a very radical work. There was a time when the musicians held that the four-lined C, which Beethoven used in this overture, was nearly impossible, and that the piccolo runs of the Coda were rather sensational. What they would have said if they could have heard the orchestration of the Richard Strauss of America—Mr. C. M. Loeffler—can only be conjectured.

That Mr. Loeffler is among the most advanced masters of the orchestra on our side of the Atlantic will be conceded by many who have studied his scores. It is not merely a question of bigness, of multiplicity of instruments, for Mr. Van Der Stucken has evolved some monster scores in that direction, but Mr. Loeffler evidently knows what effect he wants—and he generally gets it.

We are out of sympathy with the morbid character of much of this composer's music and were therefore most agreeably surprised to find the first of his two new pieces dealing with a happy subject, the glory of daybreak and the message of love. There was something of the beauty of Wagner's "Waldesweben" in the dreamy ecstasy of this number, and there was an intricacy of figure-treatment, a vagueness of melody, and a working up of climaxes in this orchestral interpretation of Verlaine's poetic appeal to the morning-star that reminded of the Bayreuth master. Trills and carols were blended with a delicious dreaminess that fitted the subject well.

In the second work our composer's foot was upon his native heath again, for he pictured Satan wandering up and down the earth, according to Maurice Rollinat. It was not a Miltonian Lucifer that here appeared, but a very restless gentleman with the rickets. Lesage once evolved a "diable boiteux," a "devil on two sticks," and Rollinat gives us a devil on two rhymes, for the words "brule" and "clair" are capped through endless stanzas by the ingenious poet.

Led by the poet, Mr. Loeffler has created a Till Eulenspiegel kind of a devil and sent him prancing through a most complicated score. There were moments of such ugliness in the composition that every modern reviewer would hail it a work of genius. Muted horns suggested evil, wild piccolo runs intimated wicked gaiety, and some hideous progressions told their story perfectly, for they sounded like the devil. One phase of Gallic wickedness was suggested by the introduction of "Ca Ira," the ribald tune of the Reign of Terror, which was once sung to the words:—

Ah! Ca ira, ca ira, ca ira!
Les aristocrats a la lanterne;
Ah! ca ira, ca ira, ca ira,
Les aristocrats on les pendra.

But "Ca Ira" was an innocent dance tune before it was dyed blood-red, as a copy of it in a quadrille, or Cotillon, dated 1788, and now in the possession of the present writer, shows.

Mr. Loeffler also suggests portions of the twin-sister of this tune, the dreadful dance-song "La Carmagnole." This also was originally an innocent melody, full of mirth and geniality, nor was it debased when the French sang it in praise of American resistance to British tyranny, with the words:—

Bon, bon, bon,
C'est a Boston,
Qu'on entend le bruit du canon.

Its words underwent many metamorphoses, but finally it settled down into a lampoon of the unhappy Marie Antoinette, whom the Parisians called "Madame Veto" in allusion to her supposed vetos of any measures to help the suffering people. It then became

Madame Veto avait promis
De faire egorger tout Paris,
Mais son coup a manque,
Grace a nos canoniers.
Dansons la Carmagnole,
Vive le son du canon.

"La Carmagnole" had indeed good right in Mr. Loeffler's picture of diabolic revelry, for it was hideously danced in the Hall of the Convention itself, when the "sans-culottes" brought in the spoils of the churches, (Carlyle's "French Revolution," vol. II., book 7, chapter IV.) and in November, 1793, Demoiselle Candeille, dancer of the opera, was installed on the high altar of Notre Dame as the Goddess of Reason; Laharpe stood beside the well-rouged goddess and delivered an address abolishing all religion. He uttered the boldest blasphemies and then defied Christ and the Deity to avenge the insult offered in the holy church. No miracle happened in answer to the challenge and the crowd burst forth into shouts of laughter and applause. They then had an impromptu ball; the great organist Sejan was forced to play dance music on the organ of the church and the wretches went through the "Carmagnole" and howled out the "Ca Ira." Such scenes had good right to be pictured in a portrayal of the devil on earth, but they might have been made more definite.

Tschaikowsky made rather heavy play with bells in one of his patriotic overtures, but 1902 goes far ahead of "1812" in campanology. When Mr. Loeffler's bell began ringing we thought that he was suggesting midnight,

The very witching time of night,
When churchyards yawn, and Hell itself
breathes out
Contagion to this world;

but after counting to about seventy-nine o'clock, and hearing an organ, we concluded that the bell (a most ingenious pedal-point, but slightly out of tune) was a summons to a parody of divine service, such as Berlioz introduced in his picture of the supernatural winter resort.

Altogether, if we regard Mr. Loeffler's demoniacal picture as a study in orchestral effects it must be esteemed, but if it is to be regarded as Music (with a capital M)—we have our doubts.

Now followed an uninspired work with an excellent soloist; the first movement of Joachim's violin concerto, with Mr. Felix Winternitz in the solo part. The composition was overwhelmingly technical, and although it deals with Hungarian melodies it manages to conceal their brilliancy with much ingenuity. It seemed to have no more poetry than a multiplication table. Mr. Winternitz played with a technical ability that was astounding. The furiously difficult passages in double-stopping, the still more difficult three-part phrases, the artificial and natural harmonics, the runs and skips, all these were given without seeming effort, and the cadenza (rather too long) was given without flaw. One might have demanded more breadth, especially in G string passages, and at the very first there was a slight suspicion of nervousness, but these were only temporary blemishes and the artist did so well that the three recalls that followed his performance were certainly deserved and were most spontaneous. The choice of the work was rather unfortunate and its position on the programme, after the devil's scintillations, equally a handicap; to achieve success under these conditions was doubly meritorious.

If any of the audience were prostrated by their trip with his infernal majesty they were now placed under curative treatment. Many went home, some hurried away to consult an aurist, but those who remained were given a decided change of air, through the melodies of Haydn. An eminent musician recently said to the present writer,—"How much better Haydn wears, in symphony, than Mozart!"—and, if one excepts the G minor and the "Jupiter" the remark is true. Every part of the C major symphony which was now played was so frankly direct and melodic, so full of pretty jest and surprise, that it was undimmed by all the ponderous orchestration that had preceded. Only the trio of the Minuet seemed a trifle faded.

Louis C. Elson.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 13, 1902.

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WINTERNITZ AT THE SYMPHONY

Mr. C. M. Loeffler, member of the Symphony Orchestra, has during the past few years composed some very clever though eccentric works for orchestra, which, moreover, are very pleasing to those who are able to enjoy such poets as Ibsen, Maeterlinck, Verlaine, et al., whose writings have inspired Mr. Loeffler to a very considerable extent.

At the Symphony concert last evening, the 21st in the series, his latest creations for orchestra, two poems, were performed from manuscript for the first time. The first of these poems is inspired by Verlaine's "La Bonne Chanson." The other by Rollinat's "Villanelle du Diable." Both were composed last summer at Dover, Mass. The scoring is very full, there are many of the fantastic effects that suggest other of the composer's works, and one at least can appreciate the musicianly workmanship and brilliant orchestral coloring that everywhere abounds. The first of the two poems is the more pleasing, from its subject as well as the quiet and less fantastic musical treatment.

The second is, on a first hearing, something of an unknown quantity. The performance was exceedingly fine and the composer was received with many evidences of favor. The other orchestral numbers were Beethoven's "Egmont" overture, a favorite work, and Haydn's symphony in C (B. and H. No. 7), which has not been heard in these concerts for several years. Both were admirably performed and do not call for extended comment.

Mr. Felix Winternitz, violinist, was the soloist. He played the first movement of Joachim's Hungarian concerto for violin and orchestra, a work which is mostly given in this manner, though Bernhard Listemann played the whole of it at a Symphony concert over 20 years ago. Mr. Winternitz played in a very artistic, quiet and unassuming manner, which impressed the audience most favorably, for he was recalled several times at the close of the performance. The programme of the rehearsal and concert this coming week will include Chadwick's "Melpomene" overture, the symphonic poem, "Barbarossa," by S. Von Hausegger (first time), and Liszt's Hungarian fantasy, played by Mr. Carlo Buonamici.

Boston Transcript

MONDAY, APRIL 14, 1902

Symphony Hall: Symphony Concert

Mr. Felix Winternitz was the soloist at the twenty-first symphony concert, of which this was the programme:

Beethoven: Overture to "Egmont," op. 84.
C. M. Loeffler: Two Poems for Orchestra. (MS., first time.)
Joachim: First Movement from the Hungarian Concerto for Violin, op. 11.
Haydn: Symphony in C major (B. & H. No. 7).

This was a concert of several features, the first of which was the performance of the Haydn symphony. The first two movements (more than two movements of Haydn are sure to prove a thorn in the flesh) were a delight to hear, so exquisitely careful, so respectful to Haydn, one may say, was the playing. Since the concerts have been held in Symphony Hall no classic composition has sounded so well, so little harsh. And another feature was the "Egmont" overture, which went with great brilliancy.

Of liveliest interest, however, were Mr. Loeffler's new poems for orchestra. The first, after an exquisite idyll of Paul Verlaine, a sort of modern, French version of "Hark, hark the lark," from "Cymbeline," is as exquisitely lovely as the poem it illustrates. The opening bars are wonderfully beautiful, with a cold clarity of orchestration that must suggest, to all who have read the text, that chill, calm moment of dawn, when the morning star is sinking. The music becomes moment by moment more animated and more beautiful till it reaches a rather long, vague passage where a solo violin has much to do, which serves as preparation for a broad, very beautiful melody for all the violins. From this point there is not much suggestion of the picturesque (at least, much that is tangible); the music, rather, takes on the character of a love poem, a poem passionately moving. Beautiful as it all is, this music seems, on a first hearing, to be out of scale with the poem it is taken from, for the verse, lovely as it is, is only a short lyric, whereas the music is of very substantial proportions. If it had ended with the sweeping love-melody succeeding the solo-violin passage, the effect would have been greater, for all after this melody comes as an anti-climax. But it is beautiful, beautiful indeed, and it makes one wish Mr. Loeffler would try his hand at an opera.

The second poem is inspired by Rollinat's grotesque "Vilanelle du Diable," in which are recounted in matchless style the incomings and outgoings of the devil, while hell burns, burns. It is conservative to say that Mr. Loeffler has never written anything cleverer, more ingenious than this musical paraphrase, for about all the two dozen or so couplets he has illustrated by means remarkably subtle, so subtle indeed that few in the audience are likely to remark them. One may also venture to add that Mr. Loeffler has never written anything so little worth while. The whole is undeniably a remarkable tour de force of clever orchestral writing, the use of means for illustration and suggestion is wonderfully skilful, but it is a question if the whole be worth the doing. The rhythm of the first theme, for a while exhilarating, soon grows tiresome; and, whether the fault lay in the playing or in the music itself, there was little feeling of the devilishness that characterizes Rollinat's poem. Both compositions aroused great enthusiasm.

Mr. Winternitz had an ungrateful task, for the very few beautiful moments of the Joachim concerto fell to the orchestra, while he had to content himself with playing horrible-sounding passages that are said to be equally horribly difficult. Only a violinist can judge how well Mr. Winternitz conquered these difficulties, but a layman could hear that they were constantly out of tune. The one melody that fell to the solo violin he played well. Mr. Winternitz was much applauded.

Mr. Carlo Buonamici will be the soloist at the concert this week. This is the programme: Chadwick, overture to "Melpomene;" Liszt, Hungarian fantasy; Sigmund von Hausseger, symphonic poem, "Barbarossa," in three movements (first time).

R. R. G.

The Providence Journal

THURSDAY, APRIL 17, 1902.

SYMPHONY CONCERT.

Last of the Season Given in Infantry Hall Last Evening.

The sixth and last concert for this season by the Boston Symphony Orchestra was given in Infantry Hall last evening. There was a good attendance and the programme contained some interesting material, the order of the selections being as follows:

Overture, "Fingal's Cave," Op. 26.....Mendelssohn
Concerto in B-minor for Violin, No. 3, Op. 61.....Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso.
Allegro non troppo.
"Good Friday Spell," from "Parsifal."
Symphony, No. 8, in F-Major, Op. 93.....Wagner
I. Allegro vivace e con brio (F-major).
II. Allegretto scherzando (B-flat major).
III. Tempo di Menuetto (F-major).
IV. Allegro vivace (F-major).

The overture, "Fingal's Cave" (or, as Mendelssohn himself most frequently called it, the "Hebrides" overture), is one of the few attempts which Mendelssohn made at writing "programme music." The journey which the composer made to Scotland in 1829 was responsible for it, as also for the so-called "Scotch" Symphony. His imagination was deeply stirred by the rugged grandeur of the Scottish west coast and the adjacent isles, and he made some rough musical sketches on the spot, which were afterward elaborated into the works mentioned. The symphony is by far the finer composition of the two and has held its place as a classic ever since. In this the local "color" is skillfully imparted by themes constructed after the Scottish fashion of melodies. This is a legitimate and effective musical device. In the overture, however, Mendelssohn has endeavored to go further. There are transparent attempts to picture forth the wild beauty of landscape and sea, the hoarse calling of the mountain winds, the sullen sweep of the Atlantic surge breaking in thunder against the beetling cliffs. As is ever the case when music is called upon to depict the concrete in nature, the attempt is futile, and would answer equally well for something else directly opposed to the composer's intention. The suggestion is only to be found when imparted to the hearer beforehand. Shorn of such suggestion and viewed from the standpoint of its worth as a musical composition, this overture has not much of value to offer. Mendelssohn was not often caught in this trap.

The "Good Friday Spell," from Wagner's "Parsifal," received a fine reading at the hands of Mr. Gericke and his players. It is a characteristic specimen of Wagner's marvellous skill in the interweaving of contrasted melodies and his acute sense of orchestral color and proportion. While it makes an effective concert number, it must be far more impressive in its proper place in the score of the opera. The 8th symphony of Beethoven is not a work of any depth. There is a surprising lack of the condensation and concentration that is generally the most marked feature of Beethoven's style, and it is *rather* barren of melody. It is *bright* and lively in character, and when *that* is said its chief claim to attention has been told.

The soloist was Mr. Timothee Adamowski of the orchestra, who chose for his number Saint-Saens's very brilliant and striking concerto for violin in B minor. It is a work admirably suited to Mr. Adamowski's peculiar talent and he gave it a finely emotional interpretation. He was complimented by several hearty recalls.

The present season of orchestral concerts has been marked by a gratifying increase of attendance, showing that appreciation of these fine entertainments is becoming more widespread. If we have not heard many novelties this winter, we have listened to much excellent music, played with great taste and technical perfection. The solo performers, with one or two exceptions, have been acceptable. As the record stands it is, upon the whole, a pleasant one to look back upon.

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Boston Journal.

SUNDAY, APRIL 20, 1902.

SYMPHONY NIGHT.

First Performance in Boston of Siegmund von Hausegger's "Barbarossa," a Symphonic Poem in Three Parts—An Interesting and in Some Respects an Extraordinary Work.

The 22d concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "Melpomene".....Chadwick
Fantasia on Hungarian folk tunes for piano and orchestra.....Liszt
"Barbarossa" .....Von Hausegger

Hausegger's symphonic poem is a musical illustration of the old legend of Barbarossa, the Emperor that is sleeping in the Kyffhaeuser Mountain and who will some day awaken, leave his retreat, hang his shield on a withered tree, which will then break out in leaves, and bring peace and happiness to Germany. The symphonic poem is in three movements: "The Distress of the People;" "The Enchanted Mountain;" "The Awakening." The chief thematic material is found in all the movements.

The first movement is the most closely knit together of the three. The first theme is impressive in its simplicity, and that which follows, closely related to it, is also effective. The contrasting theme that leads into a pastoral section is charming. All this serves as an introduction, which is interesting in harmonic and orchestral treatment, although it is without strongly marked individual character. But the mood suddenly changes, and the allegro that follows is descriptive of the distress and lamentation of the people. The music grows wilder and wilder; there is a lull; and for the first time the Barbarossa theme appears, given to the trumpets, trombones, and tuba. It arises majestically, not blatantly, but with mild and benignant dignity. There is the Emperor; but he is still sleeping. Will he not hear the cries of his people? This movement is admirably constructed; it is full of thought; there is a wealth of fine detail; and there is an authoritative grasp of the subject that is sometimes missed in the following movements.

These two movements are more imaginative, more daring in conception and expression, but they are prolix, and there are too many climaxes, which constantly arouse expectation of a stirring end, so that the attention of the hearer, often disappointed, at last begins to wander. The second movement, "The Enchanted Mountain," is in the nature of an exceedingly long Scherzo with a trio of abnormal length. The idea of the supernatural is fantastically and effectively expressed, with the shadowy theme that is continually transformed, with mysterious harmonies, with the chuckling and the gibbering of the spectral beings who now are strangely hushed and now vanish. There is a vision of the sleeping Emperor. The view arouses dreams of happiness that would be real if he would only awaken to the cry of his people. All this supernatural business, the vision of the Emperor, and the first suggestion of peace and happiness, are expressed in masterly fashion, but the Trio is expanded until it loses its contrasting force; the composer has too much to say, and the thoughts are soon mere repetitions. The hearer does not ask, "Will the Emperor never awaken?" but "Will this Trio never end?" and the controlling thought is desire for the reappearance of the ghosts who must bring the movement to a close. And in this Trio are deceptive climaxes that work injury.

Nothing could be more stirring than the awakening of Barbarossa in the third movement. The muted trumpets are heard faintly as from the bowels of the mountain. They sound clearer and nearer. Then there is the expression of an expectant and rejoicing people. The march that follows the music of preparation is not particularly striking and it leads into a short battle scene that is not among the successively descriptive sections. Surely the orchestral burst after this battle scene brings the apotheosis and the end; but no; there is a return to the music of peace and happiness in the Trio of "The Enchanted Mountain," then there is another preparation for a climax, which again leads to a lull and again there is preparation for the apotheosis; but when the final song of triumph comes it appeals to jaded ears that again fear disappointment.

This symphonic poem was finished when the composer was 27 years old. He had already served a long apprenticeship. He had had active and long experience as a conductor; he had written two operas, which had been performed, a mass, an orchestral ballad, a symphonic poem. His father, a distinguished ultra-Wagnerite, had trained him carefully in the Wagnerian way that he should go, but "Barbarossa" reveals the son as a diligent student of the works of Richard Strauss and an enthusiastic disciple of that great master. The influence of Strauss is unmistakable from the treatment of the first theme to the apotheosis. Hausegger has a remarkable mastery of the technic of his art; there are many passages of individual invention, especially in the second movement; but the general architecture of the work, the broad lines, the manner of expression, the massing and the contrasting of timbres, the audacity in the juxtaposition and crossing of themes, the defiance of tonal relations—these show close application to the study of Richard Strauss and enthusiasm for his genius.

Hausegger, in the last two movements of this symphonic poem, wrote as for eternity. He is as one intoxicated with his own thoughts, nor is he yet a master of fleeting and subtle suggestion. Would that for music there were such a machine as a duck-press, and that it might be applied to the scherzo and finale! Concentrated imagination would make "The Enchanted Mountain" a masterpiece; it would render the finale irresistible; but the composer could not bear to strike out any of his thoughts; he was never weary of expanding them, of exhibiting them as though in a new light they would shine with unexpected brilliance. There is passage after passage that provokes hearty admiration; there is at times a freshness of thought that has the exuberance and perfume of confident, exultant youth; there is, in spite of the following of Strauss in his sublimely arrogant march through the hostile land of conventionalism, the sight of an extraordianrily equipped young musician striking out boldly for himself. Much may be expected from the man that wrote "Barbarossa."

Mr. Gericke had evidently given great care to the preparation of this performance. He read the work with infinite pains, with keen apreciation that was often enthusiasm, and the result was most brilliant and effective. He and the orchestra are heartily to be congratulated.

* * *

The concert opened with an impressive performance of Mr. Chadwick's noble overture, a work that custom does not stale, for it has the spirit of antique tragedy and the expression is modern in its poignancy. There is no jarring touch of sentimentalism; there is no extraneous or allen thought, and the very impersonality of the subject accentuates the impression of heroic suffering and woe.

Mr. Buonomici appreciated the true character of Liszt's Fantasia. Here is music that is intended to reproduce characteristically the effect of the cymbalo with attendant instruments. The cymbalo is not an emotional machaine; it is the peculiar instrument of a rhapsodizing virtuoso. Mr. Buonomici succeeded in conveying this idea to his audience. He displayed the requisite speed and brilliance with clearness, ease and distinction.

Philip Hale.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 20, 1902.
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"BARBAROSSA" PRESENTED

Von Hausegger's Work Well Received at Symphony Concert

The important number of the programme of the 22d Symphony concert given last evening was the symphonic poem in three parts, "Barbarossa," by Siegmund Von Hausegger, performed for the first time in this city.

The composer is about 30 years of age and lives in Munich, where he is the second conductor of the well-known Kaim Orchestra. He has also composed in numerous forms, and is classed by many among the ultra modern radicals in German music. None of his works have been played in America, so far as can be learned, excepting the "Barbarossa," which was given in New York under direction of Emil Paur on Nov. 16 last.

This symphonic poem is in three parts, the first entitled "The Distress of the People"; the second, "The Enchanted Mountain"; the third, "The Awakening." The composer, for his inspiration, drew upon the legend connected with Frederick II. (1194-1250), surnamed "Barbarossa," or the Red-bearded, which many German poets have used as a subject for their works.

The legend is a long, fantastic and improbable tale for the most part, but there is much material in it for the foundation of a musical composition in the modern free style, prevalent in these days.

Von Hausegger has used the largest orchestra possible, and has constructed a work that is at times pleasing in the quiet passages, which are none too many; and the second movement, in the nature of a scherzo, is exceedingly clever in the scoring.

The last movement is bombastic and march-like in general character. The work as a whole, on a first hearing, is not one that is intelligible to many; there is a superabundance of noise and impressions are for the most part chaotic and unsatisfactory. The performance was an admirable one at every point.

The other orchestral number was Chadwick's "Melpomene" overture, which many consider his best work. It is more original than much that he has written of late years, and will compare favorably with most of the modern overtures that are heard in these concerts. It was finely played and was much applauded.

Mr. Carlo Buonamici, pianist, was the soloist, and he played the Liszt "Hungarian Fantasie" for piano and orchestra in an exceedingly brilliant manner, with beautiful tone, masterly technique and with that proper conception of the work that made his performance a most enjoyable one. Mr. Buonamici received many recalls, besides an elaborate wreath, and his first appearance at these concerts was a pronounced success.

The programme of the rehearsal and concert this coming week will include these numbers for orchestra: Brahms's serenade, No. 1, and Raff's symphony, "In the Woods." No soloist is announced.

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BOSTON DAILY ADVERTISER

Established 1813.

THE SYMPHONY CONCERT.

Hausegger's "Barbarossa" — Carlo Buonamici the Soloist—A Field Night for the Bass Drummer.

It was a field night for the bass-drummer who had golden opportunities in each of the numbers presented and emphasized his points with proper muscularity. There were three large modern scores upon the programme and musical conservatism was thrown to the winds. The most intelligible of the three numbers was Chadwick's overture, "Menpomene," which began the concert and was thoroughly dramatic without ever losing dignity or loftiness. This portrayal of the muse of tragedy in concert-overture is "big with fate" and pictures catastrophe in an impressive manner without becoming merely "programme-music." The mysterious fugato beginning upon the contrabasses, the trumpet signals, suggesting the disasters of war, the grand crescendo culminating with an awe-inspiring crash, the mournful wailing of the English horn after the calamity, these were impressive touches that aroused the audience to very hearty applause to which Mr. Gericke (who read the work finely) was twice obliged to respond.

Liszt's "Hungarian Fantasie" is not much freer, although somewhat shorter, than his E flat piano-concerto. It is an exciting work and thoroughly national in spirit; Liszt has been the Chopin of Hungary and has idealized the Magyar music in a splendid manner. Outsiders sometimes have criticised the treatment as too sensational, but no true Hungarian has ever agreed with this verdict. Carlo Buonamici, the young Italian pianist, was the soloist in this number. Mr. Buonamici is the product of many celebrated teachers, among whom our thorough and excellent Prof. Carl Baermann should not be forgotten. The artist won a great popular success, being recalled three times at the end of the performance. He played with clearness and precision in every part; these qualities were, in fact, too much in evidence, for Liszt himself (we have it on the authority of one of his friends) used to play this work in a very free and improvisational style. We recall the late Franz Rummel's interpretation of the Fantasy and remember a different rhythmic effect in the first theme by which it gained in intensity. Spite of these flaws Mr. Buonamici may be credited with a very successful debut.

The concert culminated with Hausegger's "Barbarossa" which New York has already become familiar with under Mr. Paur's fiery direction. This is a great work; not entirely equal, and somewhat prolix, but great in spite of these defects. In the first place the subject is a strong and poetic one. "Der alte Barbarossa, der Kaiser Friederich" is a theme that lends itself gloriously to poet and musician. Of course there was plenty of conflict in the work; the whole evening had been more or less martial; each successive composer seemed

to ope
The purple testament of bleeding war.

But Hausegger painted the matter in Richard Strauss colors; the kettle-drummer fired as fiercely as if he were handling a "mitrailleuse", the snare drummer had a roll that taxed him to the utmost, the trumpeters blared and all the paraphernalia of conflict was unloosed.

One is no longer excited by mere orchestration; in these latter days each radical has advanced scoring beyond his predecessor until Berlioz, who used to be thought the Ultima Thule of bold scoring, begins to sound very lamb-like. The epoch that held Beethoven and Schubert has been called the golden era of musical creation; the epoch that possesses Richard Strauss, Hausegger, and has recently owned Wagner, may be called the greatest period of orchestral execution. But Wagner united the two schools and could bear judgment either by his musical ideas pure and simple or by their coloring. Hausegger bids fair to achieve something very worthy (how much one dare not at once predict) in this style in the orchestral domain. Reduce his tremendous and wonderfully-constructed score to a plain piano arrangement, as one might make an etching of a great oil painting, and enough still remains to awaken enthusiasm in the cultured judge. Scarcely any of our modern writers of vast orchestral exercises can stand this test.

The theme of Barbarossa is a majestic one and its development, in the finale, into a powerful march is lofty and inspiring. The borderland of bombast is skilfully avoided, for all the flaring tone-colors. There is an odd bit of resemblance to be noted in connection with one of the figures; it is a motive of two notes only,—tonic and dominant,—which is treated with many changing harmonies; we shall hear this same figure again, next Saturday, in Raff's "Im Walde" symphony.

There are moments of great beauty in the second movement, which pictures the sleeping emperor, and the contrast when ghosts and spooks of evil appear is strongly managed, the latter part was dramatic enough to picture the furies that Euripides called up in his "Eumenides". The audience did not fully appreciate the greatness of the work at a first hearing, for many left before the finale, and the applause after each part of the symphonic poem was but tepid. It is difficult to formulate a course of action under such circumstances; in Chicago Theodore Thomas is not moved in the slightest degree by the appreciation or non-appreciation of his audience; he performs all that ought to be heard, and when he thinks a number too complicated to be at once understood he performs its twice. As a consequence his programmes are building up musical taste in the west, although some of his auditors have been very malcontent in the past. In Boston we owe thanks to Mr. Gericke for what has been given; the past season has kept us well abreast of the musical advance (or deterioration) in Europe. We have heard the latest works of D'Indy, of France, Strauss and Hausegger of Germany, Elgar of England, and—several times—of Loeffler of Boston. But it might be well to have a retrial in the case of the two defendants Strauss and Hausegger.

Louis C. Elson.

[90]

Boston Sunday Globe.

SUNDAY, APRIL 20, 1902.

Carlo Buonamici, Soloist, With Symphony Orchestra.

Testimonial to Miss Clara Lane by the Patrons of the Bijou Theatre.

Concerts Tonight — Recitals of the Week—Preludes and Echoes.

Last week's Symphony program comprised Prof Chadwick's overture, "Melpomene," Liszt's fantasy on Hungarian folk tunes for pianoforte and orchestra and "Barbarossa," a symphonic poem by Von Hausegger, first time at these concerts. Mr Carlo Buonamici was the soloist, playing the piano part in the Liszt fantasy. Prof Chadwick's overture is a thoroughly delightful composition and the orchestration ranks as one of the most effective among the larger works by this scholarly American composer. The overture is dedicated to Mr Gericke and it was plainly evident that he and his men were in the heartiest sympathy with the composer, for the interpretation was very smooth and the ideas of the writer were set forth with a splendid expression, each musical picture being given its proper value. The staccato phrases following the introduction and the finale were splendid examples of fortissimo playing and the work by the brass contingent was notably harmonious throughout. The somewhat tragic suggestiveness of the piece was carefully preserved and as a whole the ensemble work of the orchestra was shown in more favorable light than in any of the other pieces.

Mr Buonamici played the piano part of the Liszt fantasy very brilliantly, and in all ways proved adequate to the demands of the work. There is so little variety in form for displaying more than technical dexterity that the fantasy does not greatly tax the all-around powers of an artist, but the constantly changing tempo and the bits of phrasing so frequently given to the orchestra make it difficult for the solo instrument and the orchestra to retain their proper relations, and at times the playing was a little ragged and not up to the usual standard.

The cadenzas were given with admirable dash and clarity by the pianist, whose octaves, single and double-handed glissando sweeps and fortissimo chords were as smooth and clear as one could wish for, and the whole interpretation was full of the spirit and vigor necessary in a Liszt rhapsody. Mr Buonamici's performance was highly enjoyable, as was evident by the plaudits at the close, and it is to be hoped that he will be heard here in a program that will give a broader field in which to show his abilities as an interpreter.

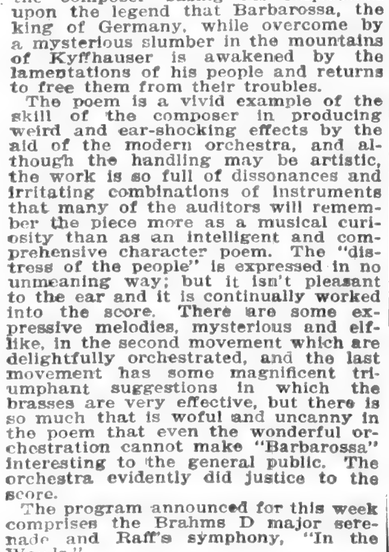
The program closed with the symphonic poem, "Barbarossa," written by Siegmund von Hausegger, a German composer of the ultra-Wagner school. It is a symbolic dramatic concelt in three parts, entitled, respectively, "The Distress of the People," "The Enchanted Mountain" and "The Awakening," the composer basing his inspiration upon the legend that Barbarossa, the king of Germany, while overcome by a mysterious slumber in the mountains of Kyffhauser is awakened by the lamentations of his people and returns to free them from their troubles.

The poem is a vivid example of the skill of the composer in producing weird and ear-shocking effects by the aid of the modern orchestra, and although the handling may be artistic, the work is so full of dissonances and irritating combinations of instruments that many of the auditors will remember the piece more as a musical curiosity than as an intelligent and comprehensive character poem. The "distress of the people" is expressed in no unmeaning way; but it isn't pleasant to the ear and it is continually worked into the score. There are some expressive melodies, mysterious and elf-like, in the second movement which are delightfully orchestrated, and the last movement has some magnificent triumphant suggestions in which the brasses are very effective, but there is so much that is woful and uncanny in the poem that even the wonderful orchestration cannot make "Barbarossa" interesting to the general public. The orchestra evidently did justice to the score.

The program announced for this week comprises the Brahms D major serenade and Raff's symphony, "In the Woods."

SYMPHONY CONDUCTOR.

On the evening of Oct 20, 1884, Henry L. Higginson, the founder of the Boston symphony orchestra, was in Vienna and attended a performance at the Grand opera house. The opera was "Aida" and Wilhelm Gericke was the conductor. So favorable an impression was made by this performance that two days later it was satisfactorily arranged that Mr Gericke should come to Boston as the conductor of the symphony orchestra.



WILHELM GERICKE,
Director Symphony Orchestra.

He succeeded Henschel. He remained five years in this city.

After him were Nikisch and Paur.

Then, in 1898, after an absence of eight years, Gericke returned from abroad and today is the leader of the symphony players. He is an eclectic, selecting the best music, wherever it can be found, and giving a proper recognition of all worthy composers, regardless of nationality.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXI., NO. 110.

SUNDAY, APRIL 20, 1902.

THE SYMPHONY CONCERT.

Symphonic Poem "Barbarossa" Wild and Extravagant.

But It Is Imaginative and Poetic, the Ghostly and Pandemoniac Music and the Idyllic Strains Most Expressively Fantastic and Beautiful, Escaping Bombast.

After listening through half an evening at the Symphony to a deal of the loudest music that has been or could be created, even the critic may not be ashamed to confess that he finds himself dazed and phazed, as evidently were the majority of the audience who had heard it and received it with a little conventional and mechanical applause. He is popularly supposed (but, alas, how erroneously!) always to hold his faculties and his judgment in a calm state of cool composure and equipoise; yet he is but mortal, and may be deafened and confused like another.

Such an extraordinary composition as the symphonic poem, "Barbarossa," which Mr. Gericke brought forward last night, can give no exact thoughts and present no definite pictures when announced under the generic names of its three sections, without explanations of its author's purposes. It can only give notions, suggestions and hints for the listener's imagination. As our fancies begin to recover themselves out of the tumult in which they have been involved, this music comes to imply to us something like this, whatever the composer may have wanted it to say. It seems, in its first two movements, to present a tremendous contrast between the possible and the Actual. There are suggestions of quiet, steady-moving, noble power and intimations of beautiful pastoral life, gentle joy and idyllic beauty in life, as things which might be if the imagined rescuer, leader and monarch could come to prevail, enrich, guide and bless.

But there are existing woes, pains, bonds and burdens against which every life protests and every voice cries out—for these are not people to suffer in silence. But he who might be the deliverer and the giver of grace sleeps in his inaccessible mountain chamber. The air about him is thronged with ghosts, sprites and fantastic creatures who whirl and cry about him, while from the underworld rise ugly shapes that snarl and growl and threaten fearful things. No summoning, appealing call reaches the shut ears, and the Emperor that might be is left to the environment of the creatures of his enchanted mountain. But—and here comes the third movement—the hour of destiny arrives; from afar the faint calls of horn and human voice penetrate the rock and reach the sleeper. He awakes, arises and emerges in his courage, might and wisdom; he responds to the shrieks of terror and woe; conflicts are fought, but he conquers, peace follows, a new age of beauty and delight begins and a great song of gratitude, glory and dignity celebrates the era in which the Possible has become the Real.

There is a deal which is wild, turbulent and extravagant in this composition, which barely escapes being chaotic and merely noisy at times. Yet it is replete with imagination and poetry. The ghostly and pandemoniac music and the idyllic strains are most expressively fantastic or beautiful, the sadness is deep and pathetic, and the grandeur of the finale escapes bombast just as one fears it is about to be lost in it. The orchestration is wonderfully knowing, inventive, skilful and commanding, and often extorts admiration even from the listener who is too puzzled and astonished to approve. The composer's ability is great and his originality startling; and one can only hope that he will turn them to the right account and work more for beauty and pleasure than for curious, outre or violent effect.

The Liszt fantasia is just such a work as would naturally please a young pianist, full of life, high animal spirits, buoyancy of health and strength, eagerly ambitious and well equipped with means of expression. It requires only a brilliant superficiality and a graceful firmness to make it acceptable and effective. It has no use for emotion, or even sentiment; its thoughts are obvious and simple and its language but seldom other than direct, so that it makes no great intellectual demand. It only needs to be clearly, steadily, elegantly and spiritedly played; for it is a piece to play and not to interpret. Mr. Buonamici made a hit with it. He has a fine execution, and his runs and trills for the right are most pearly and even; but he sometimes strikes too heavily in the lower registers. He phrased well, gave breadth and fulness where there was opportunity for them and turned off the cadenza and the bravura passages swiftly, lightly and finely. He was recalled many times and presented with a laurel wreath.

Mr. Chadwick's stately and sombre, but not gloomy "Melpomene' overture began the evening dignifiedly and most agreeably.

The next programme will be:

Serenade, No. 1, in D major.....Brahms
Symphony, "In the Woods".....Raff

Boston Transcript

MONDAY, APRIL 21, 1902

Symphony Hall: Symphony Concert

Mr. Carlo Buonamici was the soloist at the twenty-second symphony concert. This was the programme:

Chadwick: Overture, "Melpomene."
Liszt: Fantasia on Hungarian Folk-tunes, for Pianoforte and Orchestra.
Hausegger: Symphonic Poem, in Three Parts, "Barbarossa."

The important feature of this concert was, of course, the first hearing in Boston of the symphonic poem "Barbarossa" by Siegmund Hausegger, brought out by the Kaim Orchestra in Munich under the composer's direction, in March, 1900. Whatever one may think of the work, it is something not to remain ignorant of, something for hearing which we may be grateful. The poem, in three parts, is based on the ancient legend that Frederick Barbarossa, Holy Roman Emperor, sleeps deep down in an enchanted mountain of Thuringia. When his beard has grown three times round the table by which he sits, Barbarossa will awaken, emerge from the mountain and bring peace and glory to the German people. Thus the legend. The first movement of the orchestral poem, according to the picturesquely written programme in the programme-book, depicts the despair and woe of the German nation while waiting for the coming of Barbarossa. With a sudden hush of the uproar, the Barbarossa theme sounds, but the vision of the emperor is quickly lost sight of, in a renewal of the commotion. The second movement suggests the interior of the mountain, with a vision of the monarch, and dreams of the calm and peace that will be on his awakening. But they are only dreams—Barbarossa still sleeps. With the third movement, however, when the distress has reached a terrible pass, the emperor awakes, leaves the mountain, there is a triumphal march, a battle, and at the last a song of victory and of thanksgiving.

There is too much of this, and it is not well planned. In an orchestral poem, as well as in dramatic poem there must be a succession of well-defined episodes, all leading inexorably to one great climax; this climax may be at the end, or from it there may be a gradual dying away to the close, but a second attempt at a climax will never do. Hausegger's poem is a succession of climaxes. The first movement begins impressively in the grand style, three very beautiful themes being worked up to a tremendous pitch of rage and desperation. With the sudden stilling of the din, there is heard the Barbarossa theme, truly majestic and genuinely noble. Once more the confusion of despair begins, grows wilder and madder till the limit of possibility is reached. The end is near, all listeners, stirred mightily, make ready for mad applause, when there is a pause, evidently not the finish, and then comes a theme in the violins that reminds one of Haydn, and on the music goes, up and down, for ten minutes more. The very end, when it finally does come, is so sudden and so ill-prepared that it makes no climax at all.

The second movement, a remarkable piece of orchestral writing, is a brilliant scherzo after the style of Berlioz, a scherzo that suggests will-o'-the-wisps and fireflies, music strangely little apposite to the surroundings of the majestic old king sitting grave in his long sleep. A sort of trio pictures, in lovely wise, the emperor himself, and a long pastorale hints at the blessings his coming will bring, but the return of the scherzo shows it is still only a dream. In this second movement again there is too much material too lengthily treated, and, because the mind and ear are already tired, it disturbs more than it did in the first. The third division, in respect of too many climaxes, sins the most flagrantly. It is all beautiful—the people's despair (illustrated for the fifth or sixth time), the faint trumpet calls, the exquisite violin solo, again trumpet calls, and finally, to the full orchestra thundering the majestic Barbarossa theme, the appearance of the emperor. After this great moment, what more can be said? Much, at all events, is said. The theme develops into a splendid march, then into a battle scene, and finally to a song of victory, stirring and moving to a wonderful degree. But this is not the end, for on and on the music trails, one episode after another, till all listeners are exhausted as to strength and patience.

This is indeed a strange composition. Always sounding to the ear marvellously beautiful (except when intentionally ugly, in which case Hausegger is to Richard Strauss as a satyr is to Phœbus Apollo), the thematic material is intrinsically noble and beautiful, and many of the dramatic moments are contrived with great art. On the other hand, there is in this music a curious lack of unity; it has a strange knack of making one think of some other composer. Combined with passages that sound like good honest Capellmeister music of the time of Haydn, there is much that suggests (never thematically) "Rheingold," "Lohengrin," likewise Berlioz and Richard Strauss, with a slight hint at César Franck. In its sincerity, strength and power this poem is indeed a remarkable attempt for a young composer. Always interesting, it is so interesting that we cannot afford not to hear Hausegger's "Dionysiche Fantasie." Even the superb performance of "Barbarossa," by the way, left the audience cold.

Before the poem came Liszt's "Hungarian Fantasie," with Mr. Buonamici at the pianoforte. Since in this composition the orchestra and pianoforte, instead of working together or in contrast with each other, are constantly running a tilt one with the other, it is far more satisfactory to hear the Fantasie with pianoforte accompaniment. The opening bars for the orchestra are so beautiful that when the pianoforte undertakes to do the same thing the unsatisfactoriness of the instrument causes a rude shock, and so it goes throughout the work. While Mr. Buonamici apparently has not the temperament necessary to make the most of this wild and sad Gypsy music (only a Slav or a Hungarian has), he accomplished with the Fantasie all that art could do, playing with splendid rhythm, much color and a technique of sparkling brilliancy. His was an admirable performance, deserving the enthusiasm it aroused.

This remarkable concert began with excellent playing of Mr. Chadwick's "Melpomene" overture, a work of many beauties that well stands the test of repeated hearings. In wealth and beauty of ideas, in stoutness of workmanship and in nobility of purpose there is little music by American composers to compare with this overture.

The programme for the concert will consist of Brahms's Serenade in D majof and Raff's symphony "In the Woods."

R. R. G.

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

A Programme Wholly Orchestral Presenting Practically Two Symphonies.

We swept back to conservatism with a vengeance, in Saturday's concert, for not only was the programme entirely orchestral, but it presented practically two symphonies, and both of them in a vein which today might be called rather sedate. The concert consisted of Brahms's D major Serenade, and Raff's "Im Walde." It took some moral courage to offer Boston such a programme in the year of grace 1902, but whether it was the excellence of the interpretation, or the fact that Brahms is an accepted deity in Boston, there was plenty of applause.

Schumann once spoke of Brahms's sonatas as "veiled symphonies"; in the case of this Serenade the veil is dispensed with, for the first movement is a definite symphony shape (sonata-allegro) and the finale is a rondo-form such as many symphonies end with; the work therefore seems to be a symphony, plus two extra movements. Mr. Gericke cut out one of these, and we wish that he had cut out the dry and prosaic Scherzo as well,—a Scherzo that had about as much mirth as a Presbyterian Synod.

The austere orchestration of the Serenade sounded very strange to ears accustomed to modern inflation; all through the composition Brahms employs only the conservative classical orchestra, except when he uses less! The first movement presented all that intricate figure treatment of which Brahms was such a master; it was modern musical intellectuality in its most scholastic form. It is astonishing to read the laudation given to this work by some of the critics of 40 yrs. ago; the first movement is called "bewitchingly graceful", the Scherzo is "a gem of exquisite melody and chaste detail"; we could not quite enter into this ecstasy, but we found the Adagio finely constructed and the final Rondo sane and healthy music, while the excellent playing of bassoon and clarinette brought out the contrapuntal beauties of the Minuet delightfully.

Raff wrote a dozen symphonies; of these his "Lenore" was the greatest success from a commercial, and his "In the Woods" from an artistic standpoint, but the blight of too easy creation was in the entire set. Was it Carlyle who one said —"Genius is only a capacity for taking pains?" In any case genius must earn its laurels by the sweat of its brow, and Raff did not perspire over any of his works; he had a fatal facility that allowed him to purl off any number of measures at any time, without effort and without enthusiasm. As a consequence the woods in this symphony are not much more than a picnic-grove. The Coda of the first movement was the first exciting point in the symphony, and this was not more thrilling than many a picnic event,—the young man sitting down on the custard pie, or the young lady swallowing an ant with her sandwich. The development of a two-noted figure (which Hausegger used passingly in his "Barbarossa") is carried to an extreme point.

The second movement, the reverie at twilight, is charming music and suited to its purpose, while the dance of the Dryads is piquant and dainty. If one is content to stop short of greatness one may take much pleasure in these two pretty pictures, and the excellence of the clarinette-playing added much to the beauty of the first.

Once upon a time the finale of this symphony was considered wild and weird, a fine example of uncanny and sensational orchestration. We believe that we have sometime chronicled our own thrills at the supernatural hunt that rides through this movement. But since that time this particular "metier" has been exploded by greater masters and such men as Strauss, Hausegger, D'Indy and Charpentier have shown what pipings, shrieks, grunts, squeals, explosions and cataclysms can be evoked from a full orchestra, and therefore these woods have sadly lost their "timbre."

The night-ride with Frau Holle is now not half as exciting as, for example, a midnight ride to Cambridge on the student's trolley-car. Again we found especial excellence in the obbligato parts and the bassoon, the clarinette, and the horn, deserve honorable mention. The orchestral performance was excellent, not only in this number but throughout the concert. If we were no longer thrilled by Raff we found many moments of sincere enjoyment, and are glad to note that even the orchestral giants of the present have not abolished his pleasant music.

Louis C. Elson.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXI., NO. 117.

SUNDAY, APRIL 27, 1902.

THE SYMPHONY CONCERT.

Brahms' Serenade in D Major Rendered Last Evening.

Raff's "In the Forest" Symphony Followed—The General Effect Was Pleasant and the Audience Distinguished Several of the Movements with Hearty Applause.

There is not a great deal to say about the Symphony concert of last evening beyond the general commendation of the perfomance. As had been anticipated, the programme was limited to the two announced works, Brahms' Serenade in D major and Raff's "In the Forest" symphony. The former was somewhat curtailed, although not so much as Mr. Paur reduced it. Mr. Henschel, when he introduced it, had all the six movements played; Mr. Paur left out both of the scherzos, but Mr. Gericke omitted only the second scherzo. This was nothing to sign over, for the work was long enough without it, and it is accounted the weakest and least original member of the series. The serenade elicited very opposite verdicts when it was first played, one party thinking it to be of ideal and idyllic beauty, while the other side maintained that Brahms was already immensely over-rated even in his best quality as a pianist and writer for the piano, and that posterity would cancel all the extreme praises he had received. But today Brahms is better understood and more fairly judged. His disposition to be formal, academical and even pedantic in the extreme of his scholastic and scientific developments is recognized and deprecated, but his gift of melody, his simple humanity and kindly temper are admired when he chooses to give them play. In this serenade there are many beautiful episodes and fascinating phrases which the conductors of today know how to make evident as those of half a century ago did not—or perhaps for some personal or other reason would not. There is much charm in the opening allegro, with its variable rhythms, the minuets have the sturdy old-fashioned stepping spirit, and the rondo finale is cheerful, bright and lively. But the adagio, although suave and almost romantic, is so protracted as to weary, and it is burdened with too many details and digressions. The general effect was pleasant, and the audience distinguished several of the movements with hearty and sincere applause.

The symphony also went well and gave pleasure. But on a rehearing it put one in mind of the old principle in logic, that, because a proposition is true, it does not necessarily follow that the converse is true. Thus, woods may have suggested this symphony to Raff; but it is very doubtful whether the symphony would suggest much that is woodsy to a hearer who did not know its name. The first movement, "In the Daytime," might just about as well be assigned to any other locale and set out in the open country in broad sunlight. There are a few horn calls, and an occasional twittering flight of strings which reminds one of a phrase in an old springtide sermon—"The insect youth are on the wing." But the hum and murmur of forest life, the undulation of branch, the flicker of leaf, the path of sunlight upon a mass of shade, the runlet of water and the note of bird, are anything but conspicuous in it. There is most befitting the title in the long, quiet revery, the rustling, quivering dance of the dryads, and the hunting episode, which is but itself whether a wild and fabulous or a sane and well established huntsman lead or drive the chase. While as for a figurative sunrise, that's the same all the world over, even in Kipling's "Mandalay," where

"The dawn comes up like thunder,
Out o' China, 'cross the bay."

The programme for the last concert will be:

Symphony No. 4, in D minor, op. 120.....Schumann
Aria
Two movements from "Moorish Rhapsody".....Humperdinck
Aria.
Overture, "1812".....Tschaikowsky
Soloist, Mr. Ben Davies.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 27, 1902.
(Copyright, 1902, Post Publishing Company.)

AT THE SYMPHONY

No Soloist, but an Interesting Programme of Two Orchestral Numbers

There was no attraction in the way of a soloist at the 23d Symphony concert given last evening in Symphony hall, but, nevertheless, there was an interesting programme of two orchestral numbers presented.

The first of these was Brahms's serenade in D major, op. 11, an early work of the master, written in 1859. It has been infrequently given at these concerts, the only complete performance being under Mr. Henschel's direction, Oct. 28, 1882. It was given Nov. 27, 1897, under Mr. Paur, without the two scherzos, and last evening the work was given without the second scherzo.

In the second number the first movement is of surprising interest, both melodic and as a piece of contrapuntal workmanship; the second movement, a reverie of wondrous beauty, and worth hearing time and again, and the last two movements show abundant evidence of great musical power. The symphony was played in ideal manner and was loudly applauded, especially the slow movement, which made a delightful impression. The "Winter" symphony should be revived another season, as it is a long time since it has been heard here.

The programme of the 24th and last rehearsal and concert this coming week will include Schumann's fourth symphony, two movements from Humperdinck's "Moorish Rhapsody," and Tschaikowski's "1812" overture. Mr. Ben Davies will sing two numbers, which are at this writing announced.

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Boston Sunday Globe.
SUNDAY, APRIL 27, 1902.

MUSIC AND MUSICIANS.

Only One More Concert in the Symphony Course.

French Opera to be Sung at the Tremont —Return of the Bostonians.

"The Pops" Will Begin in Symphony Hall Next Week—Preludes and Echoes

The program for the 23d symphony rehearsal and concert contained but two compositions, Brahms' D major serenade and Raff's F major symphony, "In the Woods," and although the works were few in number, the compositions were of the usual length, for the Brahms serenade might rightly be called a symphony, the variation from the accepted form of the latter being so slight. It was a program of strictly classical music, which afforded satisfaction to the expert in matters musical, but not much enjoyment to the general auditor, excepting, perhaps, in parts of the Raff symphony, in which the melodic fancies give pleasing relief to a work which is somewhat overburdened with instrumental suggestions of sylvan delights.

Five of the six movements in the Brahms serenade were played, the second scherzo being omitted. There is much in the first part that is uninteresting, despite the elaborate scoring and moments of beautiful harmonies, and the changes in tempo and juggling of thematic material by the different instruments produce an effect of indecision, as if the composer had given his moods free rein, without caring to make the movement homogeneous in form. The scherzo is delightful as a whole, and the adagio, in which the horn part is wonderfully appealing, is charmingly scored, and here the work of the orchestra was specially effective.

The somewhat antique and grotesque scoring of the two menuettos gave the woodwinds, and subsequently the cellos, excellent opportunities to display their efficiency, and the odd phrases and rhythmic accompaniments were played admirably by the different contingents. The detached measures were given with precision, and the somber themes received proper and expressive treatment. The finale rondo went with considerable spirit. The interpretation of the work was excellent throughout, but there was little enthusiasm shown by the auditors, who listened decorously to one hour of Brahms.

"In the Woods," the third of the dozen symphonies written by Raff, is quite familiar to Symphony patrons, who, as usual, expressed hearty appreciation of the fascinating music of the second part in which occur the "revery" and "dance of Dryads." There is so much to imagine regarding the musical "picturing of nature" in the first movement that the work sounds rather confusing and vague; but in the second movement one is conscious of the composer's intent and can better appreciate his tone poem. The "revery" was played beautifully, the opening bassoon parts calling for special praise, and the themes by the clarinets, horns and violas were given as smoothly as one could wish. The flute sang deliciously the dreamy measures accompanied by the upiod accompaniments of the strings. In the brilliant Dryad dance the work of the violins was up to the regular standard of that contingent, dainty, sensuous and in perfect time. The finale illustrating night, the hunt and daybreak, was sympathetically illustrated, the scenes of the tumultuous chase being, possibly, the best of the three pictures, the orchestra playing with a vigor and swing that was a splendid example of ensemble work.

This week the closing concerts of the season will be given. Mr Ben Davies will sing two arias, and the orchestra will play Schumann's fourth symphony, two movements from Humperdinck's "Moorish Rhapsody" and Tschaikowsky's overture, "1812."

Boston Journal.
SUNDAY, APRIL 27, 1902.

SYMPHONY NIGHT.

The First Serenade of Brahms and One of Raff's Earliest Descriptive Symphonies—"In the Woods."

The 23d concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Serenade No. 1, in D major, op. 11....Brahms
Symphony in F major, No. 3, "In the Woods," op. 153.....Raff

When Raff's symphony "In the Woods" was first produced here by Theodore Thomas and his orchestra in 1871, the work was considered bold, almost reckless, in the attempt to portray in music the sounds of the forest and the fantastic thoughts sugested by the woods. "The Wild Hunt" was held to be outrageously discordant. Then little by little the symphony was endured, then embraced. It is not so many years ago that Raff was one of the most popular of composers among hearers of fairly cultivated taste, and there were many musicians who put him at the head of the romanticists.

And now Raff is spoken of with condescension, as a man of fine appreciation of tonal color, of indisputable contrapuntal skill—but one that wrote an enormous amount of swollen salon-music and pot-boilers. It is true that Raff wrote many pot-boilers; he was obliged to do this or starve; for there have been few more pathetic lives in the history of music than that of Raff.

How old-fashioned do many pages of this symphony seem today! And yet there are many proofs of Raff's skill and color-sense. The Reverie is fundamentally salon-music: It might be called "Moonlight on the Hudson" or "Golden Shower;" and yet how sumptuously clothed in orchestral dress are these same conventional thoughts!

"The Wild Hunt" no longer terrifies; it seems to us after hearing the music of Tschaikowsky, Rimsky-Korsakoff, Richard Strauss, and others, rather tame, a ride on a sound family horse with asparagus boughs fastened in the harness to keep off the flies. Yet Dame Holle is prettily pictured. César Franck by the way, was not fortunate in his portrayal of "The Wild Hunt." I should like to hear the subject treated by some wild modern with imagination fired by alcohol; for it is a stirring subject; yet I doubt whether he could surpass the effect of the few measures given to it by Weber in the scene of the Wolf's Glen.

After all, Raff caught certain forest-moods and reproduced them. It was his misfortune that out of them he felt obliged to build a symphony. For put whatever titles you please to the movements, give each one a page of descriptive text, the thing is still a symphony in four movements, and poetic moods of this specific character hardly brook rigid symphonic treatment. It is strange that Raff, who thought so highly of Liszt and was so intimate with him, did not give his imagination freer range in the symphonic poem. We shall hear less and less of Raff, and already his name is seldom seen on programs.

Yet there are pages of his that still give gentle pleasure, that soothe, especially when the hearer is in amiable mood. It must not be forgotten, however, that Raff himself was an influence and must be reckoned with seriously in tracing the history of the symphony since Beethoven.

* * *

The Serenade of Brahms, without the Second Scherzo, lasted about 45 minutes. No doubt the hardened Brahmsites said to themselves: "O that it would go on forever!" The first movement is not without interest, and no doubt the minuet, especially the first with the pumping bassoon figure, are in the spirit of the 18th century; but as a whole the work is without relief, and the inherent melancholy becomes more depressing than any deliberately and long-drawn out pessimistic wail of sad-eyed Russian or ultra-modern Frenchman. Brahms, far back, must have had an English ancestor; he took his pleasures so sadly.

Mr. Gericke read the works with infinite care, and the audience was liberal with applause.

Philip Hale.

Boston Transcript
MONDAY, APRIL 28, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

The programme of the twenty-third Symphony concert was rather unusual:

Brahms: Serenade No. 1, in D major, op. 11.
Raff: Symphony No. 3, in F major, "In the Woods," op. 153.

The Brahms Serenade is certainly charming, and in no way would it be bereft of its charm were it cut down by two scherzos and then, in its curtailed state, called a Pastoral Symphony. For, while there is no thunder storm, and while the suggestion of babbling brooks is wanting, the themes of the first movement and those of the rondo are in character distinctly rustic—that is to say, as those living in towns are wont to consider rusticity; a plenty of naive, hearty good humor, with hints of shepherds' pipes, and much violent dancing of the stamping, bouncing order! never, of course, a suspicion of deep feeling. All these requirements of a pastoral symphony the Serenade fills capitally, with delightfully fresh and melodious themes in the first movement, a rondo of exhilarating spiritedness, and two charming minuets. In this Serenade, written in 1860, the tone color sounds far more beautiful than often happens in Brahms's orchestral works; when there is a solo for oboe, one is not constantly wondering why it was not given to the clarinet, etc. In this matter of color did Brahms grow careless with advancing years, or did his ear become less sensitive?

Following the Serenade came Raff's symphony "In the Woods," a work thoroughly interesting to hear once more, for it is not many years ago that this symphony was regarded as the acme of all that is picturesque and imaginative in music. Luckily each movement has its title, for otherwise a listener would have hard ado to discover in this music any hint of the forest. Some compositions played only this winter show the astonishing advance music (not programme-music) has made in the direction of suggesting things and conditions of nature; the dazzling, sparkling indication of the waterfall in Tschaikowsky's "Manfred"; the feeling for windy mountain summits aroused by d'Indy in his symphony for orchestra and pianoforte; the languor of a hot summer's afternoon in Debussy's "Après-midi d'un Faune"; Mr. Loeffler's remarkable intimation of the moment before dawn at the beginning of his latest symphonic poem, after Verlaine. Of vivid suggestion of the woods there is no trace in Raff. The symphony on the whole, in spite of some charming themes in the first movement, a pretty adagio, the graceful "Dance of the Dryads," one really exciting instant in the last movement, when the sun rises, and its general sonorousness, is painfully old-fashioned. To hear the symphony once more was valuable, but surely we do not need to hear it again. It seems cruel, but the first movement, once so admired, fell as flat as the first movement of "Barbarossa," although the other parts were more cordially received. The playing of both works was excellent.

At the last concert Mr. Ben Davies will sing two arias. This is the programme: Schumann, Symphony No. 4, in D minor, op. 120; Humperdinck, Two Movements from "Moorish Rhapsody"; Tchaikovsky, Overture, "1812."

R. R. G.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 4, 1902.
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THE LAST SYMPHONY

The last Symphony Orchestra concert of the season was given in Symphony Hall last evening, winding up the 21st year of the organization. There was no especial demonstration save at the end of the concert Mr. Gericke was called back to the platform several times and bowed his acknowledgment to the continued applause.

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BOSTON DAILY ADVERTISER
Established 1813.

THE SYMPHONY CONCERT.

The Close of the 21st Season Was Not Marked by Any Great Brilliancy —Ovation to Mr. Gericke.

At the concert of Saturday night one felt like crying, with Desdemona:—

"Oh, most lame and impotent conclusion!"

for the dreary rhapsodies of Humperdinck and the blatant overture of Tschaikowsky were not a brilliant end to this excellent season. Much better would it have been to have given one or two of the undigested novelties over again,—a movement from "Barbarossa" or the scene from "Feuersnoth."

But the beginning of the concert was beautiful if not new, and Schumann's fourth symphony was splendidly played and roundly applauded. Charming melodies, excellent contrasts and bold syncopations are in each movement of this composition, and if the orchestration sounds a trifle monochromatic, if Schumann leans a trifle too heavily on the first violins, one loses sight of this in the charm of the ideas which form the contents of the work. Mr. Gericke gave a noble reading of the symphony, and the audience was quick to recognize the merit of the interpretation, calling the conductor back to the stand with enthusiasm.

Mr. Ben Davies, the tenor, who was the soloist of this concert, was in excellent voice. He sang a selection from Coleridge Taylor's remarkable "Hiawatha" (which the house programme, with curious misprint, gave as "On, Away! Awake, Beloved!"), with full voice and generally good effect, but his interpretation of Siegmund's "Love-song" caused one to sympathize deeply with Hunding, for it was prosaic and given as if it had been a selection from an oratorio. The song to Onaway won the singer several recalls. It contains a phrase, oft repeated, that resembles a prominent passage in Gounod's "Romeo and Juliet" in a marked degree.

If one were to draw parallels, a la Plutarch, between the lives of composers, two of the moderns would be spoken of together,—Mascagni and Humperdinck. Both are "single-speech Hamiltons"; each produced a work which won a world-wide triumph, and both then relapsed, not into silence but into inconsequential utterances, scarcely worth the ink wasted in their production. At this concert we were treated to two movements from Humperdinck's "Moorish Rhapsody." If the Moors rhapsodized like this we are very glad that they were driven out of Spain! Such a string of uninspired ideas one does not often hear, at least not at such great length.

A monody upon the violins is followed by a monody by a couple of woodwind instruments, and by the time the orchestra comes in one is already fatigued beyond endurance. The second movement contained some interesting counterpoint, entirely upon the woodwind, with a quaint "basso ostinato" (a repeated figure in the bass), and there was a hysteria of dance rhythms, but at the end the impression was one of "damnable iteration."

The concert, and the season, ended noisily with Tschaikowsky's "1812" overture. In 1812 the Russians burned Moscow and caused the great Napoleon to retreat disastrously from their country. America, by the way, rejoiced at this victory and a celebration was held in Boston at which a song of praise was sung to the tune of "Adams and Liberty" (the melody of the "Star-Spangled Banner")—the last treatment of this favorite melody until Key set his famous words to it. Tschaikowsky intended this work for an out-door performance, with adjuncts of noise and festivity that were permissible under the circumstances. But this racket finds little justification in the concert-room.

The battle of two national themes (even if neither of them fitted the history of the event) was more effective than the battle of two keys, such as Strauss led on to conflict in his slaughter, and even Mendelssohn does not overshadow Tschaikowsky when he pictures a similar conflict (between Catholics and Protestants) in his "Reformation Symphony." But to hear this music in a public square on an occasion of great rejoicing, with church-bells ringing and cannon firing, is one thing; to hear it in Symphony Hall with a lot of tubular bells clanging and a set of bass-drummers trying to split the calfskins in a vain effort to simulate cannon, is quite another. But in one thing all auditors agreed,—"1812" is a stunning composition.

An ovation was given to Mr. Gericke after the concert, certainly a well-deserved compliment. Our conductor has given us a very good season, with more of novelty than usual. To our mind the three great new works of the past season have been Hausegger's "Barbarossa," Strauss' "Heldenleben," and the love-scene from "Feuersnoth" by the same composer.

Louis C. Elson.

Boston Journal.
SUNDAY, MAY 4, 1902.

THE musical season in Boston is said to end with the last Symphony concert. A belated singer or pianist may perform after this date, with an apologetic air, as one born out of due time; a teacher may exploit pupils to the delight of their parents; a stray operetta company may sing and dance even in June with desperate defiance of the weather; the elocutionist, assisted by a singer or a pianist, is always with us; but the season is over with the 24th Symphony Concert.

The 21st season of the Symphony Orchestra was on the whole more interesting than the one that preceded it.

These works were performed for the first time in Boston:

SYMPHONIES.

Bruckner: Symphony in B-flat major, No. 5. Dec. 28, 1901.
D'Indy: Symphony on a Mountain Air for orchestra and pianoforte (Mr. Bauer, pianist). April 5, 1902.
Taneieff: Symphony in C, No. 1, Op. 12. Nov. 23, 1901..... 3

SYMPHONIC POEMS.

Chausson, Ernest: "Viviane," Symphonic Poem, Op. 5. Feb. 1, 1902.
Hausegger: "Barbarossa," Symphonic Poem in three parts. April 19, 1902.
Loeffler: Two poems for orchestra (MS.): "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat. April 12, 1902.
Strauss, Richard: "Ein Heldenleben." Dec. 7, 1901..... 4

OVERTURES.

Elgar: Overture, "Cockaigne." Nov. 30, 1901.
Glazounoff: Overture, Solennelle, Op. 73. Feb. 15, 1902.
Schillings: Symphonic Prologue to "Oedipus Rex." Op. 11. March 1, 1902..... 3

SUITES, VARIATIONS, ETC.

Glazounoff: Suite from the Ballet, "Raymonda," Op. 57A. Jan. 25, 1902.
Koessler: Symphonic Variations ("In Memory of Brahms.") March 15, 1902.
Rubinstein: Nos. 8, 9, 10, 11 of the Ballet, "The Vine" (revised and orchestrated by Wilhelm Gericke) (MS.). March 8, 1902.
Schumann, Georg: Symphonic Variations on the Choral, "Wer nur den lieben Gott lässt walten," Op. 24. Oct. 26, 1901 4

CONCERTOS, ETC.

Bach-Mottl: Concerto in F, No. 2, for trumpet, flute, oboe, violin, with accompaniment. Dec. 28, 1901.
Liszt: Concerto Pathétique for pianoforte and orchestra, arranged and orchestrated by Richard Burmeister (Mr. Burmeister, pianist). Oct. 26, 1901.
"Dance of Death," for pianoforte and orchestra (Mr. Bauer, pianist). Jan. 11, 1902..... 3

OPERATIC TRANSCRIPTIONS.

Strauss, Richard: Love Scene from "Feuersnoth." March 8, 1902..... 1

Total number of works produced this season for the first time..... 18

Of these 18 works 10 are by Germans: Bach-Mottl, Bruckner, Hausegger, Koessler, Liszt (2)—for in general classification Liszt is reckoned with the Germans—Schillings, Georg Schumann, Richard Strauss (2).

Three are by Frenchmen: Chausson, d'Indy, Loeffler—for Mr. Loeffler, French by birth and American by naturalization, reckons himself, if he must be classed, with the members of the modern French school.

Four are by Russians: Glazounoff (2), Rubinstein, Taneieff.

England was represented by Elgar.

The following artists appeared for the first time at these concerts: Sopranos, Miss Cramer, Miss Heindl; contralto, Miss Spencer; tenor, Mr. Van Hoose; pianists, Miss Cottlow, Messrs. Buonamici, Hutcheson, Slivinski; violinists, Messrs. Gregorowitsch, Winternitz; 'cellist, Mrs. Gérardy.

And here is the summary of pieces performed: Wagner, 12; Beethoven, 8; Brahms, 6; Liszt and Robert Schumann, 5 each; Goldmark, Mendelssohn and Tschaikowsky, 4 each; Dvorák, Mozart, Richard Strauss, 3 each; Glazounoff, Grieg, Haydn, Saint-Saëns, Weber, 2 each; and these composers were represented by a single work; Bach-Mottl, Berlioz, Bruckner, Chadwick, Chausson, Cherubini, Chopin, Coleridge-Taylor, Elgar, Godard, Götz, Hausegger, Humperdinck, d'Indy, Joachim, Koessler, Lalo, Liszt-Burmeister, Loeffler, MacDowell, Raff, Rubinstein, Rubinstein-Gericke, Schillings, Schubert, Georg Schumann, Spohr, Taneieff, Vieuxtemps, Volkmann, Weil—38 pieces in all.

These may be classified as follows: German, 68, and if Mr. Oscar Weil is a German, 69; Russian, 9; French 8 (with Mr. Loeffler included); Czech, 3; English, 2; American, 2, or with Mr. Weil, 3; Belgian, 1; Scandinavian, 2; Polish, 1; Italian—Cherubini—although the French might claim him. So far as the pieces heard for the first time are concerned, the deepest impression was made by the superb performances of d'Indy's "Symphony on a Mountain Air"; Hausegger's "Barbarossa"; the two Poems by Mr. Loeffler; and Strauss's "Ein Heldenleben." It would have been well if these pieces had been heard twice, and in each case within the space of three weeks. Chausson's "Viviane" was charming; Elgar's overture "Cockaigne" showed that the English have at last escaped from Mendelssohn. Bruckner's symphony in B flat contains marvelously impressive pages.

Miss Cramer's appearance was unwarranted and unfortunate. Miss Cottlow's poetic and beautiful performance of Grieg's concerto was one of the features of the season. Mr. Gérardy is now without doubt the first of the 'cello virtuosos. Mr. Gregorowitsch charmed by finish and elegance and purity of style. Nor will Mr. Slivinski's admirable performance of Tschaikowsky's concerto be soon forgotten.

If there were disappointments (Dvorák's Legends; the pieces by Glazounoff, Koessler, Schillings, Georg Schumann, Taneieff), there is this to be said: the works by the four last named have attracted attention abroad and won favorable criticism. It was a good thing to hear them and know for ourselves how mediocre they are. The excerpts from Dvorák's Legends were new to many in the audience, and now they are prepared to deny themselves cheerfully hearing the other numbers of the set.

Many of the more familiar works gave rare pleasure on account of inherent worth or the brilliance of the performance; as the works by Beethoven, the symphonies by Brahms, Chadwick's "Melpomene," Liszt's "Festklänge," Mendelssohn's "Fingal's Cave," Raff's "Im Walde," Saint-Saëns's Symphony for orchestra and organ, Schubert's "Unfinished"—a performance of rare beauty—the works by Robert Schumann, Tschaikowsky and Wagner.

The season on the whole was one that reflected great credit on Mr. Gericke and the orchestra. We are all so accustomed at these concerts to perfection of mechanism that we are inclined to take things for granted, or to be hyper-critical. It is a pity that for purposes of comparison we do not hear other orchestras of reasonable pretensions.

Not the least agreeable feature of this 21st season was the interest shown by Mr. Gericke in works of the modern and radical school. The introduction of such compositions recalls to me the opening lines of the Epilogue to "Henry VIII.":

"'Tis ten to one, this play can never please
All that are here. Some come to take their ease,
And sleep an Act or two; but those, we fear,
We've frighted with our trumpets; so, 'tis clear,
They'll say, 'tis naught."

But Mr. Gericke realizes that these works which are now exciting controversy throughout Europe, which are extolled and attacked by pamphleteers, should be heard in this city. Fifty years from now the most radical of them will probably seem conventional to the audiences in the hall that takes the place of the present home of the orchestra. And those interested in musical history will wonder why there was such a pother about them in the years 1901-02.

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXI., NO. 124.
SUNDAY, MAY 4, 1902.

CLOSING SYMPHONY CONCERT.

Classic, Romantic and Emotional in the Final Programme.

Elaborate and Extreme Romanticism in the "Moorish Rhapsody" — Tschaikowsky's Tumultuous "1812" Overture — Airs Sung Splendidly by Mr. Ben Davies.

Sometimes during the long winter season, and especially when there has been a bad night, an infelicitously arranged programme, a soloist not quite worthy of the dignity and honor of his engagement, or a performance not altogether equal to the standard, one is inclined to say in his haste that the Symphony series is too protracted, or that the concerts become monotonous; but when the last evening comes, and the conductor receives his final applause and makes his bow of good-by and au revoir, everybody wishes that there were still two or three concerts to come, thinks that it is a long time across the summer to the date of the October re-beginning, and does not get all the consolation he might from knowing that the majority of the players will soon be busy for him in the "Pops," rendering light, but first-rate music for him, as only the best of musicians can, when they unbend a little from their serious habit.

The last programme had a goodly variety, and illustrated the classic, the romantic and the emotional—sensational, if one prefer to call it so—in orchestral composition, and vocally contrasted an English fashion of love-song writing with a German one. The symphony had the first place, which was occupied by Schumann's warmly esteemed and entirely approved D minor, began and practically finished in 1841, when he was entering upon his best creative period, but revised—fortunately with no detriment in the retouching—some 10 years later, when his powers were beginning to fail. The high-soaring spirit and eager virility of its lighter and simpler movements, and the gentle, pathetic melancholy of its romance, were never more apparent or more sincerely enjoyed.

Elaborated and extreme romanticism had its display in the "Moorish Rhapsody" of Humperdinck, the first movement of which is supposed to be a revery upon the decadence of the Moors, who have sunk from sight as is then sinking the sun whose departure suggests theirs, as his after-glow also implies the continuance of never paling glory. The second is supposed to take the listener into a local cafe, where he can hear indigenous music and see indigenous dances—by memory, if he has ever been in the Orient, and by imagination, if he has not. But unless the Algerian music differs greatly from the Egyptian and Arabian, as we have heard them in Cairo and along the Nile, the composer must have evolved its form and fancy, like his compatriot's camel—"from the depths of his own inner consciousness." The music is beautifully smooth and suave throughout, and shows a deal of poetic imagination and instrumental sensuousness. But the composer must have his own ideas about celestial phenomena; for all the significant phrases in the sunset movement tend straight upward instead of down. The playing was delightfully even, full and rich.

The end of all came in Tschaikowsky's tremendous and tumultuous "1812" overture, which is an outpouring of national pride over the discomfiture of the French in their rash and ruinous attempt to conquer Russia. The bitterness of frost and famine, of exhaustion and despair are not characterized in it, but rather the might of masses, concentrating, crushing and jubilating over the extermination of all opposers.

This was certainly played for all it was worth, for Mr. Gericke had the big tubular bells hung and sounded clashingly, and a huge bass drum was banged into a fair semblance of a distant cannon.

For interludes there were two airs, sung in a splendid, manly and vitally warm-blooded manner by Mr. Ben Davies, who, like the hearty English vocalist he is, puts real language to his notes and is not content, as so many Americans are, with mouthing vowels and mumbling consonants. His selections were "Onaway—Awake, Beloved," from Coleridge; Taylor's "Hiawatha's Wedding," which Mr. Evan Williams once murmured so confidentially to a Cecilia audience that it would hardly have waked a sleeping baby until he came to the one high note which he had saved up for the conclusion, and Siegmund's love song from "Die Walkure," which he gave with the English text. The audience was delighted and enlivened, and recalled the singer many times.

Mr. Gericke was received with unusual warmth when he came into his flower-decked stand, and had a hearty send-off at the evening's end. The new season will begin on the 18th of October next.

[9]

Boston Sunday Globe.
SUNDAY, MAY 4, 1902.
FIFTY-SIX PAGES.

MINIATURE ALMANAC.....MAY 4

About everybody in the local world of musical amusements knows what the "pops" are, as they have had in the 16 years of their existence a total of 842 performances in which to learn by repeated experiences. But as this is an age of enlightenment, to those who have yet to know the explanation is offered that the "pops" are the natural summer sequence of the Symphony concerts and have stood the test of all these years unchanged and undimmed.

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Country dance, orchestra by G Strube (first time).....Nevin
Waltz Tzigane Loin du Pays (first time).Berger
March, Hussar drill (first time).....Zach

LAST SYMPHONY CONCERTS.

The Symphony program for the closing concerts of the season comprised Schumann's fourth symphony, two movements from Humperdinck's "Moorish Rhapsody," Tschaikowsky's overture, "1812," and two arias sung by Mr Ben Davies, tenor. There were no special novelties to mark the finale of the 21st season and with the exception of an unusual amount of applause for Mr Gericke, there was but little to indicate that this series of interesting concerts had ended. Mr Davies was heard in "Onaway! Awake, Beloved," an aria from Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," and Siegmund's love song, from Wagner's "Die Walkure," and it would be difficult to decide in which of the two numbers the artist achieved the greater success. The less familiar Indian song, of course, had the added charm of novelty, but both selections were sung so artistically that equal praise is due Mr Davies for his splendid interpretations.

The romantic and stirring sentiments of the Indian song were beautifully delivered, the lines being enunciated with a clearness of diction and an expressiveness that were very effective. The exquisite quality of the singer's voice, so delicate in phrasing and shading, was maintained even in the more declamatory passages, the artist appearing to enter heartily into the spirit of the composition and singing throughout with rare grace and finish. The delicate orchestral accompaniment is an admirable example of this kind of writing, and displays ability of a high degree, and the work of the orchestra, as well as that of the singer, was thoroughly enjoyable. The Siegmund love song deserves equal commendation, Mr Gericke's forces and the soloist being in perfect accord. Mr Davies, who sang the English text to the Wagner excerpt, demonstrated that the master's music can be sung melodiously, despite some of the examples so frequently heard in German opera companies. At the close of each selection the gifted tenor was rapturously applauded.

The Schumann symphony was played superbly, the second part, with its dreamy romanzo, calling for special praise by reason of the perfect performance of the legato passages. The slow movement in the finale was also set forth admirably, showing the unusual quality of the ensemble work attained by the Symphony men. Humperdinck's "Moorish Rhapsody" was not lacking in "tonal colors," vague to many, no doubt, but very vivid in the second movement, and the "1812" overture was given spiritedly and with about all the necessary "percussion" effect allowable in a covered inclosure.

During the season 18 works were performed for the first time in Boston. Forty-seven composers were represented by 98 selections, Wagner leading with 12, followed by Beethoven eight, Brahms six, Liszt and Robert Schumann five each, and Goldmark, Mendelssohn and Tschaikowsky four each. Twenty-two symphonies were played, Beethoven heading the list wth four. There were 27 soloists, the pianists being seven in number. Mr Harold Bauer appearing twice. Mr Franz Kneisel, violinist, also appeared as soloist at two concerts.

Four of the Symphony players were heard in solo work, Messrs Kneisel, Adamowski and Roth violinists, and Mr Schroeder cellist. Mr Loeffler's two poems and Mr Gericke's arrangement of the Rubinstein ballet, "The Vine," were played for the first times anywhere, and Messrs Gericke and Zach were among the accompanists of the season. Eleven of the soloists were new at these concerts. This is a brief statement of the principal features included in the summary printed in the last program of the season.

Boston Transcript
MONDAY, MAY 5, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

At the last symphony concert of the season Mr. Ben Davies was the soloist, and this the programme:

Schumann: Symphony No. 4, in D minor, op. 120.
Coleridge-Taylor: Aria, "On, away! Awake, beloved!" from "Hiawatha's Wedding Feast."
Humperdinck: Moorish Rhapsody.
Wagner: Siegmund's Love Song, from "Die Walküre."
Tschaikowsky: Overture, "1812," op. 49.

All that is brilliant and sparkling in this most beautiful of Schumann's symphonies went splendidly—much of the first movement, and the scherzo. That part of the romanza, too, with the violin solo, was very beautifully played, but in the trio of the scherzo and in the finale there was an unbending rigidity that almost killed the spirit of poetic romanticism that makes these movements so telling. The two sections of the "Moorish Rhapsody" were also well played, but it is puzzling to know why such dull, unimaginative music should be played the second time. Written with all the resources of the full modern orchestra, it is not even remarkably sonorous, although noisy enough.

Mr. Ben Davies, in beautiful voice, sang the aria "On, away," from Coleridge-Taylor's "Hiawatha's Wedding Feast," with one continuous forte till the climax, which he took pianissimo in falsetto. It was not artistic singing, nor was there much fineness in his singing of Siegmund's love-song, which was likewise explosive and too constantly loud.

Tschaikowsky's overture "1812," written to be played in a public square at Moscow, and which ought never to be played in a hall, brought the concert, also the season, to a brilliant and stirring close. On the whole it has been an admirable season. There have been remarkably beautiful performances of four Beethoven and two Brahms symphonies, a performance of the Schubert Unfinished symphony long to be remembered, and there has been great playing of unhackneyed, interesting works by Liszt, Chadwick, MacDowell and Tschaikowsky. For new compositions there have been three symphonies, five symphonic poems, three overtures, two suites, two sets of variations, two pianoforte concertos, the Mottl arrangement of a Bach concerto, and an excerpt from Richard Strauss's "Feuersnoth." While many of these works have proved disappointing, this fact could not be known until we had heard them, for all, on their productions in Europe, had been much discussed. At least four compositions will, it is to be hoped, retain their places in the repertory—Mr. Loeffler's poem "Avant que tu t'en ailles," D'Indy's symphony for orchestra and pianoforte, Bruckner's B flat symphony, and Richard Strauss's "Heldenleben." In all, a good season, the most interesting in three years. R. R. G.

Sunday Herald

IN THE WORLD OF MUSIC.

Review of the Symphony Season Just Closed.

May 11

Plans for Light Opera This Summer at the Boston Music Hall — Programme of Tomorrow Night's "Pop" — Baptist Church Benefit Concert—Notes.

A WEEK is but a short time; yet perhaps it is long enough to afford a proportionate perspective of the Symphony season and criteria for a reasonable judgment thereupon. The whole number of separate items on the 24 programmes of this latest season—the 21st—of the Boston orchestra, lacked only two of reaching the full hundred, of which 18 were compositions then heard for the first time in this city. How catholic and wide the choice of all these things was, may be deduced from an enumeration of the authors represented. Of these, 29 were German, 5 Russian, 6 French, 3 American and two English—Mr. Loeffler being counted as an American, and composers from middle Europe, like Chopin, being classed with the Germans. Wagner was drawn upon 12 times, Beethoven 8, Brahms 6, Liszt 6, Schumann 5 and Mendelssohn 4. Of the novelties 9 were German, 4 Russian, 3 French, 2 American and 1 English. It seems that this is not such a showing as one should be able to make on behalf of an orchestra of acknowledged pre-eminent ability, perhaps the only one in the world which has not only a stable present, but also an assured future, and whose conductor is subject to no direction or limitation but those imposed by his own condition, energy, ambition and initiative. As the technical ability of the orchestra is considered a marvel and a model, so should its programmes be foremost in their unlimited scope, their brilliant and powerful selection and their position in the absolute van of progress. There seems to be no longer any necessity for repeating classic and standard symphonies and overtures which have been long familiar, or for bringing forward the few possible excerpts from Wagner, of which a considerable number are in the repertory of the "Pops" and other general concerts.

Time was, when the presentation of, and insistence upon, music of these classes were desirable, perhaps even needful, for educational reasons. But that time is past. The Boston Symphony orchestra is not the only organization which people can hear, although it is unquestionably the best. There are other bands, there are intelligently and worthily conducted music festivals, there are conservatories for study and training, and there are miscellaneous concerts which diffuse a knowledge of the best composition all over the land. And again, as times, conditions and people change, it must be perceived that many of those very persons whose educational interests were supposed to be considered, can no longer attend the concerts—or at least they do not, in any large numbers. Fashion and society have almost appropriated the concerts; the prices of desirable seats have constantly risen—fairly enough, be it said—and persons of moderate means and plain conditions feel themselves less and less at home in audiences where so much dress and style prevail, and the atmosphere is almost that of a "function." The regulation that no person shall stand at concert or rehearsal is undoubtedly advantageous and wise for many reasons. But it precludes the attendance of many true music lovers, who could come upon no other conditions and whose steady standing through an entire afternoon was a proof of their affection and their desire to hear, learn and know. It is a different thing to stand for a similar length of time in the open street, doubtful of eventual entrance and it is said that it has been sufficiently discouraging to prevent the assembly of people enough to fill the second balcony on some afternoons.

The symphony audience, then, has changed, as all other audiences have changed, and it desires, as theatre and opera audiences demand, that it shall be kept in touch with the advance movement of the epoch and the spirit of the times. What theatre would put back the old "legitimate" comedies and dramas into the schedule of its season? Would Mr. Grau issue for subscription a schedule formulated according to one of Max Maretzek's old seasons, or the late plans for the Bijou or those preparing for the Music Hall repeat the system of the Peter Richings or even the Pyne and Harrison English opera companies?

Again, the Boston orchestra has its prestige to maintain, as only enterprise and activity can. Chicago and Pittsburg have already orchestras which stand firm, and there are others soon to be, while the prospect seems to be that New York will soon make itself independent of Boston, unless Boston compels acknowledgment of its leadership, superiority and needfulness.

Rash resort to mere novelty is not to be thought of, while quick, discreet presentment of what has been unheard—it need not have been composed during the current season, of course—is desirable, as well as an early repetition of an absolute novelty, the concert performance to an absolutely new work strange in style, complexion, detail and coming from an unfamiliar hand, is not unfrequently unfamiliar hand, is not unfrequently little better than a final rehearsal, and the players themselves will often admit in confidence that they were dissatisfied with their own insufficient preparation and its unsymmetrical result.

These are but general deductions, but they seem to deserve consideration as suggestions which will tend to the advantage or detriment of the whole symphony system, according to the comparative study and use that is made of them.

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LAST SYMPHONY CONCERTS.

The Symphony program for the closing concerts of the season comprised Schumann's fourth symphony, two movements from Humperdinck's "Moorish Rhapsody," Tschaikowsky's overture, "1812," and two arias sung by Mr Ben Davies, tenor. There were no special novelties to mark the finale of the 21st season and with the exception of an unusual amount of applause for Mr Gericke, there was but little to indicate that this series of interesting concerts had ended. Mr Davies was heard in "Onaway! Awake, Beloved," an aria from Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," and Siegmund's love song, from Wagner's "Die Walkure," and it would be difficult to decide in which of the two numbers the artist achieved the greater success. The less familiar Indian song, of course, had the added charm of novelty, but both selections were sung so artistically that equal praise is due Mr Davies for his splendid interpretations.

The romantic and stirring sentiments of the Indian song were beautifully delivered, the lines being enunciated with a clearness of diction and an expressiveness that were very effective. The exquisite quality of the singer's voice, so delicate in phrasing and shading, was maintained even in the more declamatory passages, the artist appearing to enter heartily into the spirit of the composition and singing throughout with rare grace and finish. The delicate orchestral accompaniment is an admirable example of this kind of writing, and displays ability of a high degree, and the work of the orchestra, as well as that of the singer, was thoroughly enjoyable. The Siegmund love song deserves equal commendation, Mr Gericke's forces and the soloist being in perfect accord. Mr Davies, who sang the English text to the Wagner excerpt, demonstrated that the master's music can be sung melodiously, despite some of the examples so frequently heard in German opera companies. At the close of each selection the gifted tenor was rapturously applauded.

The Schumann symphony was played superbly, the second part, with its dreamy romanzo, calling for special praise by reason of the perfect performance of the legato passages. The slow movement in the finale was also set forth admirably, showing the unusual quality of the ensemble work attained by the Symphony men. Humperdinck's "Moorish Rhapsody" was not lacking in "tonal colors," vague to many, no doubt, but very vivid in the second movement, and the "1812" overture was given spiritedly and with about all the necessary "percussion" effect allowable in a covered inclosure.

During the season 18 works were performed for the first time in Boston. Forty-seven composers were represented by 98 selections, Wagner leading with 12, followed by Beethoven eight, Brahms six, Liszt and Robert Schumann five each, and Goldmark, Mendelssohn and Tschaikowsky four each. Twenty-two symphonies were played, Beethoven heading the list with four. There were 27 soloists, the pianists being seven in number. Mr Harold Bauer appearing twice. Mr Franz Kneisel, violinist, also appeared as soloist at two concerts.

Four of the Symphony players were heard in solo work, Messrs Kneisel, Adamowski and Roth violinists, and Mr Schroeder cellist. Mr Loeffler's two poems and Mr Gericke's arrangement of the Rubinstein ballet, "The Vine," were played for the first times anywhere, and Messrs Gericke and Zach were among the accompanists of the season. Eleven of the soloists were new at these concerts. This is a brief statement of the principal features included in the summary printed in the last program of the season.

Boston Transcript
MONDAY, MAY 5, 1902

MUSIC AND DRAMA

Symphony Hall: Symphony Concert

At the last symphony concert of the season Mr. Ben Davies was the soloist, and this the programme:

Schumann: Symphony No. 4, in D minor, op. 120.
Coleridge-Taylor: Aria, "On, away! Awake, beloved!" from "Hiawatha's Wedding Feast."
Humperdinck: Moorish Rhapsody.
Wagner: Siegmund's Love Song, from "Die Walküre."
Tschaikowsky: Overture, "1812," op. 49.

All that is brilliant and sparkling in this most beautiful of Schumann's symphonies went splendidly—much of the first movement, and the scherzo. That part of the romanza, too, with the violin solo, was very beautifully played, but in the trio of the scherzo and in the finale there was an unbending rigidity that almost killed the spirit of poetic romanticism that makes these movements so telling. The two sections of the "Moorish Rhapsody" were also well played, but it is puzzling to know why such dull, unimaginative music should be played the second time. Written with all the resources of the full modern orchestra, it is not even remarkably sonorous, although noisy enough.

Mr. Ben Davies, in beautiful voice, sang the aria "On, away," from Coleridge-Taylor's "Hiawatha's Wedding Feast," with one continuous forte till the climax, which he took pianissimo in falsetto. It was not artistic singing, nor was there much fineness in his singing of Siegmund's love-song, which was likewise explosive and too constantly loud.

Tschaikowsky's overture "1812," written to be played in a public square at Moscow, and which ought never to be played in a hall, brought the concert, also the season, to a brilliant and stirring close. On the whole it has been an admirable season. There have been remarkably beautiful performances of four Beethoven and two Brahms symphonies, a performance of the Schubert Unfinished symphony long to be remembered, and there has been great playing of unhackneyed, interesting works by Liszt, Chadwick, MacDowell and Tschaikowsky. For new compositions there have been three symphonies, five symphonic poems, three overtures, two suites, two sets of variations, two pianoforte concertos, the Motti arrangement of a Bach concerto, and an excerpt from Richard Strauss's "Feuersnoth." While many of these works have proved disappointing, this fact could not be known until we had heard them, for all, on their productions in Europe, had been much discussed. At least four compositions will, it is to be hoped, retain their places in the repertory—Mr. Loeffler's poem "Avant que tu t'en ailles," D'Indy's symphony for orchestra and pianoforte, Bruckner's B flat symphony, and Richard Strauss's "Heldenleben." In all, a good season, the most interesting in three years. R. R. G.

Sunday Herald

IN THE WORLD OF MUSIC.

Review of the Symphony Season Just Closed.

May 11 1902

Plans for Light Opera This Summer at the Boston Music Hall — Programme of Tomorrow Night's "Pop" — Baptist Church Benefit Concert—Notes.

A WEEK is but a short time; yet perhaps it is long enough to afford a proportionate perspective of the Symphony season and criteria for a reasonable judgment thereupon. The whole number of separate items on the 24 programmes of this latest season—the 21st—of the Boston orchestra, lacked only two of reaching the full hundred, of which 18 were compositions then heard for the first time in this city. How catholic and wide the choice of all these things was, may be deduced from an enumeration of the authors represented. Of these, 29 were German, 5 Russian, 6 French, 3 American and two English—Mr. Loeffler being counted as an American, and composers from middle Europe, like Chopin, being classed with the Germans. Wagner was drawn upon 12 times, Beethoven 8, Brahms 6, Liszt 6, Schumann 5 and Mendelssohn 4. Of the novelties 9 were German, 4 Russian, 3 French, 2 American and 1 English. It seems that this is not such a showing as one should be able to make on behalf of an orchestra of acknowledged pre-eminent ability, perhaps the only one in the world which has not only a stable present, but also an assured future, and whose conductor is subject to no direction or limitation but those imposed by his own condition, energy, ambition and initiative. As the technical ability of the orchestra is considered a marvel and a model, so should its programmes be foremost in their unlimited scope, their brilliant and powerful selection and their position in the absolute van of progress. There seems to be no longer any necessity for repeating classic and standard symphonies and overtures which have been long familiar, or for bringing forward the few possible excerpts from Wagner, of which a considerable number are in the repertory of the "Pops" and other general concerts.

Time was, when the presentation of, and insistence upon, music of these classes were desirable, perhaps even needful, for educational reasons. But that time is past. The Boston Symphony orchestra is not the only organization which people can hear, although it is unquestionably the best. There are other bands, there are intelligently and worthily conducted music festivals, there are conservatories for study and training, and there are miscellaneous concerts which diffuse a knowledge of the best composition all over the land. And again, as times, conditions and people change, it must be perceived that many of those very persons whose educational interests were supposed to be considered, can no longer attend the concerts—or at least they do not, in any large numbers. Fashion and society have almost appropriated the concerts; the prices of desirable seats have constantly risen—fairly enough, be it said—and persons of moderate means and plain conditions feel themselves less and less at home in audiences where so much dress and style prevail, and the atmosphere is almost that of a "function." The regulation that no person shall stand at concert or rehearsal is undoubtedly advantageous and wise for many reasons. But it precludes the attendance of many true music lovers, who could come upon no other conditions and whose steady standing through an entire afternoon was a proof of their affection and their desire to hear, learn and know. It is a different thing to stand for a similar length of time in the open street, doubtful of eventual entrance and it is said that it has been sufficiently discouraging to prevent the assembly of people enough to fill the second balcony on some afternoons.

The symphony audience, then, has changed, as all other audiences have changed, and it desires, as theatre and opera audiences demand, that it shall be kept in touch with the advance movement of the epoch and the spirit of the times. What theatre would put back the old "legitimate" comedies and dramas into the schedule of its season? Would Mr. Grau issue for subscription a schedule formulated according to one of Max Maretzek's old seasons, or the late plans for the Bijou or those preparing for the Music Hall repeat the system of the Peter Richings or even the Pyne and Harrison English opera companies?

Again, the Boston orchestra has its prestige to maintain, as only enterprise and activity can. Chicago and Pittsburg have already orchestras which stand firm, and there are others soon to be, while the prospect seems to be that New York will soon make itself independent of Boston, unless Boston compels acknowledgment of its leadership, superiority and needfulness.

Rash resort to mere novelty is not to be thought of, while quick, discreet presentment of what has been unheard—it need not have been composed during the current season, of course—is desirable, as well as an early repetition of an absolute novelty, the concert performance to an absolutely new work strange in style, complexion, detail and coming from an unfamiliar hand, is not unfrequently unfamiliar hand, is not unfrequently little better than a final rehearsal, and the players themselves will often admit in confidence that they were dissatisfied with their own insufficient preparation and its unsymmetrical result.

These are but general deductions, but they seem to deserve consideration as suggestions which will tend to the advantage or detriment of the whole symphony system, according to the comparative study and use that is made of them.

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OLIVE MEAD.

A fair young pupil of Franz Kneisel on the violin, who will make her local debut at the Academy of Music this evening as the soloist of the Boston Symphony Orchestra concert.

—The Boston Symphony Orchestra will give its seventh and eighth local concerts of the season, in the Academy of Music, Wednesday evening, February 19, and Friday evening, February 21. The attention of subscribers is called to the fact that a conflict of dates has rendered necessary the postponement of the concert originally scheduled for Monday evening, the 17th instant, to the following Friday evening, this concert belonging to the first series. The second series remains undisturbed as to the original arrangement of dates. The soloist of Wednesday's concert will be Fritz Kreisler. Frans Kneisel and Alvin Schroeder will be the special performers at the Friday concert, and will be heard in Brahms' concerto for violin and 'cello. The complete programmes for the concerts will be published later in these columns.

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Patrons of the Boston Symphony Orchestra are cautioned not to confuse the two performances on the February trip, which varies from the other trips because of an unavoidable conflict of dates. It should be clearly understood that the second series of concerts remains undisturbed, with the performance given, as usual, on Wednesday evening, February 19. The concert of the first series, which ordinarily would be given on Monday evening, February 17, will be given on Friday evening, February 21. The soloist for the concert of the second series, on Wednesday evening, February 19, will be Mr. Fritz Kreisler, the violinist, and for the first series concert, on Friday evening, February 21, there will be two soloists, Messrs. Frans Kneisel, violin, and Alwin Schroeder, violoncello, who will play the double concerto of Brahms. The detailed programmes for both concerts will be published later.

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Next Boston Symphony Concerts.

The programme for the third concert in the Boston Symphony Orchestra's first series, to be given at the Academy of Music on Monday evening of next week, will include Tschaikowsky's great Symphony in B minor (No. 6), that known as the "Pathetique," which was so finely rendered a few days ago by the Philadelphia Orchestra; and two Overtures—that by Beethoven, entitled "The Dedication of the House," and that to "Athalie," by Mendelssohn. Harold Bauer, the pianist, will be the soloist, and will play the "Allegro Appassionata" of Schumann and Liszt's "Todtentanz" ("Dance of Death"). Schubert's Unfinished Symphony in B minor (consisting of Allegro moderato and Andante con moto) will be the feature of the third concert of the second series on Wednesday evening following, with Weber's "Freischuetz" Overture and Berlioz's Will-o'-the-Wisps, Ballet of Sylphs, and Rakoczy March from "The Damnation of Faust." Olive Mead, the violinist, will be the soloist and will play Goldmark's Concerto in A minor (Op. 28).

The Boston Symphony Orchestra

Very interesting programs have been arranged for the two concerts to be given by the Boston Symphony Orchestra next week. That on Monday evening will include the overtures, "Dedication of the House," by Beethoven, and the "Athalie" overture of Mendelssohn, and the symphony will be Tschaikowsky's "Pathetique." Harold Bauer, the eminent pianist, will play Schumann's "Allegro Appassionata" and Liszt's "Todtentanz." On Wednesday evening the orchestral numbers will consist of Schubert's "Unfinished" symphony, the "Der Freischutz" overture and three excerpts from Berlioz's "Damnation of Faust." Miss Olive Mead, the distinguished young violinist, will play Goldmark's concerto in A minor Op. 28.

Boston Symphony Concert.

The third concert in its first series will be given by the Boston Symphony Orchestra at the Academy of Music on Monday evening January 13, when the program will comprise Beethoven's overture "The Dedication of the House," Schumann's "Allegro Appassionata," Liszt's "Todtentanz," Tschaikowsky's symphony "Pathetique" and Mendelssohn's overture to "Athalie." The soloist will be Harold Bauer.

For the Wednesday evening concert, January 15, the programme will consist of Weber's overture "Der Freischutz," Schubert's "Unfinished Symphony" in B minor, Goldmark's concerto for violin in A minor, op. 28, and three selections from the "Damnation of Faust," by Berlioz. The soloist will be Miss Olive Mead.

—The fifth and sixth concerts in the local scheme of the Boston Symphony Orchestra will be given in the Academy of Music Monday evening, the 13th inst, and Wednesday evening, the 15th inst., respectively. Harold Bauer will be the Monday soloist, and will play numbers by Schumann and Liszt. The symphony will be Tschaikowski's No. 6—the "Pathetique." Other numbers by the orchestra will be Mendelssohn's "Athlia" overture and Beethoven's "The Dedication of the House." Olive Mead will be Wednesday's soloist, and will be heard in Goldmark's concerto for the violin in A minor (opus 28). Schubert's unfinished symphony in B minor (two movements) will be played as the chief number for the orchestra, with the overture of Von Weber's "Der Freischutz" and a minuet, a ballet and a march from Berlioz's "The Damnation of Faust" as other selections.

The Boston Symphony Concerts.

The two concluding concerts of the Boston Symphony Orchestra's local season will occur on to-morrow and Wednesday evenings of the present week at the Academy of Music. The programme's opening number for Monday night's event is the "Penthesilea" overture of Goldmark. Another interesting selection is the love scene from Richard Strauss' new opera, "Feursnath," a novelty in this city. The performance calls for unusual instruments and the orchestra will be increased to fully one hundred artists. The concluding number will be Brahms' No. 4 Symphony. The soloist will be the eminent violinist, T. Adamowski, who will play Saint-Saens' Concerto No. 3. On Wednesday evening the programme will consist of Wagner's overture to the "Flying Dutchman," Koessler's symphonic variations and the Eighth Symphony of Beethoven. On this occasion Mme. Nordica will appear in song for the first and last time this season.

The Boston Symphony Orchestra.

On Monday and Wednesday next the Boston Symphony Orchestra will pay us their monthly visit, bringing with them as soloists Mr. Harold Bauer, pianist, for Monday evening, and Miss Olive Mead, violiniste, for Tuesday evening. The programme of the two concerts will be as follows:

Monday evening, January 13, 1902.

Beethoven—Overture, "The Dedication of the House."
Schumann—a. Allegro Appassionato.
Liszt—b. "Todtentanz."
Mr. Harold Bauer.
Tschaikowski—Symphony No. 6, in B minor, "Pathetique," op. 74.
Mendelssohn—Overture, "Athalia."

Wednesday evening, January 15, 1902.

Weber—Overture, "Der Freischutz."
Schubert—Unfinished Symphony, in B minor.
I. Allegro moderato.
II. Andante con moto.
Goldmark—Concerto for violin in A minor, op. 28.
Miss Olive Mead.
Berlioz—Minuet of Will o' the Wisps, Ballet of Sylphs, Rakoczy March, from "The Damnation of Faust."

Boston Symphony.

The Boston Symphony Orchestra will be in town next week and will give two concerts at the Academy of Music, one on Monday and the other on Wednesday evening. At the first the symphony will be Tschaikowsky's "Pathetique," and the other orchestral selections will be Beethoven's overture, "The Dedication of the House," and Mendelssohn's overture to "Athalie." Mr. Harolf Bauer, the distinguished pianist, will be the soloist, and will play Schumann's "Allegro Appasionata" and the "Todtentanz" of Liszt. On Wednesday evening the programme will include Schubert's "Unfinished" Symphony, the "Der Freischutz" overture, and three excerpts from Berlioz's "Damnation of Faust." Miss Olive Meade, the brilliant young violinist, will play Goldmark's concerto in A minor Op. 28.

Boston Symphony Orchestra

Patrons of the Boston Symphony Orchestra are cautioned not to confuse the two performances on the February trip, which varies from the other trips because of an unavoidable conflict of dates. It should be clearly understood that the second series of concerts remains undisturbed, with the performance given, as usual, on Wednesday evening, February 19. The concert of the first series, which ordinarily would be given on Monday evening, February 17, will be given on Friday evening, February 21. The soloist for the concert of the second series on Wednesday evening, February 19, will be Mr. Fritz Kreisler, the violinist, and for the first series concert on Friday evening, February 21, there will be two soloists, Messrs. Franz Kneisel, violin, and Alwin Schroeder, violoncello, who will play the double concerto of Brahms. The detailed programs for both concerts will be published later.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the second series given by the Boston Symphony Orchestra at the Academy of Music drew a fairly full house last evening, though the number of empty places suggested a sharp contrast with the overcrowded state of the auditorium on the occasion of the first concert on Monday last. The programme was quieter in character, less sensational, and more musical in the old sense of the word, and the concert was therefore less of a striking event, which may in part account for the comparative lack of interest shown. The selections included the Overture to "Richard III," by Robert Volkmann, a picturesque and richly colored composition, rarely heard in concert, and never so admirably well rendered. A somewhat surprising incident in this work is the introduction of the Scotch bagpipe tribal tune, "The Campbells Are Coming," which Herr Volkmann seems to have imagined would serve the purpose of a military rallying march on Bosworth Field.

One of the pleasantest features of the evening was the appearance of M. Jean Gerardy as the soloist, in which character he received a very hearty welcome. He has certainly "arrived" as a master of the violoncello, and his rendition of Edouard Lalo's Concerto was received with applause that only ceased after the musician had come forward to bow his acknowledgments at least half a dozen times. Another number new to our public was Franz Liszt's symphonic poem, "Festklaenge," or tone-festival, a composition which displays all this composer's brilliancy, and has more of the qualities appealing to the heart and to musical sympathies than most of his pyrotechnic compositions with which we are more familiar. The great work of the evening was the immortal Seventh Symphony of Beethoven, the four movements of which were given with precision of execution and justness of expression for which the lovers of Beethoven should be grateful to Mr. Gericke and his artist co-workers.

The Boston Symphony Orchestra will play in Philadelphia at the Academy of Music on Monday evening, December 9, and Wednesday evening, December 11.

At the first of these concerts the programme will be as follows, with Charles Gregorowitsch, the Russian violinist, soloist:

Concert Overture, op. 36, in A major, "In the Spring".....Goldmark
Concerto for Violin, No. 5, in A minor, op. 37.....Henri Vieuxtemps
Overture, "Cockaigne" (In London Town), first time.....Edward Elgar
"Scotch" Symphony, No. 3, in A minor, op. 56.....Mendelssohn

For the second concert Josef Hofmann will be the soloist. The programme will be:

Overture, "Don Juan".....Mozart
Concerto for Pianoforte, in E minor, op. 11.....Chopin
Overture, "Manfred".....Schumann
Symphony, No. 2, in D major, op. 73.....Brahms

Lecture—Recital.

Two lecture-recitals on "The Ring of the Nibelung" will be given by Mr. Carl Armbruster, of London, England, at the Drexel Institute of Art, Science, and Industry, with vocal and instrumental illustrations, on Tuesday, December 10, and Friday, December 13, at 4 P. M. Vocalist, Miss Pauline Cramer; pianoforte, the lecturer. Tuesday, December 10, "Das Rheingold" and "Die Walkure"; Friday, December 13, "Siegfried" and "Gotterdammerung." No cards required.

The Boston Symphony Orchestra.

For the second concert in the first series by the Boston Symphony Orchestra at the Academy of Music, on Monday evening, December 9, Mr. Gericke has prepared an especially attractive programme. The concert opens with Carl Goldmark's Overture, "In the Spring." The second orchestral number will be an absolutely genuine novelty. There is so much to say of Edward Elgar, the composer of "Cockaigne," an overture described as "In London Town," that one hardly knows where to begin. This work was first performed at a philharmonic concert in London, June 20, 1901, when the composer conducted. Its first performance in America was on Friday afternoon, November 29, by an odd coincidence, simultaneously at a concert of the Chicago Orchestra and of the Boston Symphony Orchestra. The closing orchestral number on the programme for Monday evening is the familiar and always welcome "Scotch" Symphony of Mendelssohn. The soloist at this concert is Mr. Charles Gregorowitsch, the young Russian violinist, who made his debut in this country five years ago.

The Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, will give two concerts at the Academy of Music this week, one to-morrow and the other on Wednesday evening. At the first the program will comprise Goldmark's overture "In the Spring," first played in Vienna on December 1, 1889; an overture entitled "Cockaigne," by Edward Elgar, a rising English composer, none of whose music has yet been heard in this city, and the Scotch symphony of Mendelssohn. The soloist upon this occasion will be Mr. Charles Gregorowitsch, the eminent Russian violinist, who will perform Vieuxtemps' fifth concerto for the violin in A minor.

CHARLES GREGOROWITSCH.

For the Wednesday evening concert a program of equal value and attractiveness has been arranged. The symphony will be that by Brahms in D major, No. 2, op. 73, and the other purely orchestral selections will consist of Mozart's overture to "Don Giovanni" and the "Manfred" overture of Schumann. Mr. Josef Hofmann is to be the assisting artist at this concert, and the composition which he has chosen for rendition is Chopin's beautiful concerto for the piano in E minor.

With regard to the absolute novelty announced, the "Cockaigne" overture of Elgar, some information may be acceptable. This work was first performed at a philharmonic concert in London, June 20, 1901, when the composer conducted. Its first performance in America was on Friday afternoon, November 29, by an odd coincidence, simultaneously at a concert of the Chicago Orchestra and of the Boston Symphony Orchestra. It is a succession of scenes; it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park, and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

For the next eight days, Sunday, December 15, excepted, the musical public in Philadelphia will be steadily on the go. To-morrow evening the Boston Orchestra, under Mr. Gericke, gives its second concert in its first series, with the following very interesting programme: Goldmark, overture, "In the Spring;" Vieuxtemps, concerto, No. 5, in A minor, opus 37; Elgar, overture, "Cochaigne"—"In London Town;" Mendelssohn, Symphony No. 3 (Scotch). The soloist will be Charles Gregorowitsch, the eminent Russian violinist. On Wednesday evening the programme will include Mozart's overture to "Don Giovanni," Chopin's concerto in E minor, Schumann's overture to "Manfred" and Brahms' Symphony No. 2, in D major, opus 73. Josef Hofmann, the well-known pianist, will be the soloist. The novelty on these admirable programmes of Gericke's is the overture depicting the sights and sounds of London town by Edward Elgar, an English composer, who is an absolutely unknown composer in this country, and indeed but little known to his own folks. The overture had its first hearing anywhere in London on June 20 last, and was heard coincidentally under the baton of Thomas in Chicago, and that of Gericke in Boston on Saturday evening, November 30.

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BOSTON SYMPHONY CONCERTS.

Edward Elgar's "London Town" Overture to Be Heard for the First Time.

The second concert in the first series by the Boston Symphony Orchestra at the Academy of Music to-morrow evening will open with Carl Goldmark's Overture, "In the Spring," first played in Vienna in 1889 at a Philharmonic concert, and was a novelty from that composer. At that time Goldmark was known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The second orchestral number will be an absolutely genuine novelty. There is so much to say of Edward Elgar, the composer of "Cockaigne," an overture described as "In London Town," that one hardly knows where to begin. This work was first performed at a Philharmonic concert in London, June 20 last, when the composer conducted. Its first performance in America was on Friday afternoon, November 29 last, by an odd coincidence simultaneously at a concert of the Chicago Orchestra and of the Boston Symphony Orchestra. As a matter of absolute priority, the hour difference in time between Boston and Chicago would make the first performance actually in Boston. This overture is a succession of scenes; it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park, and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb describes as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

Edward William Elgar is of a musical family. His father was a violinist and organist, as well as business man; his uncle was a viola player and conductor. brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon; he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted: Flute, clarinet, cornets (1 and 2), euphonium, bombardon, double bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of 18 pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester festival, and in 1883, when he was a member of Stockley's Orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major General Sir Henry Gee Roberts he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition.

The closing orchestral number is the familiar and always welcome Scotch Symphony of Mendelssohn. The soloist will be Charles Gregorowitsch, the young Russian violinist, who will play the Vieuxtemps Concerto for Violin, No. 5, in A minor. Josef Hofman will make his readvent at the second concert on Wednesday evening next, and will play the Chopin Concerto in E minor (op. 11). The orchestral numbers will be Mozart's "Don Juan" overture, Schumann's "Manfred" overture, and the Brahms Symphony No. 2 in D major.

Events for This Week.

The events for this week are of greater importance. There will be four symphony concerts. The Boston Symphony Orchestra will play at the Academy of Music on Monday and Wednesday evenings. Gregorowitsch will be soloist to-morrow evening, for which a specially attractive programme has been arranged by Leader Gericke. The concert opens with Carl Goldmark's overture, "In the Spring," first played in Vienna December 1, 1889, at a philharmonic concert.

The second orchestra number will be a genuine novelty, "Cockaigne," an overture described as "In London Town." This overture is a succession of scenes connected by a slender thread. The composer imagines two lovers strolling through the streets of the town, and the music is supposed to convey the varied emotion and experiences of the two. The composer is Edward William Elgar.

The closing orchestral number on the programme is the familiar and always welcome "Scotch" symphony of Mendelssohn. The soloist, Charles Gregorowitsch, the young Russian violinist, heard at the first concert of the Philadelphia Symphony Orchestra this season, made his debut in this country five years ago. He is a pupil of Wieniawski. Mr. Gregorowitsch will play the Vieuxtemps concerto for violin, No. 5, in A minor.

At the second concert on Wednesday evening, given by the Boston Symphony Orchestra, Josef Hofmann will be soloist, and will play the celebrated E minor concerto by Chopin. The orchestral numbers will be Mozart's "Overture to Don Juan," Schumann's overture "Manfred" and Brahms' symphony No. 2 in D major, op. 73.

The Boston Symphony.

The Boston Smyphony Orchestra, at its concert in the Academy of Music on Monday evening, January 13, will play Tschaikowsky's Symphony "Pathetique." Other orchestral numbers will be Beethoven's overture, "The Dedication of the House," and Mendelssohn's overture, "Athalie." Mr. Harold Bauer will play Schumann's "Allegro Appassionata" and Liszt's "Todtentanz."

THE WORLD OF MUSIC

LOCAL MUSIC

—The Boston Symphony Orchestra is to give two concerts in the Academy of Music during the week—the first, to-morrow evening, belonging to the first series, as announced in the prospectus printed some weeks ago in THE PHILADELPHIA TIMES, and the second, Wednesday evening, belonging to the second series. To-morrow evening's symphony will be Mendelssohn's No. 3 in A-minor, commonly known as the "Scotch." A novelty will be Edward Elgar's "Cockaigne" overture. The soloist will be Charles Gregorowitsch, who will play Vieuxtemps' No. 5 concerto in A-minor (opus 37). Goldmark's concert overture, "In the Spring," will be played as the first number in the programme. Brahms' No. 2 in D-major (opus 73) will be Wednesday evening's symphony. Josef Hofmann will be the soloist, and will play Chopin's concerto in E-minor (opus 11)—an admirable selection for the purposes of this brilliant young artist. The "Don Giovanni" overture and Schumann's "Manfred" overture will be other numbers.

A Boston Symphony Wagner Night.

At the first of the concerts by the Boston Symphony Orchestra, on November 4 next, there will be a departure from the usual course of proceedings in the appearance of two soloists and the presentation of almost an entire act from one of Wagner's music dramas. The orchestra will play the Bacchanale music which Wagner wrote for the first production of "Tannhauser" in Paris, in March, 1861, and the dialogue between Venus and Tannhauser will be sung by Milka Ternina and Ellison Van Hoose, respectively. This is a distinct innovation on Mr. Gericke's part, and the outcome will be worth watching. Emil Paur, when he conducted the Boston band, used to construct his programme for the final concert of the spring season of Wagner; to start out with a list wholly made up of the Bayreuth master's music seems a rather bold novelty. Walter's Prize Song from "Die Meistersinger" will follow the "Tannhauser" number, and Siegfried's Parting from Bruennhilde, Siegfried's Death, the Funeral March, and Bruennhilde's Love-Death will be given from "Die Goetterdaemmerung."

MUSICAL NOTES

The Boston Symphony Orchestra will be heard here next week at the Academy of Music once on Monday and again on Wednesday evening. On the first occasion it will play the Scotch Symphony of Mendelssohn, Goldmark's overture, "In the Spring," and an overture entitled "Cockaigne," by Edward Elgar, a rising English composer, which will be a complete novelty. The soloist will be the Russian violinist, Gregorowitsch, who will play Vieuxtemps's concerto in A minor. This will be recognized by amateurs as a distinctly attractive arrangement.

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The Boston Symphony Orchestra

An especially attractive program will be rendered by the Boston Symphony Orchestra at its concert in the Academy of Music on the evening of Monday, January 13. Its leading feature will be the "Pathetique" symphony of Tschaikowsky, which was so splendidly played on a recent occasion by the Philadelphia Orchestra. Other orchestral selections are Beethoven's overture, "The Dedication of the House," and Mendelssohn's overture to "Athalie." Harold Bauer will be the soloist and will play Schumann's "Allegro Appassionata," and Liszt's "Todtentanz."

First Boston Symphony Concerts of the Season.

The local musical season will be inaugurated at the Academy of Music tomorrow evening by the first concert of the first series by the Boston Symphony Orchestra, under the direction of Wilhelm Gericke. An exclusively Wagnerian programme has been prepared for the occasion. It includes the "Tannhaeuser" overture (Paris Bacchanale version) and the scene between Tannhaeuser and Venus; the prize song from the "Meistersinger" and four excerpts from the closing section of "Die Gotterdaemmerung." Milka Ternina and Ellison Van Hoose will be the assisting artists.

It is now 20 years since the Boston Symphony Orchestra was first organized, and during that time they have given a total number of 1900 concerts. Outside of Boston and its neighboring town, Cambridge, Philadelphia has had the lion's share of these concerts, and the management wishes to express its gratification that so many of those who attended their first concert in the Academy of Music on April 10, 1886, should be among the subscribers of to-day.

For Wednesday evening, November 6, the first concert of the second series, an entirely different programme has been arranged, which includes Volkman's Overture, "Richard III;" Lalo's concerto for violoncello and orchestra; Liszt's Symphonic Poem, No. 7, "Festklænge;" Beethoven's Symphony in A Major, No. 7, Op. 92. Jean Gerardy will be the soloist.

MUSICAL

The Boston Symphony Orchestra Season

The Boston Symphony Orchestra will begin its local season at the Academy of Music next Monday evening, when its program will consist exclusively of selections from the compositions of Richard Wagner. They include the "Tannhauser" overture (Paris version) and an arrangement from the closing scene of "Die Gotterdammerung." Elliston Van Hoose and Miss Ternina are to be the soloists. The former will sing the "Prize Song" from the "Master Singers," and the latter will be heard in the music of Brunhilde. Mr. Wilhelm Gericke will be the director.

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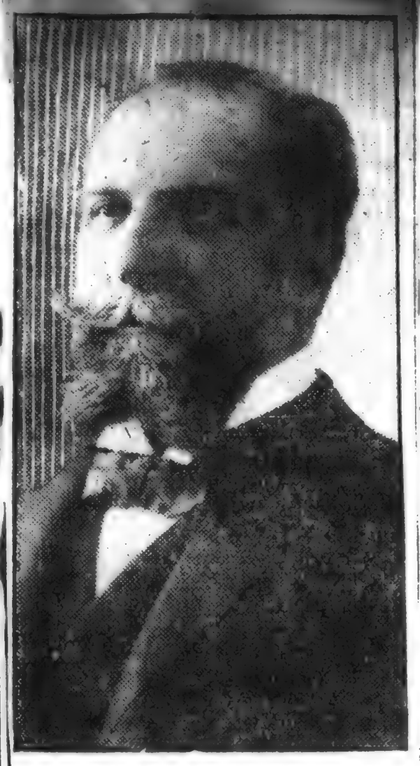
Twenty years of existence and a grand total of 1,900 concerts is the record established by the Boston Symphony Orchestra. It may be of interest to Philadelphia patrons to know that, with the present season, Philadelphia takes rank as having had, with the single exception of something over 150 concerts in Cambridge, the largest number of concerts by the orchestra of any other city outside of Boston. It is also extremely gratifying to the conductor, the members of the orchestra and the management that a very large percentage of Philadelphians who attended the first performance in this city, on April 10, 1886, will be in attendance at the ninety-second performance next Monday evening.



MR. WILHELM GERICKE.
(Photograph by Elmer Chickering, Boston.)

The musical season in this city will be formally opened at the Academy of Music to-morrow evening, when the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, will give the opening concert of its first series. By way of lending distinction to the occasion the program for this concert has been arranged exclusively from the compositions of Richard Wagner. It is as follows: Tannhauser, overture, Bacchanale, and duet between Tannhauser and Venus; Meistersinger, Walter's Prize Song; Gotterdamerung, Siegfried's Parting and Death, Funeral March and Finale. The assisting artists are to be Miss Milka Ternina and Mr. Ellison Van Hoose.

Twenty years of existence and a grand total of 1900 concerts is the record established by this unique and splendid organization, a record which it is safe to say is equaled by few similar organizations in the world, if by any, and which is certainly surpassed by none. It may be of interest to Philadelphians to know that with the present season Philadelphia takes rank as having had, with the single exception of Cambridge, where something over 150 concerts have been given, the largest number—91—of concerts of any city outside of Boston. It is also a notable circumstance and one in which all connected with the orchestra, its conductor, its members and its business managers, are entitled to feel much satisfaction that a very large proportion of those who attended the first performance in this city on Saturday evening, April 10, 1886, will be in their accustomed places to-morrow evening.

The first concert for the second series will be given on Wednesday evening next, November 6, when the leading feature of the program will be Beethoven's beautiful symphony in A major No. 7, Op. 92. Other numbers will be Volkmann's overture Richard III, Liszt's symphonic poem No. 7, Festklaenge, and a concerto for the violoncello by Lalo, which will be played by Mr. Jean Gerardy. Tickets for either series, both single and season, can be obtained at 1115 Chestnut street.

Boston Symphony Orchestra Concerts.

Season tickets for the concerts to be given at the Academy of Music during the impending season (first series) will be on sale at 1117 Chestnut street to-morrow morning. The dates of these concerts are November 4, December 9, January 13, February 21 and March 17. Tickets for the second series may be obtained on and after Monday, October 21, at the same place. For soloists there have already been engaged Madame Ternina, Miss Olive Mead, violinist; Harold Bauer, Josef Hofmann, Fritz Kreisler, Charles Gregorowitsch and the violoncellist, Gerardy, with others to be announced.

Jean Gerardy.

Ambassador Choate Sails for Home

Record
Sunday Oct. 13th

[illegible], Oct. 12.—The United States Ambassador, Joseph H. Choate, and his family, sailed for New York to-day on

E9463

FRAULEIN MILKA TERNINA

The famous Croation soprano, who will be heard with the Boston Symphony Orchestra to-morrow evening.

OPENING OF THE MUSICAL SEASON.

Boston Symphony Orchestra.

The musical season will be opened next Monday evening with the concert to be given at the Academy of Music by the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke. An exclusively Wagnerian programme has been prepared for the occasion. It includes the "Tannhauser" overture (Paris Bacchanale version) and the scene between Tannhauser and Venus, the prize song from the "Meistersinger" and four excerpts from the closing section of "Die Gotterdammerung." Miss Ternina and Mr. Ellison Van Hoose will be the assisting artists.

It is now twenty years since the Boston Symphony Orchestra was first organized, and during that time they have given a total number of 1900 concerts. Outside of Boston and its neighboring town, Cambridge, Philadelphia has had the lion's share of these concerts, and the management wish to express its gratification that so many of those who attended their first concert in the Academy of Music, on April 10, 1886, should be amongst the subscribers of to-day.

For Wednesday evening, November 6, an entirely different programme has been arranged, which reads as follows:

Volkmann .....Overture, "Richard III."
Lalo....Concerto for Violoncello and Orchestra
Prelude. Allegro mæstoso.
Intermezzo.
Introduction. Rondo.
Liszt....Symphonic Poem, No. 7, "Festklænge"
Beethoven..Symphony in A Major, No. 7, Op. 92
Soloist, Mr. Jean Gerardy.

The Boston Symphony Orchestra's programme to-morrow evening, under the direction of Mr. Wilhelm Gericke, will be composed of selections from the compositions of Wagner. The works which have been drawn upon are "Tannhauser," "Die Meistersigner" and "Die Gotterdammerung," and the assisting artists are to be Miss Milka Ternina and Mr. Ellison Van Hoose. On Wednesday evening the programme will be as follows: Volkmann, overture, "Richard III;" Lalo, concerto for violoncello and orchestra; Liszt, Symphonic Poem, No. 7, "Festklaenge"; Beethoven, symphony in A major, No. 7, Op. 92; soloist, Mr. Jean Gerardy. In connection with these two concerts it is interesting to know that with the present season Philadelphia takes rank as having had, with the single exception of something over 150 concerts in Cambridge, the largest number of concerts given by the orchestra in any other city outside of Boston. Moreover, a very large percentage of Philadelphians who attended the first performance in this city on April 10, 1886, will be in attendance at the ninety-second performance to-morrow evening.

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BEETHOVEN'S SEVENTH

That Was the Leading Feature of the Program at the Academy of Music Last Night

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the first in its second series of symphony concerts at the Academy of Music last evening when the principal feature of the program was the seventh symphony of Beethoven, that in a major with the familiar march-like allegretto, and the other orchestral numbers comprised an overture by Robert Volkmann entitled "Richard III," and the "Festklaenge" symphonic poem by Liszt. Neither of the two latter compositions is well known here, and it cannot be said that the impression produced by their performance last night was of a kind to cause one greatly to regret that circumstance.

There is a certain degree of imaginative power in Volkmann's overture and not a little melodic beauty, but it is too vague and shapeless, too lacking in form and substance, too wanting in dramatic intensity and in climateric force deeply to affect the hearer or to justify the name it bears. Just what connection is intended between this rather mysterious, rather plaintive, rather nerveless music and the ruthless English king does not clearly appear. Nor is the "Festklaenge" of Liszt a particularly valuable or interesting composition. It has its fine moments and shows that faculty for the grandiose, that sense of orchestral color, which are seldom absent from the writings of Liszt, but it barely escapes becoming wearisome and its most befitting place is not in the middle, but at the end of the program where it might serve to play the audience out.

But the performance of the symphony was an unalloyed delight. The seventh is one of the master's most brilliant, genial and sympathetic works. It is full from beginning to end of original and fascinating ideas. It has been called the apothesis of the dance, but its scope is really much wider, and in the wonderful themes out of which it is constructed the whole gamut of human emotion is sounded with a sincere and communicative eloquence. It was admirably played, with the utmost lucidity of outline, symmetry of proportion and dynamic effectiveness, and in its rounded completeness and incomparable finish the interpretation was one long to remember. The soloist was Mr. Jean Gerardy, who rendered a graceful and musicianly concerto for the 'cello by Lalo, with a nice sentiment and an impeccable execution. He was heartily applauded.

THE BOSTON ORCHESTRA

Ninety-second Philadelphia Performance To-morrow Evening.

In the Academy of Music, to-morrow evening, the Boston Symphony Orchestra will begin its usual local season, the performance to be the ninety-second given by this organization since the beginning of its visits to Philadelphia. William Gericke will again be in the chair. He has prepared, for the first concert, a programme of selections from the operas of Wagner, including the overture to and the Venusberg scene from "Tannhaeuser," the prize-song of "Die Meistersinger," and Siegfried's death and the ensuing finale from "Die Goetterdaemmerung." Ternina and Van Hoose will be the soloists. This concert belongs to the first series of the season. The first concert of the second season will be given Wednesday evening, when Volkmann's "King Richard III" overture, Liszt's "Fest-

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In the Field of Music.

Boston Symphony Orchestra.

It may be of interest to Philadelphia patrons to know that with the present season Philadelphia takes rank as having had, with the single exception of something over 150 concerts in Cambridge, the largest number of concerts by the orchestra of any other city outside of Boston. It is also extremely gratifying to the conductor, the members of the orchestra, and the management that a very large percentage of Philadelphians who attended the first performance in this city, on April 10, 1886, will be in attendance at the ninety-second performance next Monday evening. The following is the programme for the second concert, on Wednesday evening, November 6: Volkmann—Overture, "Richard III." Lalo—Concerto for violoncello and orchestra. Prelude, allegro maestoso. Intermezzo. Introduction. Rondo. Liszt—Symphonic Poem, No. 7, "Festklaenge." Beethoven—Symphony in A major, No. 7, Op. 92. I. Poco sostenuto e allegro vivace. II. Allegro. III. Scherzo e trio. IV. Finale. Allegro con brio. Soloist—Mr. Jean Gerardy.

...ston Symphony Orchestra

...e local season of the Boston Symphony Orchestra will close this week, when it will give two concerts at the Academy of Music, the first to-morrow and the other on Wednesday evening. It is a fact which may, perhaps, be thought of interest that the concert to-morrow will be the one hundredth which the organization will have given in this city during the seventeen years over which its annual visits to Philadelphia have extended. Upon this occasion the program will be essentially and exclusively modern in its arrangement, as of the composers represented three are still living, while the death of the fourth, Johannes Brahms, is of comparatively recent occurrence. The first of the selections which comprise it is the "Penthesilea" overture of Goldmark, whose scores in this genre are easily the most vivid, picturesque and impressive compositions of contemporary origin.

The second orchestra number, the "Love Scene" from Richard Strauss' opera of "Feuersnot," is the work of a man who is the most striking and promising figure in the musical world of to-day, who is recognized in Germany as the greatest living composer, and as him upon whose shoulders the mantle of Richard Wagner has fallen. Not much of his music has been heard here, and as to the merits and value of that little opinion has been greatly divided, but there has at least been no question as to its originality and power, and this excerpt from "Feuersnot," which is his most recent opera, is said to be something quite out of the usual. At its first performance by the Philharmonic Orchestra of New York it pleased the audience so much that it had to be repeated. Its score makes use of a number of unusual instruments, and as in the Boston Symphony Orchestra no member is ever asked or allowed to play more than a single instrument, additional men will be engaged, bringing the numerical strength of the orchestra up to nearly one hundred.

The symphony to-morrow evening will be that by Brahms, No. 4, which, by the common consent of the cognoscenti, takes rank among the masterpieces of that great composer. Mr. T. Adamowski, who is well and favorably known in this city, where his quartet concerts used to be an enjoyable feature of the musical season, will be the soloist, and will be heard in Saint-Saens' third violin concerto. At the Wednesday concert the programme will comprise Wagner's "Flying Dutchman," overture; Koessler's "Symphonic Variations," and the eighth or "little" symphony of Beethoven. Upon this occasion Mme. Nordica will be the assisting artist, and will sing Beethoven's famous aria, 'Ah, Perfido," and some other things not yet announced. As Mme. Nordica has not been heard in this city this season before, and will not be heard again, her appearance is sure to prove an exceptionally attractive feature.

FAREWELL BOSTON SYMPHONY CONCERTS.

The local season of the Boston Symphony Orchestra will close this week, when it will give two concerts at the Academy of Music, the first to-morrow and the other on Wednesday evening. It is a fact which may, perhaps, be thought of interest that the concert to-morrow will be the one hundredth which the organization will have given in this city during the seventeen years over which its annual visits to Philadelphia have extended. Upon this occasion the programme will be essentially and exclusively modern in its arrangements, as of the composers represented three are still living, while the death of the fourth, Johannes Brahms, is of comparatively recent occurrence. The first of the selections which comprise it is the "Penthesilea" overture of Goldmark, whose scores in this genre are easily the most vivid, picturesque and impressive compositions of contemporary origin.

The second orchestral number, the "Love Scene" from Richard Strauss' opera of "Feuersnoth," is the work of a man who is the most striking and promising figure in the musical world of to-day, who is recognized in Germany as the greatest living composer, and as him upon whose shoulders the mantle of Richard Wagner has fallen. Not much of his music has been heard here, and as to the merits and value of that little opinion has been greatly divided, but there has at least been no question as to its originality and power, and this excerpt from "Feuersnoth," which is his most recent opera, is said to be something quite out of the usual. At its first performance by the Philharmonic Orchestra, of New York, it pleased the audience so much that it had to be repeated. Its score makes use of a number of unusual instruments, and as in the Boston Symphony Orchestra no member is ever asked or allowed to play more than a single instrument, additional men will be engaged, bringing the numerical strength of the orchestra up to nearly one hundred.

The symphony to-morrow evening will be that by Brahms, No. 4, which, by the common consent of the cognoscenti, takes rank among the masterpieces of that great composer. Mr. T. Adamowski, who is well and favorably known in this city, where his quartet concerts used to be an enjoyable feature of the musical season, will be the soloist, and will be heard in Saint-Saens' third violin concerto. At the Wednesday concert the programme will comprise Wagner's "Flying Dutchman" overture, Koessler's "Symphonic Variations" and the eighth or "little" symphony of Beethoven. Upon this occasion Mme. Nordica will be the assisting artist, and will sing Beethoven's famous aria, "Ah, Perfido," and some other things not yet announced. As Mme. Nordica has not been heard in this city this season before, and will not be heard again, her appearance is sure to prove an exceptionally attractive feature.

Boston Symphony Concerts.

The programme for the third concert in the Boston Symphony Orchestra's first series, to be given at the Academy of Music to-morrow evening, will include Tschaikowsky's great Symphony in B minor (No. 6), that known as the "Pathetique," and two Overtures—that by Beethoven, entitled "The Dedication of the House," and that to "Athalie," by Mendelssohn. Harold Bauer, the pianist, will be the soloist, and

HAROLD BAUER.

will play the "Allegro Appassionata" of Schumann and Liszt's "Todtentanz" ("Dance of Death"). Schubert's Unfinished Symphony in B minor (consiting of Allegro moderator and Andante con moto) will be the feature of the third concert of the second series on Wednesday evening following, with Weber's "Freischuetz" Overture and Berlioz's Will-o'-the-Wisps, Ballet of Sylphs, and Rakoczy March from "The Damnation of Faust." Olive Mead, the violinist, will be the soloist, and will play Goldmark's Concerto in A minor (Op. 28). Miss Mead is a pupil of Franz Kneisel, the concertmeister of the Orchestra, and this is her fifth appearance with that organization.

Harold Bauer has been praised by some expert critics as a destined rival to Paderewski's laurels. He was recently decorated Knight of the Order of Isabel, Catholic, by her Majesty, the Queen Regent of Spain. His parents were musicians, and his boyhood days were spent in a musical atmosphere. He learned music as he did language, and at the age of 9 Joachim's forecast of Harold's future fired the ambition of the boy. So well did he succeed in quartet practice at home, during which time he played the piano, first or second violin or viola, that at about the age of 12 he appeared in public before English audiences, playing piano and violin equally well. When 18 years old he was heard by Paderewski, and went by his advice to Paris to finish his studies. Mr. Bauer lives in Paris, but has traveled extensively abroad. His first appearance in America was in Boston in December, 1900, when he played the Brahms concerto in D. minor.

The week is particularly notable for its orchestral promise. To-morrow evening the great B minor symphony of Tschaikowsky, the so-called "Pathetique," will be the leading feature on the programme of the Boston Orchestra. Other selections will be Beethoven's overture, "The Dedication of the House," and Mendelssohn's overture to "Athalie." Harold Bauer will be the soloist and will play Schumann's "Allegro Appassionata" and Liszt's "Todtentaz." On Wednesday evening the programme will be: Weber, overture, "Der Freischutz;" Schubert, unfinished symphony in B minor; Goldmark, concerto for violin in A minor, Op., 28, soloist, Miss Olive Mead; Berlios, "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs," "Rakoczy March," from "The Damnation of Faust."

The soloist at this concert is Miss Olive Mead, violinist, and a pupil of Mr. Franz Kneisel, the concertmeister of the orchestra. This is Miss Mead's fifth appearance with the orchestra, including performances in Boston, Cambridge and elsewhere. Of Miss Mead's playing last week with the orchestra in Boston the Boston "Herald" said: "Miss Olive Mead is one of the few artists who have developed gradually and gracefully from a precocious, surprising childhood into a perfectly rounded young womanhood that gives constant and trustful repose. She has acquired for her violin a full, broad and yet tender tone, so rich as to be almost luscious; a brilliant, but not bold or showy, execution, depth for emotion and dexterity for bravura."

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Boston Symphony Concert.

At the Academy of Music this week two concerts will be given by the Boston Symphony Orchestra. The first takes place the coming Wednesday, and the other on Friday evening. The numbers of the former event are: MacDowell's "Indian Suite," Bruch's G minor concerto for violin, with Fritz Kreisler as soloist, and Beethoven's "Pastoral" symphony, in F major. Friday evening's programme will include Mendelssohn's overture to "Athalie;" Brahms' A minor concerto for violin and violoncello, with Messrs. Franz Kreisel and Alwin Schroeder as soloists; a symphonic poem, "Viviane," by Chausson, and the "Rustic Wedding" Symphony of Goldmark. Attention is directed to the fact that the Wednesday evening concert belongs to the second series, and that the concert of the first or Monday evening series is that to be given on Friday.

MISS OLIVE MEAD, Violinist.
—Copyright by Aime Dupont.

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, will give two concerts at the Academy of Music this week, one to-morrow and the other on Wednesday evening. At the first the program will include two overtures, that by Beethoven entitled "The Dedication of the House," and the "Athalie" overture of Beethoven. The symphony upon this occasion will be Tschaikowsky's "Pathetique." Mr. Harold Bauer will be the soloist, and will render Schumann's "Allegro Appassionatat" and the "Todtentanz" of Liszt.

The program for the Wednesday evening performance is an especially attractive one. It begins with Weber's great overture to "Der Freischutz," which although familiar, is always welcome, and is indeed one of the most effective compositions of its class ever written. The "unfinished" symphony of Schubert, which is the second number on the program, is equally familiar equally welcome and in its different way no less beautiful and unique. In listening to it one feels it to be a pathetic thing that its composer should never have heard it played, and a most regrettable one that he should not have finished it. The closing selection is

HAROLD BAUER, Pianist.
—Photo by Gessford.

the "Minuet of the Will-o'-the-Wisps," the "Ballet of Sylphs" and the "Rakoczy" march from Berlioz's "Damnation of Faust," numbers which the orchestra may be trusted to interpret with an unapproachable perfection of brilliancy and finish. It has no equal in the execution of music such as this.

The soloist at this concert will be Miss Olive Mead, the greatly gifted young violinist, who is recognized as being one of the finest players of the younger generation. Miss Mead was a pupil of Mr. Franz Kneisel, the concert master of the orchestra, and when she appears with that organization on Wednesday, it will be for the fifth time. Her press notices have been highly laudatory. The Boston Herald says of her that she "is one of the few artists who have developed gradually and gracefully from a precociously surprising childhood into a perfectly rounded young womanhood that gives constant and trustful repose." It goes on to say that she has acquired "a full, broad and yet tender tone, so rich as to be almost luscious; a brilliant but not bold or showy execution, depth for emotion and dexterity for bravura." That is a pretty good equipment.

EVENTS OF INTEREST IN LOCAL MUSICAL CIRCLES

OLIVE MEAD

HAROL BAUR

The third concert in the Boston Symphony series comes off to-morrow night at the Academy of Music. Howard Bauer, pianist, is the soloist. He will play a selection from Schumann and Liszt's "Todtentanz" (Death Dance). The orchestral numbers are Tschaikowsky's "Pathetique," symphony in B Minor; "The Dedication of the House," overture by Beethoven, and the overture to "Athalie," by Mendelssohn. For Wednesday night's concert the orchestra will perform Schubert's Unfinished Symphony in B Minor; Weber's Overture to "Der Freischuetz," the minuet of the "Will-o'-the-Wisps," "Ballet of Sylphs," and "Rakoczy March," from "The Damnation of Faust," by Berlioz. The soloist, Olive Mead, will play Goldmark's Violin Concerto, in A Minor.

The concert announced by the Boston Symphony Orchestra for next Monday evening at the Academy of Music has an added interest, not only in the fact that it is the closing concert of the first series in the seventeenth season in this city, but it also marks the first century of performances in Philadelphia, as it is the one hundredth concert. The program is essentially and entirely a modern one, as three of the four composers are still living. The opening number is the "Penthesilea" Overture of Goldmark, perhaps the most Oriental and picturesque writer of modern overtures.

The second orchestral number is a novelty and the work of a man who, contrary to the usual rule, seems likely to live long enough to realize his own greatness. There are rumors in the musical air that Richard Strauss is destined to be the coming man in the world of composition, and that he is likely to prove a worthy successor of Wagner and other contemporary writers. The selection to be played at this concert is the love scene from the opera "Feuersnot," and at its first performance at the Philharmonic concerts in New York it received the unique and marked compliment of an encore. Strauss indulges in the inclination prevalent among the very latest composers in the direction of the use of unusual instruments in orchestration, with the result that in the performance of his composition next Monday evening there will be very close to 100 performers in the orchestra. For it is the inviolable rule of this organization that no performers shall be doubled, and each additional instrument used in extreme orchestration has its own performer.

The closing orchestral selection will be the Symphony No. 4, of Brahms. The soloist for this concert will be Mr. T. Adamowski, well known as one of the first violins of the orchestra and an artist whose playing always arouses enthusiasm and gives great enoyment to his listeners. He has selected for his solo number Saint-Saens' Concerto No. 3, which he has recently played at the Boston concerts and which completes the quartet of modern composers selected for this program. On Wednesday evening Madame Nordica will be the soloist, and the following program will be interpreted: Wagner, overture to "The Flying Dutchman;" Beethoven, aria, "Ah! perfido;" Koessler, Symphonic Variations (first time); group of songs; Beethoven, Symphony No. 8 in F major, Op. 93.

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IN THE WOR

MISS OLIVE MEAD

The American violinist who appears with the Boston Orchestra Wednesday night.

MUSIC DURING THE NEW WEEK

Two Boston Symphony Concerts—Mozart and Wagner Opera—Seventh Scheel Concert.

—The fifth and sixth concerts in the season's local scheme of the Boston Symphony Orchestra will be given in the Academy of Music to-morrow and Wednesday evenings, respectively, under the direction of Wilhelm Gericke. The symphony for to-morrow evening will be Tschaikowsky's No. 6—the "Pathetique"—recently played admirably by the Philadelphia Orchestra. The other numbers for the orchestra will be Beethoven's overture called "The Dedication of the House" and Mendelssohn's "Athlia" overture. The soloist will be Harold Bauer, pianist: his numbers will be selection from Schumann and Liszt.

Boston Symphony Orchestra

Patrons of the Boston Symphony Orchestra are cautioned not to confuse the two performances of the February trip, which varies from the other trips because of an unavoidable conflict of dates. It should be clearly understood that the second series of concerts remains undisturbed with the performance given, as usual, on Wednesday evening, February 19. The concert of the first series, which ordinarily would be given on Monday evening, February 17, will be given on Friday evening, February 21. The soloist for the concert of the second series on Wednesday evening, February 19, will be Mr. Fritz Kreisler, the violinist, and for the first series concert, on Friday evening, February 21, there will be two soloists, Messrs. Franz Kneisel, violin, and Mr. Alwin Schroeder, violoncello, who will play the double concerto of Brahms. The detailed programs for both concerts will be published later.

Wed. March 19
6 1902

THE BALTIMORE NEWS

AN INDEPENDENT NEWSPAPER.
PUBLISHED EVERY AFTERNOON
(EXCEPT SUNDAY)
AT THE NEWS BUILDING,
119 and 121 E. Baltimore St.,
Corner of Grant,
BY THE EVENING NEWS PUBLISHING COMPANY OF BALTIMORE CITY.

CHARLES H. GRASTY, President. LOUIS M. DUVALL, Secretary-Treasurer.

New York Office.....126 Tribune Building.
Chicago Office.....Boyce Building.

WEDNESDAY EVENING, MARCH 19, 1902.

NEWS TELEPHONE NUMBERS.

THE BOSTON SYMPHONY CONCERTS.

All lovers of music will be glad to learn that last night's concert of the Boston Symphony Orchestra—with the exception, perhaps, of the one given when the hall was dedicated—was in point of attendance the most successful of all which that organization has given in this city. The season, as a whole, too, has been more remunerative than any other, and the Orchestra is now so firmly intrenched in the affection of Baltimore's musical public that, in all probability, it will never fail to visit us yearly, so long as its coming continues to be a necessity of our city's higher musical life. And this result is such a happy one that we cannot forbear again calling attention to that incident in the history of the Orchestra's connection with this city which so strikingly illustrates the value of well-directed, public-spirited action at the right time for a good cause. Not many years ago the support accorded the Boston organization was so unsatisfactory that its managers decided to abandon its concerts here, and made arrangements to substitute another city for ours in its circuit. Then it was that a few earnest music-lovers got together, so quietly that no knowledge of their action reached the public ear, brought influences to bear upon the Boston managers, and by guaranteeing a minimum of receipts induced the powers that were to return with the Orchestra for the next season. Thus these public-spirited men saved Baltimore from a serious blow to that aesthetic life which makes a great city more than a collection of houses and stores.

The action was especially timely, as it occurred about that time when the Peabody symphony concerts were discontinued, and our citizens would otherwise have been left with no opportunity whatever to acquaint themselves with the highest products of musical culture.

Those opportunities are few enough now, but the five annual visits of an Orchestra which is conceded to have no superior the world over are of immense importance in Baltimore's musical life; and if the new Symphony Orchestra at the Peabody gains the success it deserves, it will be partly because the Boston organization has fostered the spirit of appreciation for instrumental music of the best class which otherwise might have atrophied. And it is pleasant to know that the public immediately responded to the efforts of the men we have referred to. Every season since that time has been successful, and the present one, as we have said, has been the most successful of all. These men who saved the concerts to the city deserve the thanks of all Baltimoreans, and their prompt action in the right way at the right moment is an example that should often be followed.

If we scan the events of the just completed musical season certain whole programmes and certain artists tower above others that have also contributed healthful elements to our art atmosphere.

Programme-making was discussed at length in a previous article, and the five concerts given by the Boston Symphony Orchestra during the past season clearly illustrate the theories advanced in that writing. Adaptability of the individual numbers, contrasting successions and moderation in length were the essential qualities named in that consideration of the subject. A programme performed by the Boston Symphony Orchestra should edify without tiring, but this is impossible if any one of the above-mentioned requisites is lacking.

Mr. Gericke's first programme was composed entirely of selections from Wagner's works, which was hazardous for two reasons, viz.: because it presented a whole evening of one and the same individuality without a developing thread of dramatic import to lead us on, and because few of Wagner's scenes are suited to the concert stage. Even Ternina, the greatest dramatic singer of the times, failed to make amends for the vital faults in this programme, which, although true, worthy music, became less inspiring as the evening advanced.

Mr. Gericke's fifth programme offered adequate variety, but contained several unworthy numbers. It was:

Mozart.....Symphony in E flat
Beethoven.....
Scene and Aria "Ah Perfido"
Koessler.....Symphonic Variations
Four Songs.
Rubinstein—Selections from "The Vine"
Orchestration by Wilhelm Gericke.

The Koessler variations and Rubinstein's "Vine" are unworthy of any musical occasion, and their performance by the Boston Symphony Orchestra seemed radically incongruous.

Mr. Gericke's second programme was in every way excellent. It was:

Robert Schumann...Overture "Manfred"
Henri Vieuxtemps.....
Violin Concerto No. 5 in A minor
Frans Liszt.....
Symphonic Poem "Festklange"
Beethoven.....
Symphony No. 7 in A major

Here we have four compositions, each illustrating a distinct art cult—Schumann, stalwart German romanticism; Vieuxtemps, French finesse bordering on sentimentality; Liszt, advanced idealism, and Beethoven, conventionality, which at times mirrors the deepest emotions.

The third concert with a suite by our MacDowell, Saint-Saens' G minor Concerto for pianoforte, and Schumann's B flat major Symphony, was delightful, but it was in his fourth concert that Mr. Gericke presented an ideal selection:

Beethoven.....Concerto for Violin
Tschaikowski.....Symphony No. 6
Wagner..Prelude to "Die Meistersinger"

At the first glance it seemed more than eccentric to place the violin concerto at the top of this list, but there is really no other place for it, and the resulting effect fully justified Mr. Gericke's order of succession, for it was absolutely satisfying. It could not have followed either the pathetic symphony, with its seething, surging waves of woe and passion, or the majestic pageantry of the Meistersinger, for either of these works leaves the appreciative listener on a high plane of emotional exaltation, from which the calm contemplation of Beethoven's less demonstrative grandeur would be difficult.

Among the results of this ideal programme were unusual interest and enthusiasm, both on the stage and in the auditorium. There was no listlessness among the performers nor audience, and all seemed to regret the close of this concert, which was the crowning point of our musical season.

The first programme by the Pittsburg Orchestra was very interesting, and Herbert's musicianly enthusiasm endowed Goldmark's "Rustic Wedding" symphony with rare charm and significance.

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HYPERION THEATRE, . . . NEW HAVEN.

Wednesday Evening, April 2, at 8.

Under the auspices of the Connecticut Teachers' Annuity Guild.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IX. CONCERT.

THURSDAY, APRIL 10, AT 7.45, P. M.

Programme.

GOLDMARK, OVERTURE to "Penthesilea." op. 31.

VIEUXTEMPS, CONCERTO for VIOLIN, No. 1.
I. Allegro moderato.
II. Adagio, rondo (allegretto).

WAGNER, "GOOD FRIDAY SPELL," from "Parsifal."

BRAHMS, SYMPHONY in E minor, No. 4, op. 98.
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Soloist:

Master FLORIZEL REUTER.

Tenth and last Concert of the season, Thursday Evening, April 24.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 24, AT 7.45, P. M.

Programme.

BEETHOVEN, SYMPHONY in F major, No. 8. op. 93.
I. Allegro vivace con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

HANDEL, RECITATIVE and ARIA from "Semele."

TCHAIKOVSKY, ORCHESTRAL FANTASIA after Dante, "Francesca da Rimini." op. 32.

BRAHMS, SONGS with PIANOFORTE.
AUF DEM SEE.
MINNELIED.
VERGEBLICHES STANDCHEN.

WAGNER, VORSPIEL to "Die Meistersinger."

Soloist:

Miss ALICE ROBBINS COLE.

The Pianoforte is a Steinway.

Sanders Theatre, Cambridge.

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ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, March 21, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

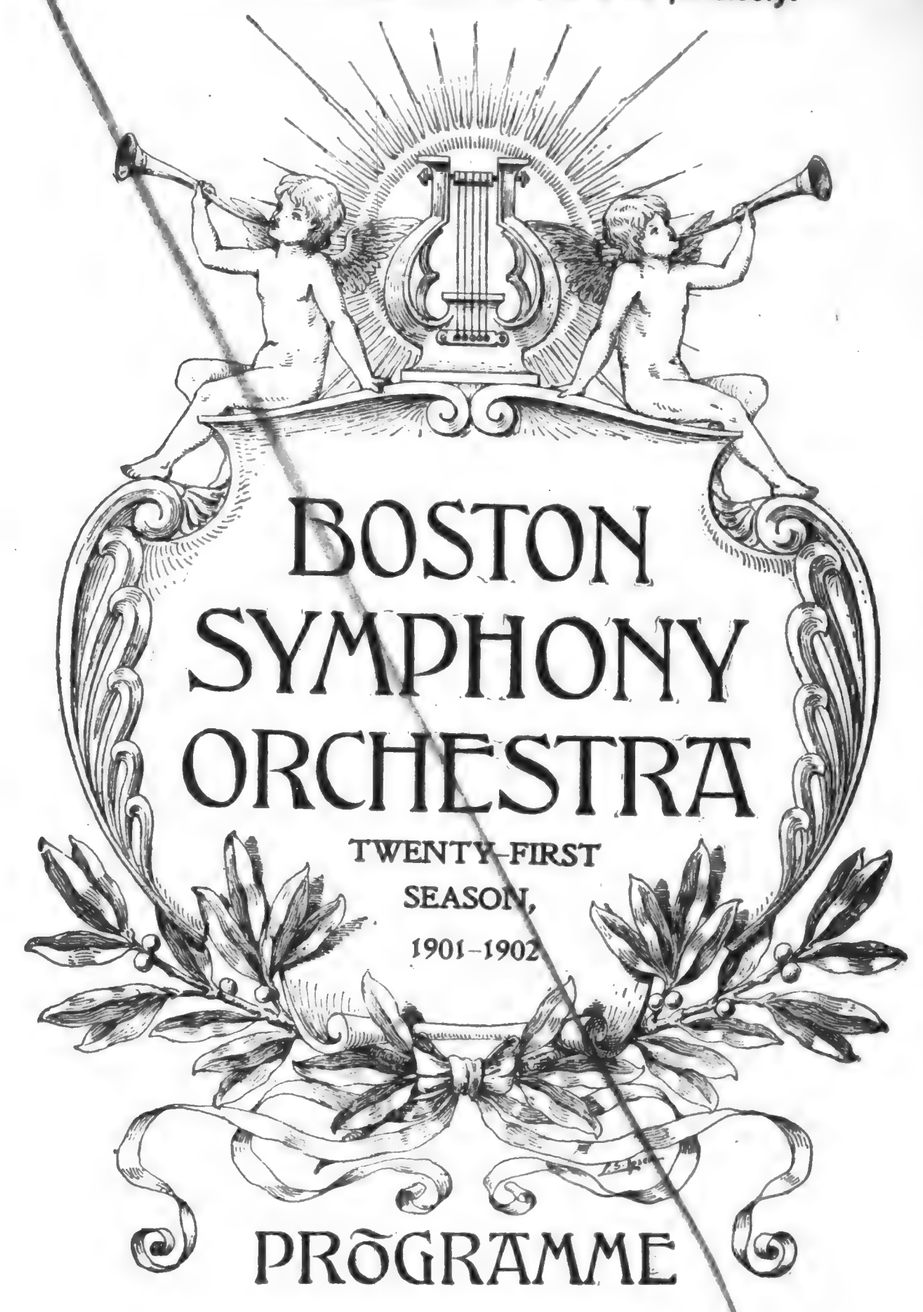
C. A. ELLIS, Manager.

5

F. R. COMEE, Asst. Manager.

MUSIC HALL, - - - - - BALTIMORE,

Tuesday Evening, March 18, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

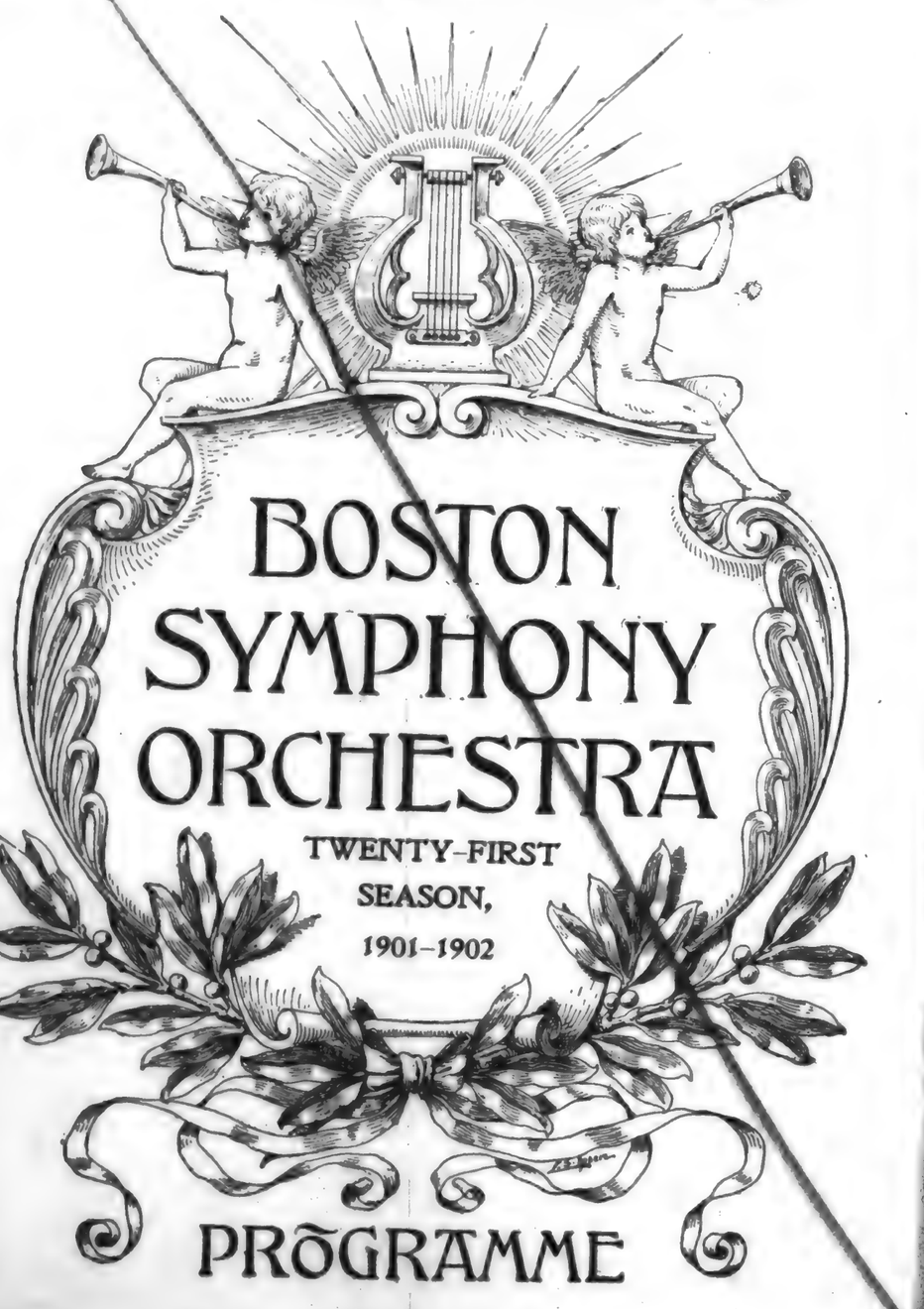
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, March 26, at 7.45 sharp.



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PROGRAMME

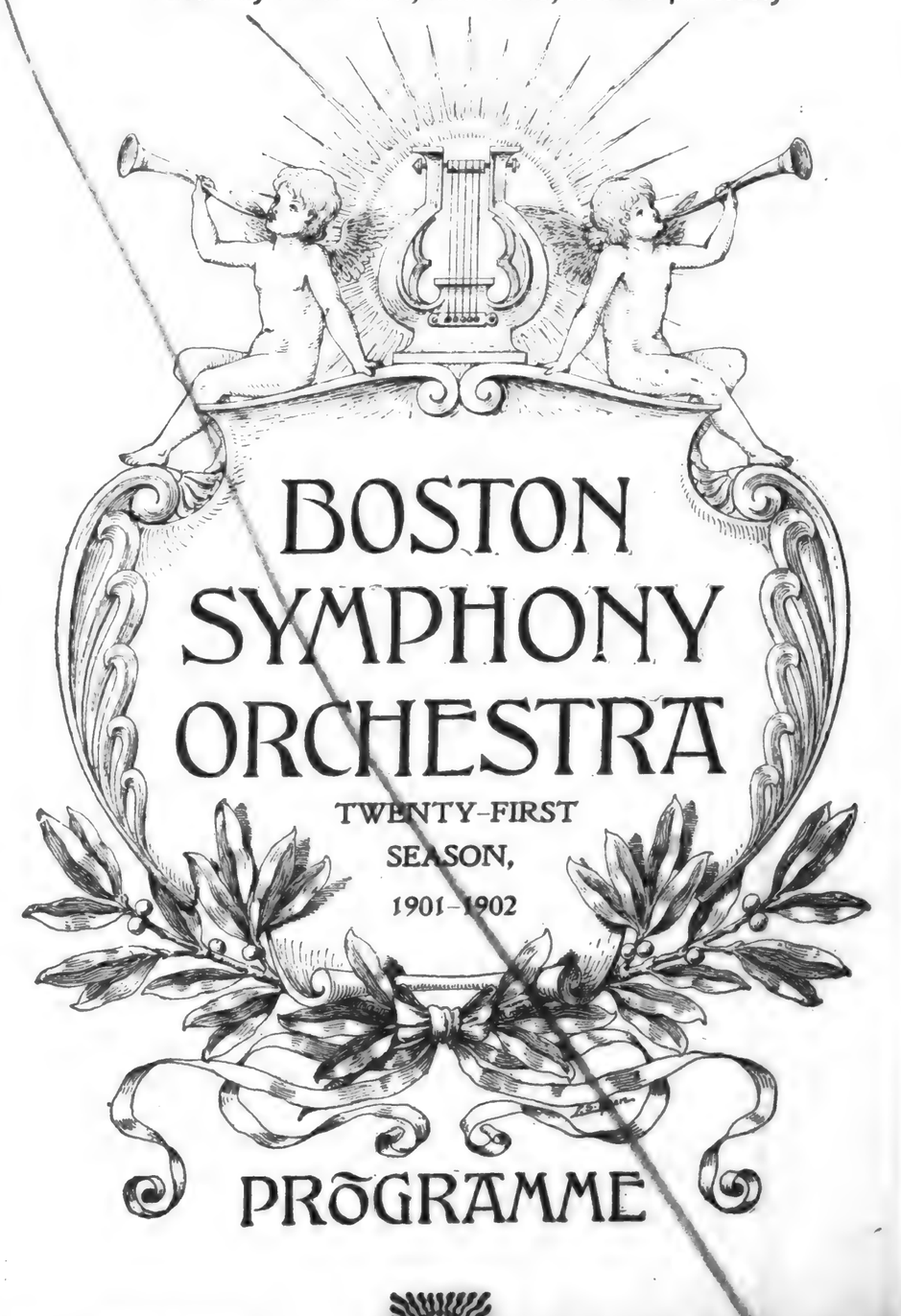
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

CARNEGIE HALL, - - - - NEW YORK.

Thursday Evening, March 20, at 8.15 precisely.
Saturday Afternoon, March 22, at 2.30 precisely.



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[100]

C. A. ELLIS, Manager.

5

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's Fifth Avenue Hotel,

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ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, March 17, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, - - - - - - - - TROY.

Monday Evening, March 3.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Wednesday Evening, March 19, at 8.15 precisely.

SECOND SERIES

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Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT

THURSDAY, MARCH 13, AT 7.45. P. M.

Programme

HAYDN, SYMPHONY in D major (B. & H. No. 2)
I. Adagio. — Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Allegro spiritoso.

MOZART, VITELLIA'S ARIA, from the Opera "Titus."

ERNEST CHAUSSON, SYMPHONIC POEM, "Viviane." op. 5.

LISZT, EPISODE No. 2, from "Lenau's "Faust"; Scene in the Tavern, (Mephisto Waltz)

SCHUBERT, DIE ALLMACHT.

WAGNER, OVERTURE to "The Flying Dutchman."

Soloist:

Mme. SCHUMANN-HEINK.

Ninth Concert, Thursday Evening, April 10.

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Sanders Theatre, Cambr

SEASON 1901

Mr. WILHELM GERICKE

VIII CONC

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ERNEST CHAUSSON	SYMPHONIC POEM
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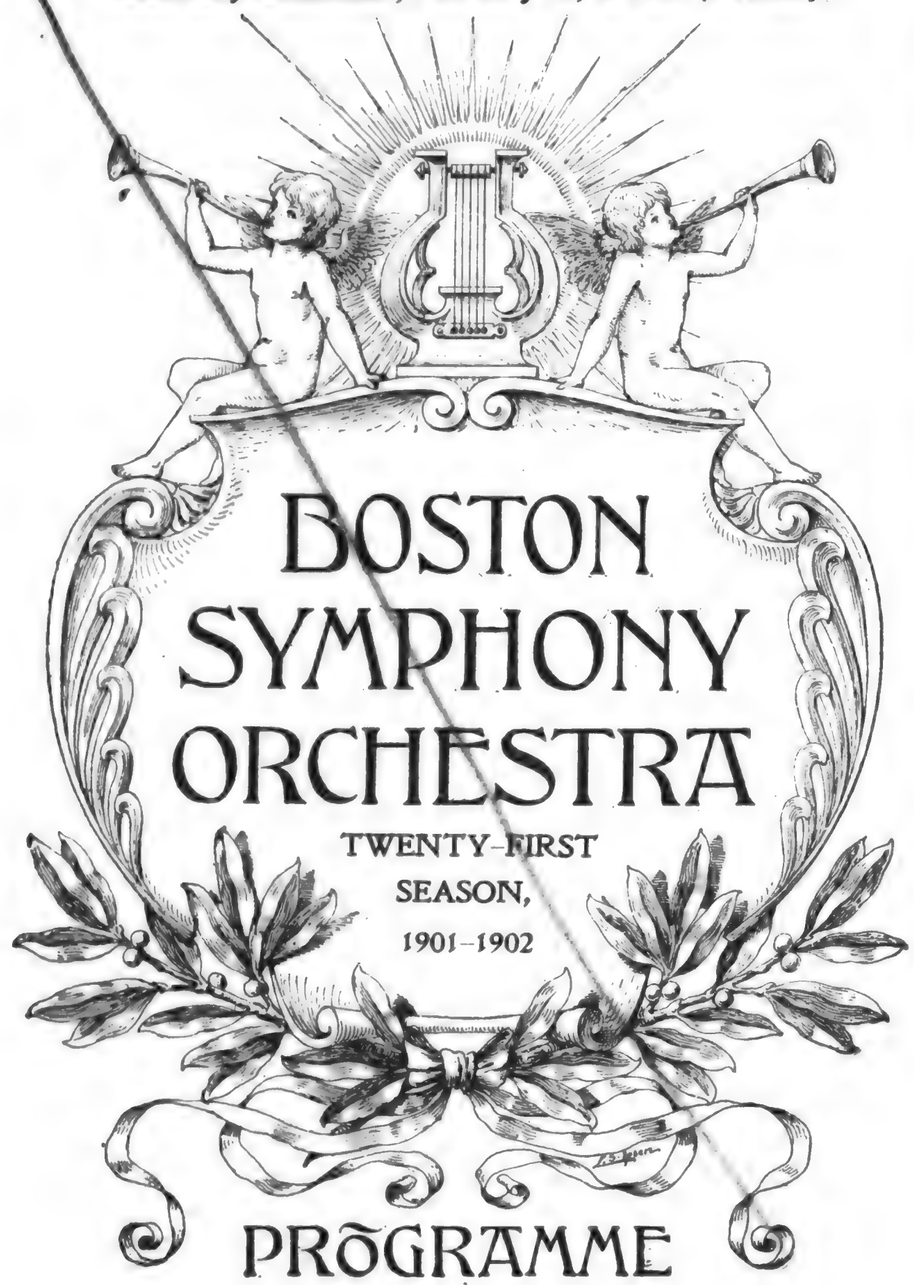

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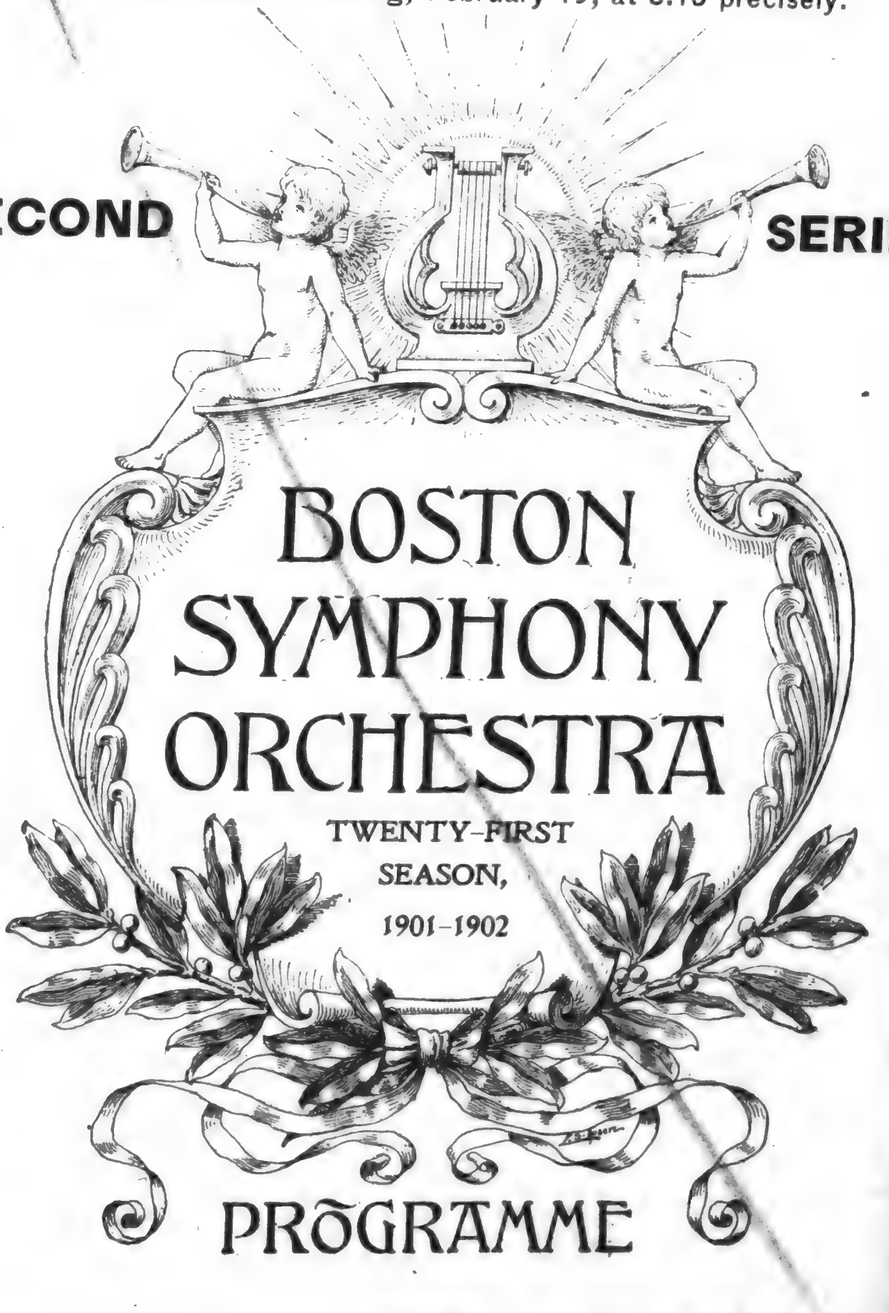
Wednesday Evening, February 19, at 8.15 precisely.

SECOND SERIES



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.
4
Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

[102]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Monday Evening, February 17, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 13, AT 7.45, P. M.

Programme.

MENDELSSOHN, OVERTURE to Racine's "Athalie," op. 74.

BRAHMS, CONCERTO in A minor for VIOLIN and VIOLONCELLO, op. 102.
I. Allegro.
II. Andante.
III. Vivace non troppo.

TCHAIKOVSKY, SYMPHONY No. 6, in B minor, "Pathetique," op. 74.
I. Adagio. — Allegro non troppo.
II. Allegro con grazia.
III. Allegro, molto vivace.
IV. Finale: Allegro lamentoso.

Soloists:

Mr. FRANZ KNEISEL,

Mr. ALWIN SCHROEDER.

Eighth Concert, Thursday Evening, March 13. Programme: Haydn, Symphony No. 2; Aria; Chausson, Symphonic Poem, "Viviane"; Liszt, Mephisto Waltz; Aria; Wagner, Overture, "Flying Dutchman."

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, February 18, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 5, at 8.

Under the auspices of the Connecticut Teachers' Annuity Guild.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

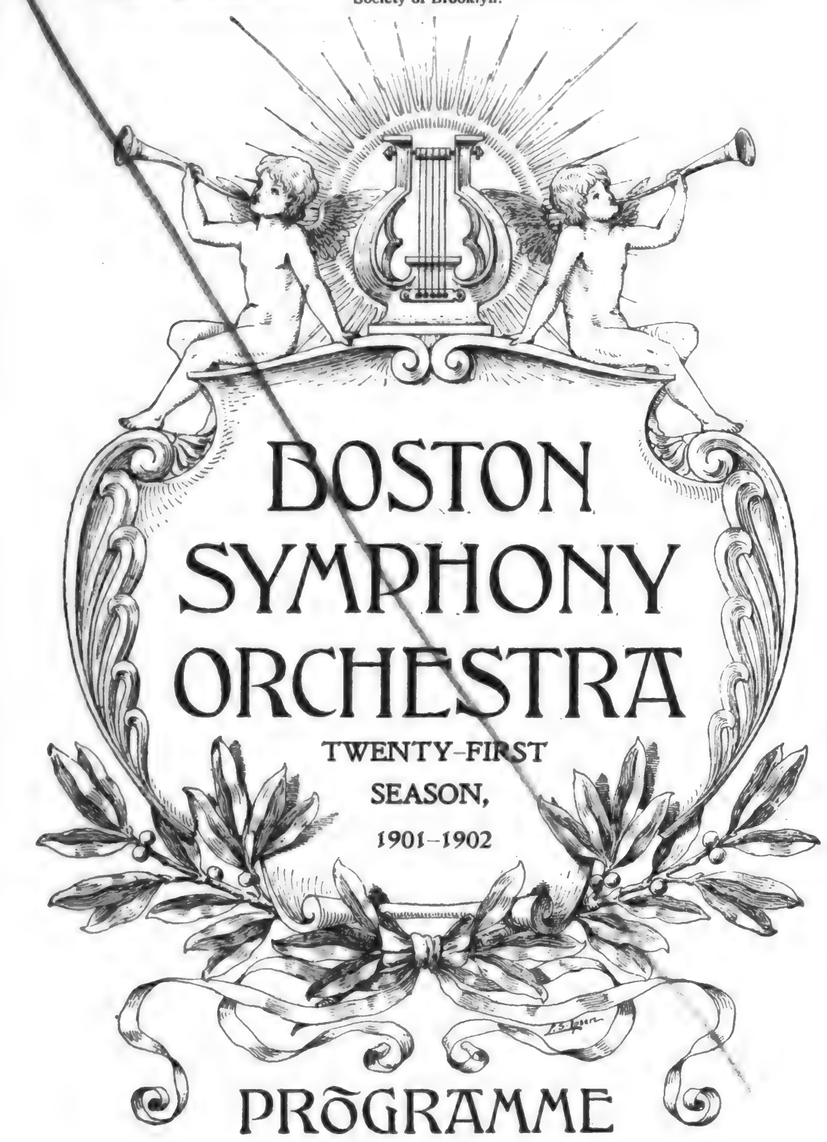
[103] C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - - BROOKLYN.

Monday Evening, February 17, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 13, AT 7.45, P. M.

Programme.

MENDELSSOHN.	OVERTURE to Racine's "Athalie," op. 74
BRAHMS.	CONCERTO in A minor for VIOLIN and VIOLONCELLO, op. 102. I. Allegro. II. Andante. III. Vivace non troppo
TCHAIKOVSKY	SYMPHONY No. 6, in B minor, "Pathetique," op. 74. I. Adagio. — Allegro non troppo II. Allegro con grazia. III. Allegro, molto vivace. IV. Finale: Allegro lamentoso.

Soloists:

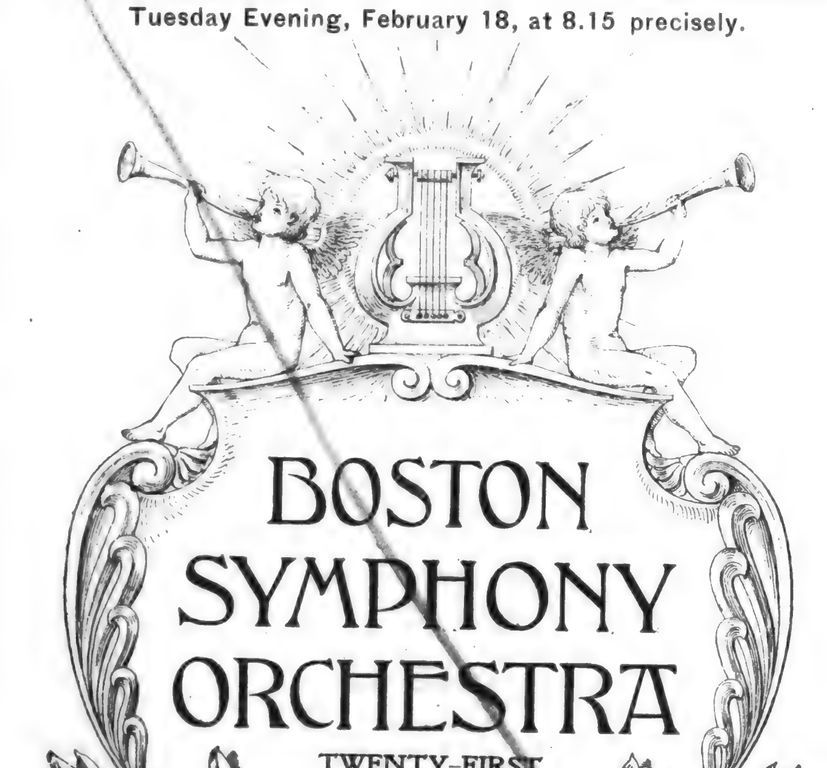
Mr. FRANZ KNEISEL,

Mr. ALWIN SCHROEDER.

Eighth Concert, Thursday Evening, March 13. Programme. Haydn, Symphony No. ... Aria. Chausson, Symphonic Poem, "Viviane." Liszt, Mephisto Waltz. Auer. Angel Overture. "Flying Dutchman."

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, February 18, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 5, at 8.

Under the auspices of the Connecticut Teachers' Annuity Guild.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON,

1901–1902

PROGRAMME

[103]

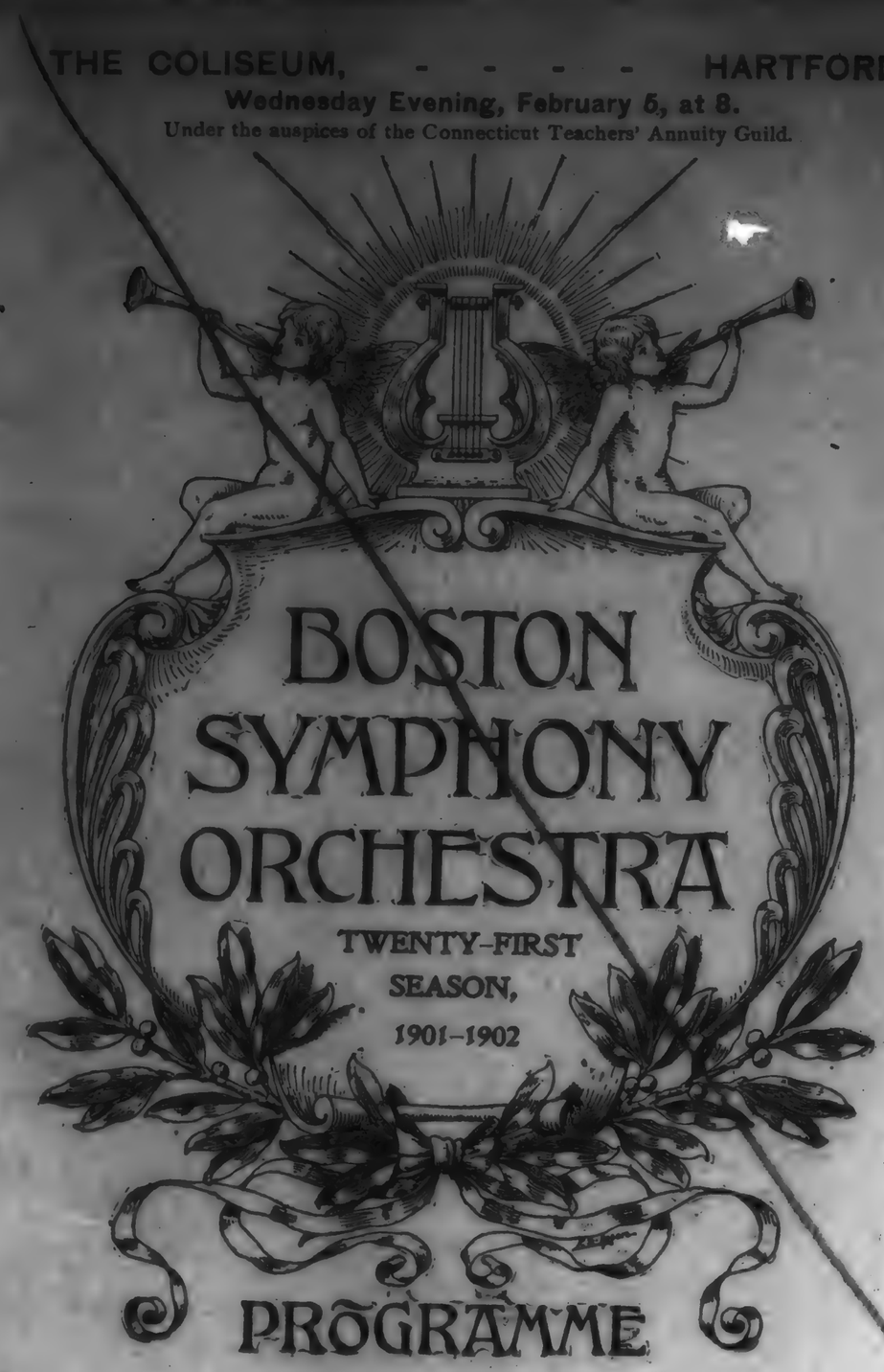
C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 5, at 8.

Under the auspices of the Connecticut Teachers' Annuity Guild.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, January 17, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

MR. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 30, AT 7.45, P. M.

Programme.

MACDOWELL, ORCHESTRAL SUITE, in E minor, "Indian," No. 2, op. 48.

I. LEGEND: Not fast: with much dignity and character. Twice as fast; with decision.
II. LOVE SONG: Not fast; tenderly.
III. IN WAR TIME: With rough vigor, almost savagely.
IV. DIRGE: Dirge-like, mournfully.
V. VILLAGE FESTIVAL: Swift and light.

BRAHMS, LOVE SONGS for QUARTET and PIANO accompaniment. op. 52.

Miss ELSA HEINDL,
Miss JANET SPENCER,
Mr. HERBERT JOHNSON,
Mr. FREDERIC L. MARTIN.

SCHUMANN. SYMPHONY in B flat, No. 1, op. 38.

I. Andante un poco maestoso.— Allegro molto vivace.
II. Larghetto.
III. Scherzo: molto vivace. Trio I: molto più vivace. Trio II.
IV. Allegro animato e grazioso.

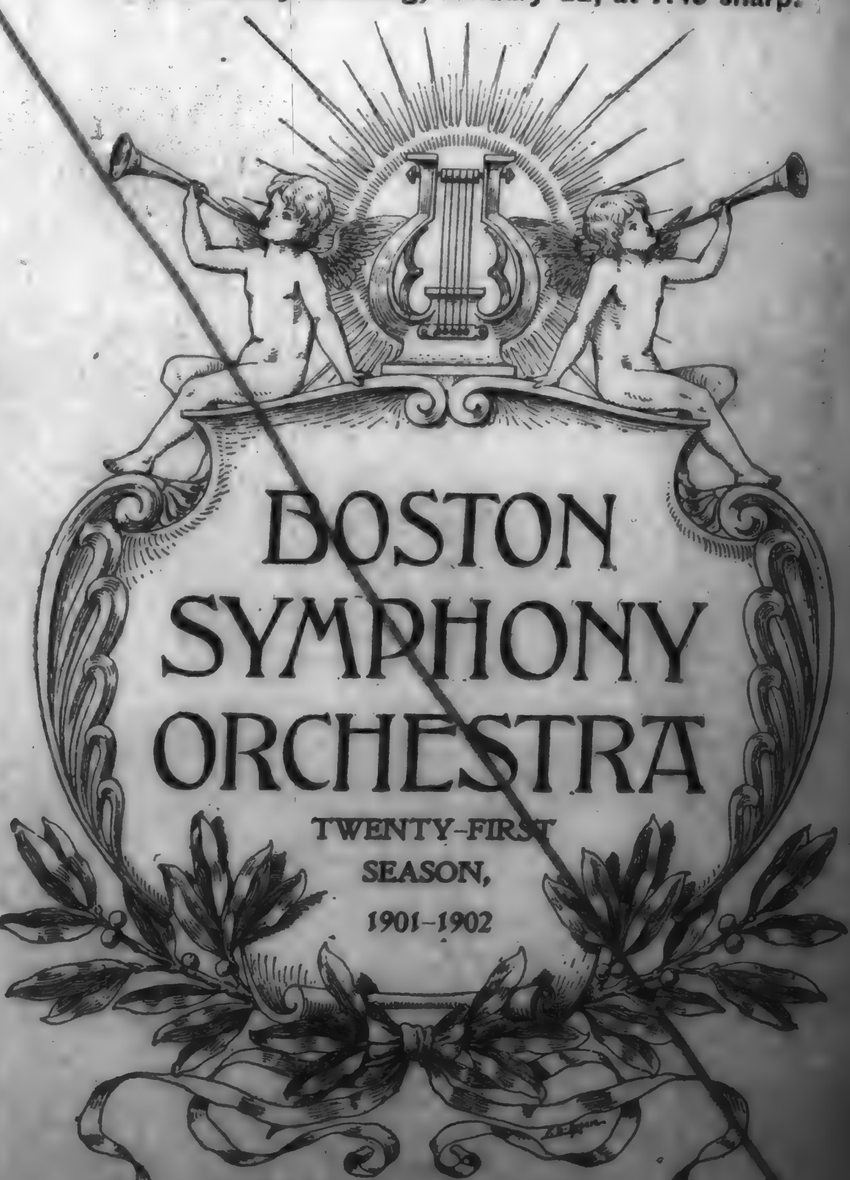
The Pianoforte is a Steinway

Seventh Concert, Thursday Evening, February 13. Programme: Mendelssohn, Overture, "Athalie;" Brahms, Concerto for Violin and Violoncello; Tchaikovski, Symphony No. 6, "Pathetic." Soloists: Mr. Franz Kneisel, Mr. Alwin Schroeder.

[104]

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, January 22, at 7.45 sharp.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

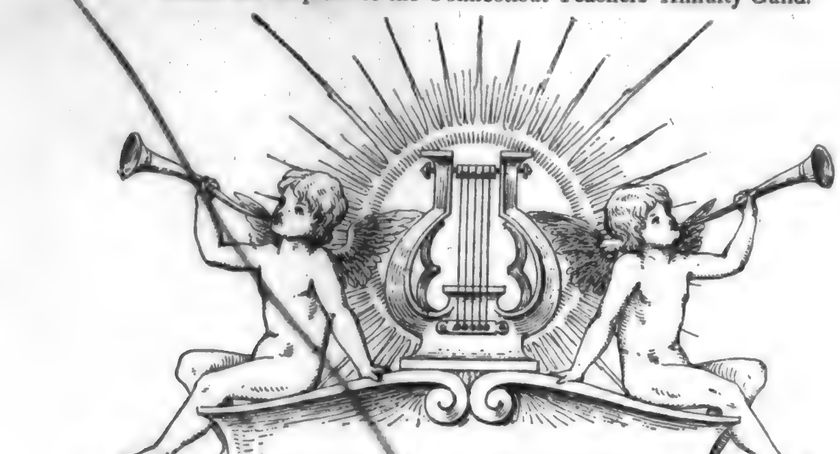
Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at [illegible]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE COLISEUM, - - - - - HARTFORD.

Wednesday Evening, February 5, at 8.

Under the auspices of the Connecticut Teachers' Annuity Guild.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

ACADEMY OF MUSIC, - - - - BROOKLYN.

Friday Evening, January 17, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 30, AT 7.45, P. M.

Programme.

MacDOWELL, ORCHESTRAL SUITE, in E minor, "Indian," No. 2, op 48.

I. LEGEND: Not fast: with much dignity and character. Twice as fast; with decision.
II. LOVE SONG: Not fast; tenderly.
III. IN WAR TIME: With rough vigor, almost savagely.
IV. DIRGE: Dirge-like, mournfully.
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BRAHMS, LOVE SONGS for QUARTET and PIANO accompaniment. op. 52.

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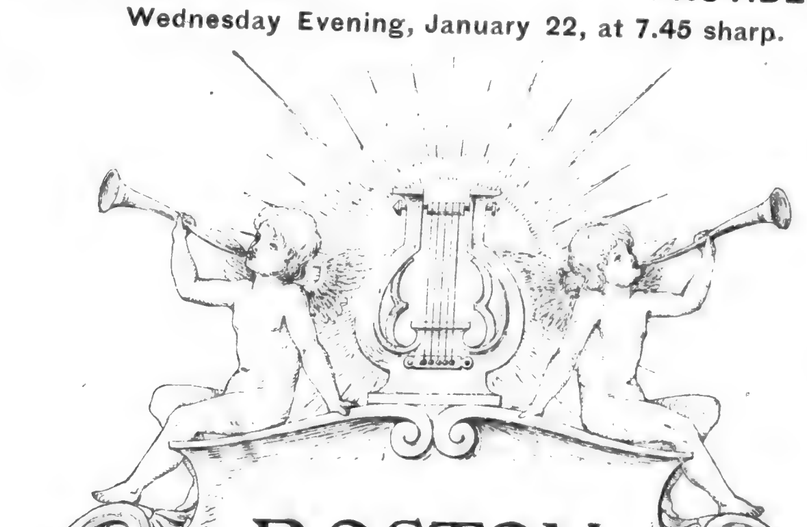
[104]

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, January 22, at 7.45 sharp.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

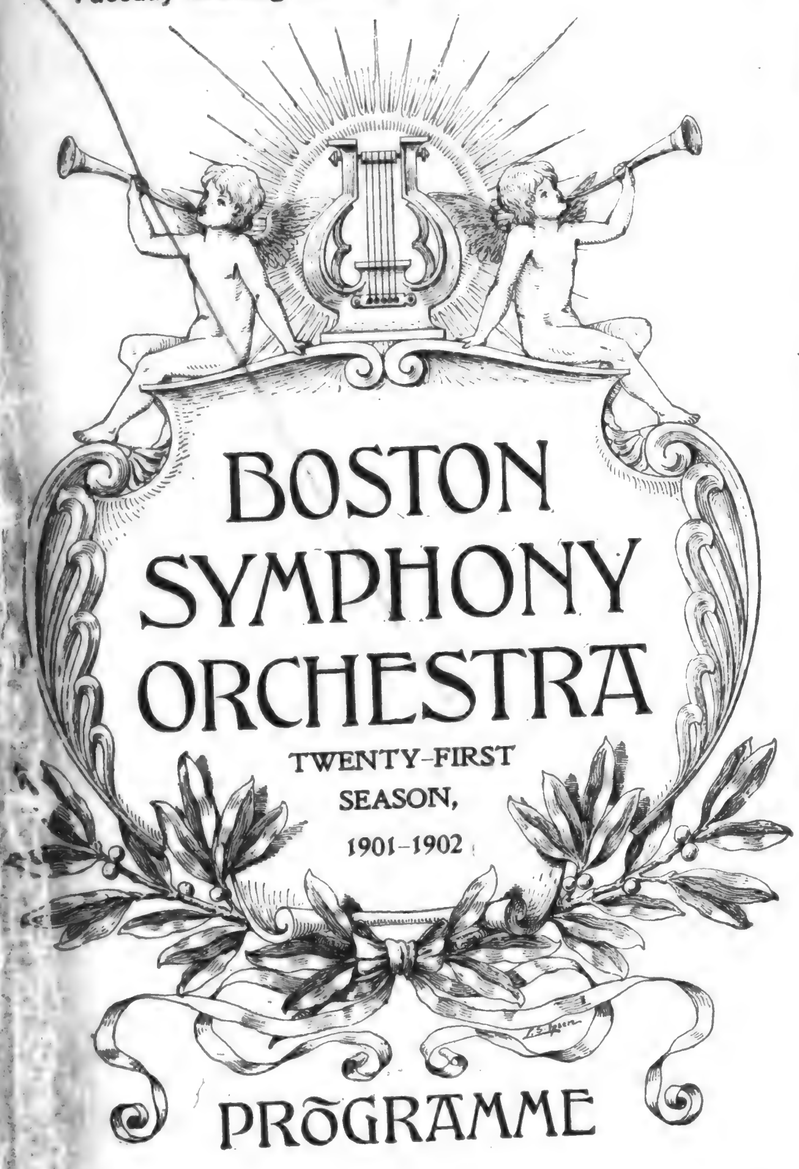
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - - BALTIMORE.
Tuesday Evening, January 14, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

ACADEMY OF MUSIC, - - - PHILADELPHIA.
Monday Evening, January 13, at 8.15 precisely.

FIRST SERIE

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

CARNEGIE HALL, - - - - NEW YORK.
Thursday Evening, January 16, at 8.15 precisely.
Saturday Afternoon, January 18, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's Fifth Avenue Hotel,

ACADEMY OF MUSIC, - - - PHILADELPHIA.
Wednesday Evening, January 15, at 8.15 precisely.

SECOND SERIE

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, December 13, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

CARNEGIE HALL, - - - - - NEW YORK.

Thursday Evening, December 12, at 8.15 precisely.
Saturday Afternoon, December 14, at 2.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's Fifth Avenue Hotel,

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 9, AT 7.45, P. M.

Programme.

GOLDMARK,	OVERTURE in A major. "In the Spring."
SCHUMANN,	ALLEGRO APPASSIONATO.
SCHUBERT,	UNFINISHED SYMPHONY, in B minor. Allegro moderato. — Andante con moto.
LISZT,	"TODTENTANZ."
WEBER,	OVERTURE to "Der Freischütz."

Soloist:

Mr. HAROLD BAUER.

Mason and Hamlin Pianoforte.

Sixth Concert, Thursday Evening, Jan'ry 30. Programme: MacDowell, Indian Suite; Brahms, Love Songs for Quartet and Piano accompaniment; Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin; Schumann, Symphony No. 1

[106]

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, December 18, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

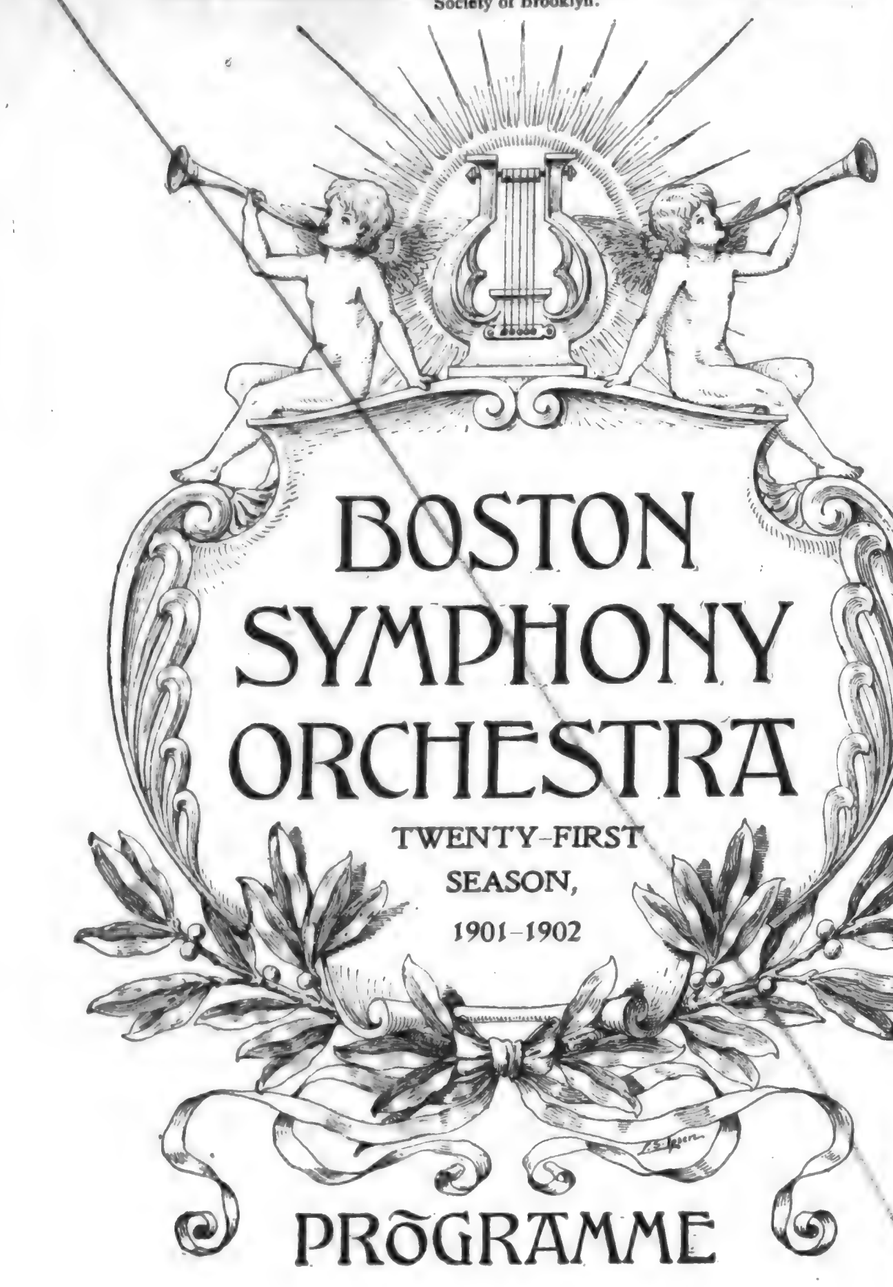
Season tickets at $5 for the concerts, and single tickets at $ each, on sale at Infantry Hall

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, December 13, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 9, AT 7.45, P. M.

Programme.

GOLDMARK,	OVERTURE in A major. "In the Spring."
SCHUMANN,	ALLEGRO APPASSIONATO.
SCHUBERT,	UNFINISHED SYMPHONY, in B minor. Allegro moderato. — Andante con moto.
LISZT,	"TODTENTANZ."
WEBER,	OVERTURE to "Der Freischütz."

Soloist:

Mr. HAROLD BAUER.

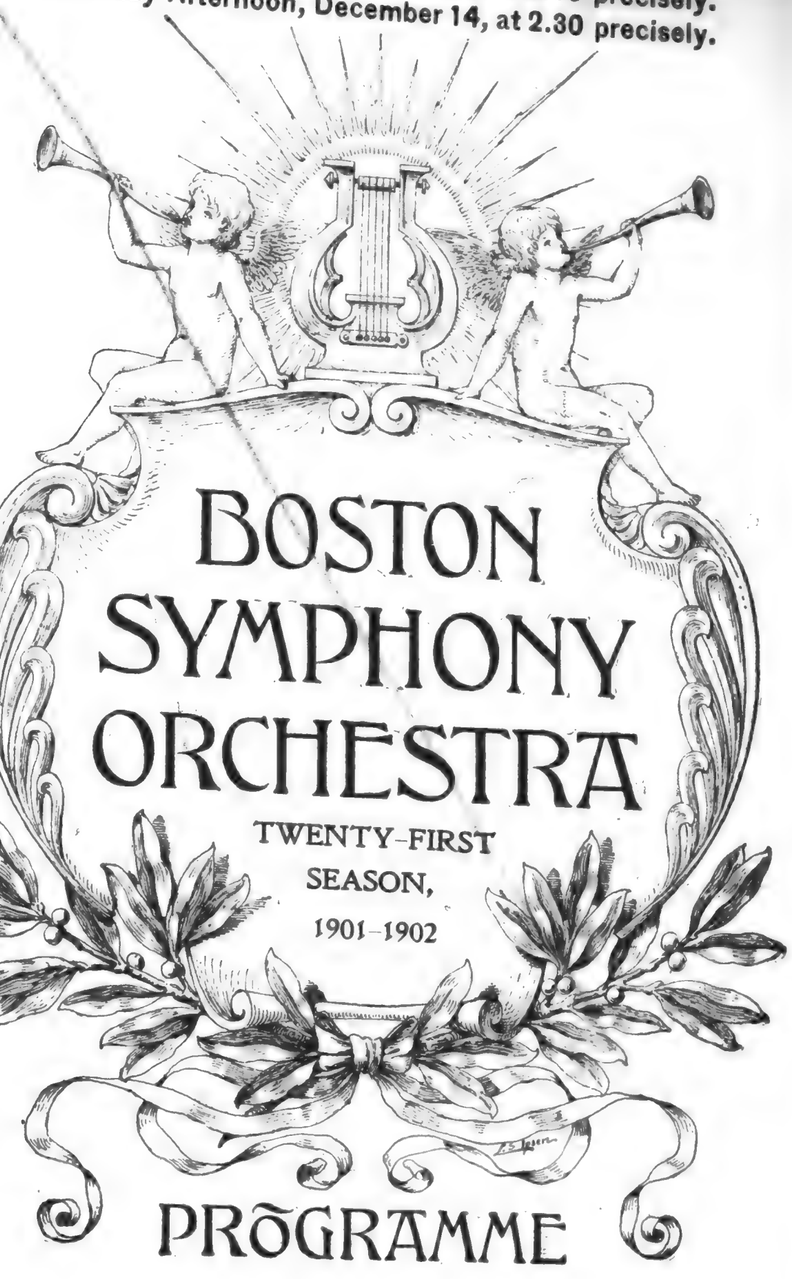
Mason and Hamlin Pianoforte.

Sixth Concert, Thursday Evening, Jan'ry 30. Programme: MacDowell, Indian Suite; Brahms, Love Songs for Quartet and Piano accompaniment; Miss Elsa Heindl, Miss Janet Spencer, Mr. Herbert Johnson, Mr. Frederic L. Martin; Schumann, Symphony No. 1

[56]

CARNEGIE HALL, - - - - - NEW YORK.

Thursday Evening, December 12, at 8.15 precisely.
Saturday Afternoon, December 14, at 2.30 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager

Tickets at Carnegie Hall, Tyson's Fifth Avenue Hotel,

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, December 18, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

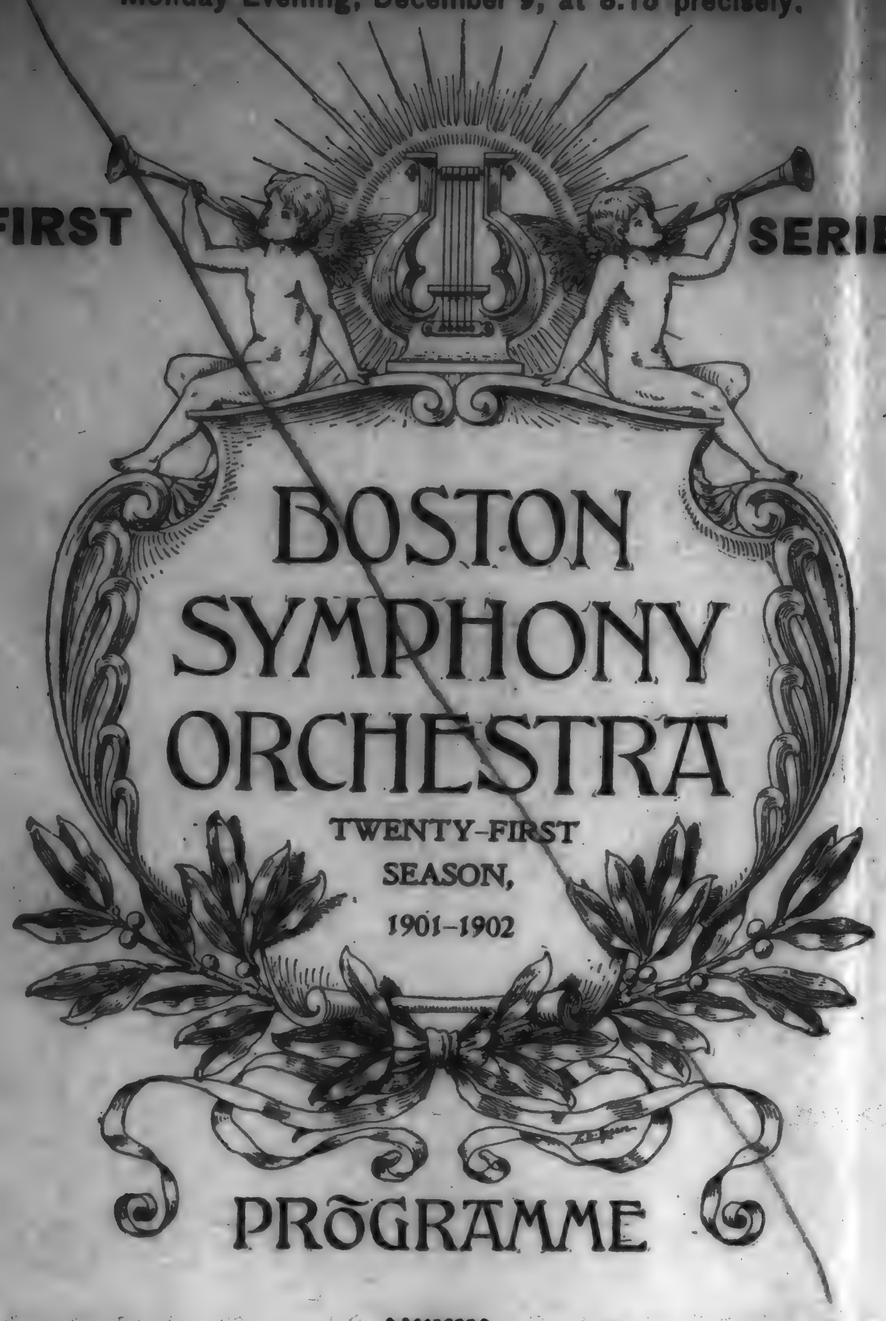
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager. 2

Season tickets, at $5 for the six concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - PHILADELPHIA

Monday Evening, December 9, at 8.15 precisely.



FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 26, AT 7.45, P. M.

Programme.

SCHUMANN, OVERTURE to Byron's "Manfred," op. 115.

SONGS with PIANO.

a) SCHUMANN, "THOU ART LIKE UNTO A FLOWER."
b) MAX STANGE, "DAMON."

ELGAR, OVERTURE, "Cockaigne." "In London Town."

SONGS with PIANO.

a) —— —— BERGERETTE, (XVIII. Century).
b) GRIEG, "SOLVEJGS LIED."

BRAHMS, SYMPHONY in D major, No. 2, op. 73.

I. Allegro ma non troppo.
II. Adagio non troppo.
III. Allegretto grazios
IV. Finale. Allegro con spirito.

Soloist:

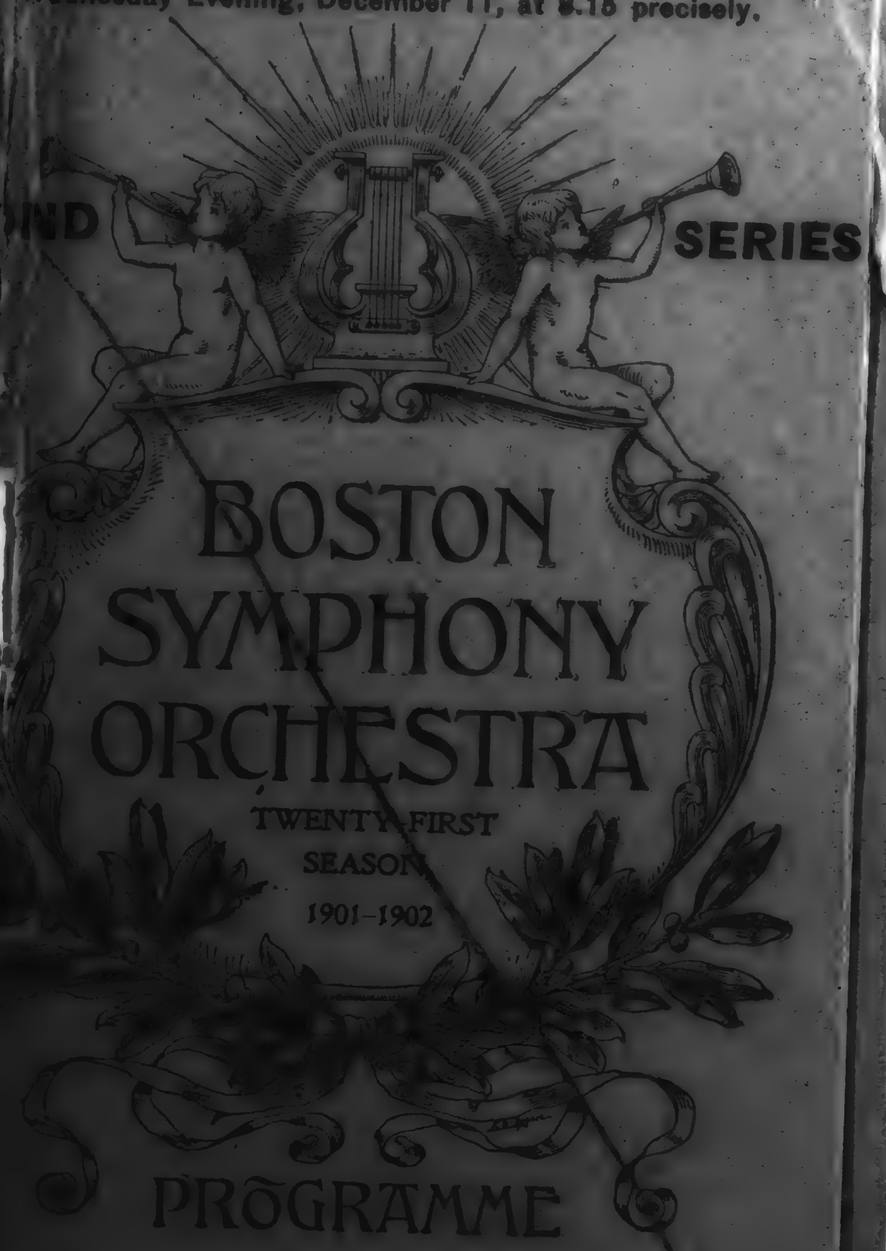
Miss ESTELLE LIEBLING.

The Pianoforte is a Steinway.

Fifth Concert, Thursday Evening, January 9. Programme: Mozart, Overture "Don Juan"; Schubert, "Unfinished Symphony"; Saint-Saëns, Concerto for Pianoforte, in G minor; Berlioz, Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust." Soloist, Mr. Harold Bauer.

ACADEMY OF MUSIC, - - - PHILADELPHIA

Wednesday Evening, December 11, at 8.15 precisely.



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SERIES

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

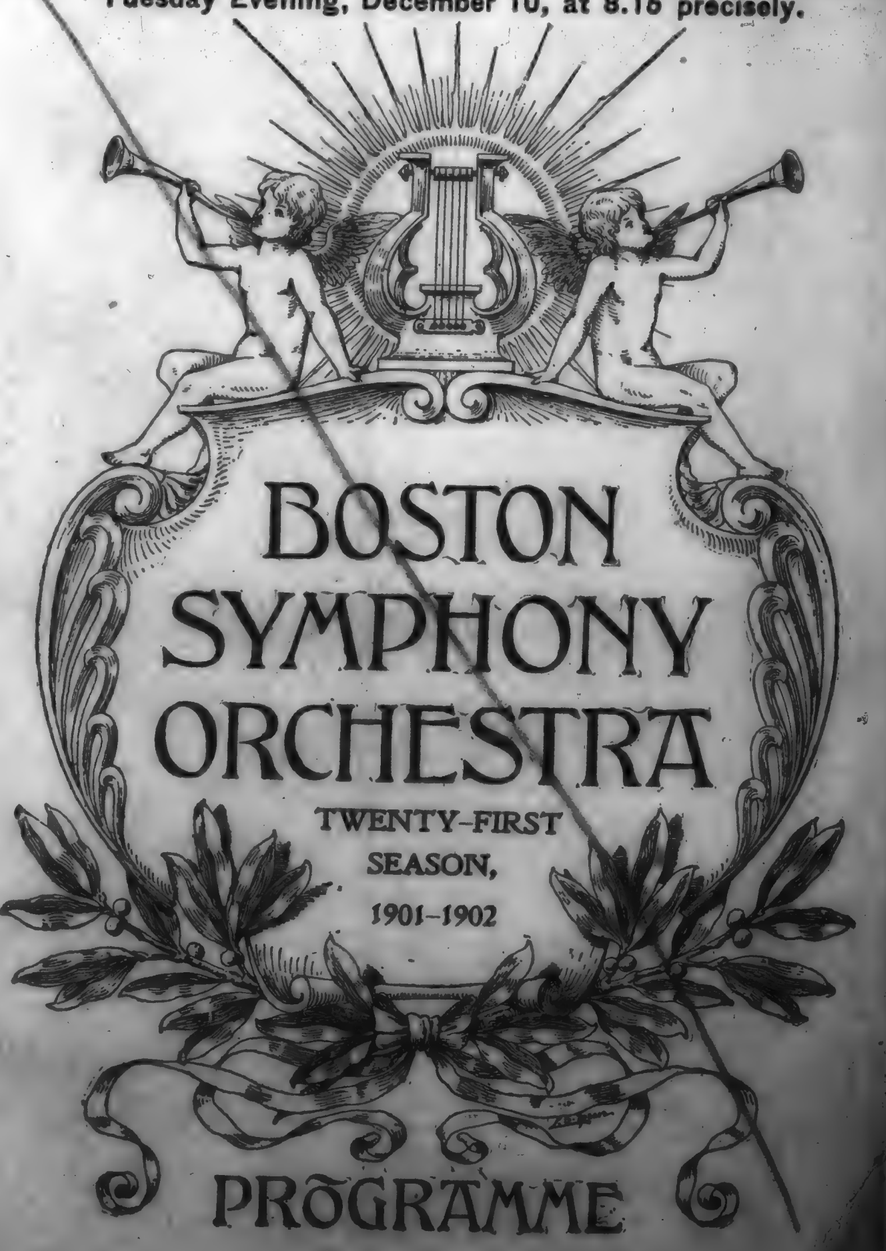
A. ELLIS, Manager.
R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, December 10, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - PHILADELPHIA

Monday Evening, December 9, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST
SEASON,
1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conducteur.

IV. CONCERT.

THURSDAY DECEMBER 26, AT 7.45, P. M.

Programme.

SCHUMANN.	OVERTURE to Byron's "Manfred" op. 115.
a) SCHUMANN. b) MAX STANGE	SONGS with PIANO "THOU ART LIKE UNTO A FLOWER." "DAMON."
ELGAR.	OVERTURE. "Cockaigne." "In London Town."
a) b) GRIEG.	SONGS with PIANO BERGERETTE, (XVIII. Century) "SOLVEJGS LIED."
BRAHMS.	SYMPHONY in D major, No. 2, op. I. Allegro ma non troppo. II. Adagio non troppo. III. Allegretto grazioso. IV. Finale. Allegro con spirito.

Soloist:

Miss ESTELLE LIEBLING.

The Pianoforte is a Steinway.

Fifth Concert: Friday Evening, January 3. Programme: Symphony, Dvorak, in E minor, "From the New World"; Symphonic Poem, Liszt, "Les Preludes"; Suite, Saint-Saëns, Gavotte, Pastorale, Bourrée, Finale; Overture, Berlioz, "Benvenuto Cellini"; Minuet and Allegretto, Boccherini; Aria, Bach, "Erbarme Dich"; Songs, Mac Dowell, "Thy Beauty Unadorned," "From the Depths of Sorrow"; Soloist, Mr. Harold Bauer.

ACADEMY OF MUSIC, - - - PHILADELPHIA

Wednesday Evening, December 11, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST
SEASON,
1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, - - - - - - BALTIMORE.

Tuesday Evening, December 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST
SEASON,
1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, November 13, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

Season tickets, at $5 for the si concerts, and single tickets at $1.2 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 8, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 5, AT 7.45, P. M.

Programme.

MOZART, SYMPHONY No. 49, in C major, "Jupiter."
I. Allegro vivace.
II. Andante Cantabile.
III. Menuetto: Trio.
IV. Finale.

VIEUXTEMPS, CONCERTO for VIOLIN, in A minor, No. 5, op. 37.
I. Allegro non troppo.
II. Adagio.
III. Allegro con fuoco.

MENDELSSOHN-BARTHOLDY, SYMPHONY in A minor "Scotch," op. 56.
I. Andante con moto. — Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo. — Allegro maestoso assai.

Soloist:

Mr. CHARLES GREGOROWITSCH.

Fourth Concert, Thursday Evening, December 26. Programme: Schumann, Overture, "Genoveva"; Mozart, Aria from "Il Seraglio"; Edward Elgar, Overture, "Cockaigne," (In London Town); A. Thomas, Aria, Mad Scene from "Hamlet"; Tanieff, Symphony No. 1.

Academy of Music, Fall River.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

TUESDAY, NOVEMBER 26 AT 8, P. M.

Programme.

BRAHMS, ACADEMIC OVERTURE, op. 80.

MOZART, ARIA, from "Il Seraglio."

LISZT, SYMPHONIC POEM, No. 7, "Festival Sounds."

A. THOMAS, ARIA, Mad Scene from "Hamlet."

MENDELSSOHN-BARTHOLDY, SYMPHONY in A minor "Scotch," op. 56.
I. Andante con moto. — Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo. — Allegro maestoso assai.

Soloist:

Miss ELECTA GIFFORD.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, November 13, at 7.45 sharp.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

Season tickets, at $5 for the si concerts, and single tickets at $1.2 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 8, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901-1902

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 5, AT 7.45, P. M.

Programme.

MOZART, SYMPHONY No. 40, in C major, "Jupiter."
I. Allegro vivace.
II. Andante Cantabile.
III. Menuetto: Trio.
IV. Finale.

VIEUXTEMPS, CONCERTO for VIOLIN, in A minor, No. 5, op. 37.
I. Allegro non troppo.
II. Adagio.
III. Allegro con fuoco.

MENDELSSOHN-BARTHOLDY, SYMPHONY in A minor "Scotch," op. 56.
I. Andante con moto. — Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo. — Allegro maestoso assai.

Soloist:

Mr. CHARLES GREGOROWITSCH.

Fourth Concert, Thursday Evening, December 26. Programme: Schumann, Overture, "Genoveva"; Mozart, Aria from "Il Seraglio"; Edward Elgar, Overture, "Cockaigne," (In London Town); A. Thomas, Aria, Mad Scene from "Hamlet"; Taneieff, Symphony No. 1.

Academy of Music, Fall River.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

TUESDAY, NOVEMBER 26 AT 8. P. M.

Programme.

BRAHMS, ACADEMIC OVERTURE, op. 80.

MOZART, ARIA, from "Il Seraglio."

LISZT, SYMPHONIC POEM, No. 7, "Festival Sounds."

A. THOMAS, ARIA, Mad Scene from "Hamlet."

MENDELSSOHN-BARTHOLDY, SYMPHONY in A minor "Scotch," op. 56.
I. Andante con moto. — Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo. — Allegro maestoso assai.

Soloist:

Miss ELECTA GIFFORD.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - BALTIMORE.
Tuesday Evening, November 5, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Monday Evening, November 4, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

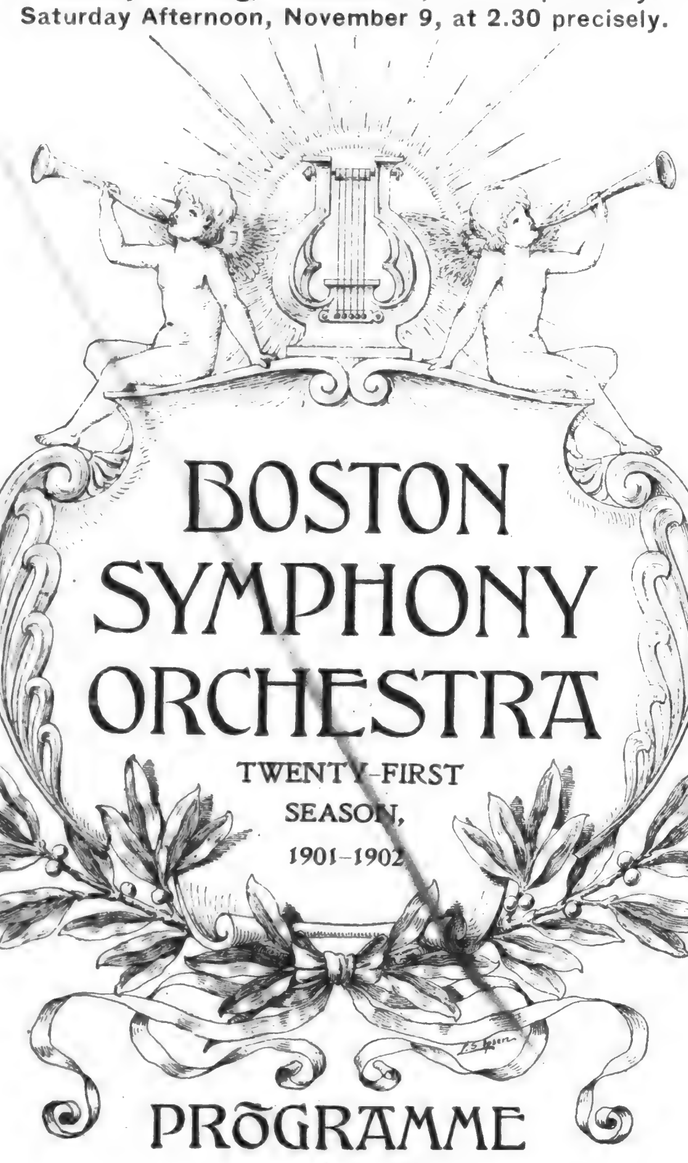
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

CARNEGIE HALL, - - - - NEW YORK.
Thursday Evening, November 7, at 8.15 precisely.
Saturday Afternoon, November 9, at 2.30 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

ACADEMY OF MUSIC, - - PHILADELPHIA.
Wednesday Evening, November 6, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON, 1901–1902

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

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CONCERT

BY THE

Boston Symphony Orchestra

OCTOBER 23D, 1901

WILHELM GERICKE, *Conductor*

MISS MILKA TERNINA, *Soloist*

BRAHMS, - - - - - *Academic Overture*

BEETHOVEN, - - - *Aria from "Fidelio"*

LISZT, - - - - - - - - - *Festklänge*

WAGNER, - - - *Prayer from "Tannhaeuser"*

BEETHOVEN, - - *Symphony in A Major, No. 7*

I. Poco sostenuto Vivace

II. Allegretto

III. Presto Presto meno assai

IV. Allegro con brio

CONCERT

BY THE

Boston Symphony Orchestra

OCTOBER 23D, 1901

WILHELM GERICKE, *Conductor*

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BRAHMS, - - - - - *Academic Overture*

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BEETHOVEN, - - *Symphony in A Major, No. 7*

I. Poco sostenuto Vivace

II. Allegretto

III. Presto Presto meno assai

IV. Allegro con brio

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 31, AT 7.45, P. M.

Programme.

BRAHMS, ACADEMIC OVERTURE, op. 80.

LALO, CONCERTO for VIOLONCELLO, in D minor.
I. Prelude: Lento. — Allegro maestoso.
II ntermezzo: Andantino con moto. — Allegro presto.
III. Introduction: Andante. — Allegro vivace.

LISZT, SYMPHONIC POEM, No. 7, "Fest Klänge."

BEETHOVEN. SYMPHONY No. 7, in A major, op. 92.
I. Poco sostenuto. — Vivace.
II. Allegretto.
III. Presto. — Presto meno assai.
IV. Allegro con brio.

Soloist:

Mr. JEAN GERARDY.

Second Concert, Thursday Evening, November 21.

Sanders Theatre, Cambridge.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 21, AT 7.45, P. M.

Programme.

VOLKMANN, OVERTURE, "Richard III." op. 68.

BEETHOVEN, CONCERTO for PIANOFORTE in C minor.

GEORG SCHUMANN, SYMPHONIC VARIATIONS ON THE CHORAL, "Wer nur den lieben Gott lässt walten," op. 24.

HERMANN GÖTZ, SYMPHONY in F major, op. 9.
I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio, ma non troppo lento.
IV. Finale: Allegro con fuoco.

Soloist:

Miss KATHERINE RUTH HEYMANN.

The Pianoforte is a Steinway.

Third Concert, Thursday Evening, December 5. Programme: Mozart, Symphony, "Jupiter"; Concerto for Violin; Mendelssohn, Symphony in A minor. Soloist: Mr. Charles Gregorowitsch.

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TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1963d to 1968th CONCERT.

MARCH ITINERARY.

Leave Boston Sunday, March 16, at 7 P.M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 17 at 7, A.M.
CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, March 18, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P.M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, March 19, at 10.50, A.M., Mt. Royal Station, 10.54, A.M.

Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P M.
CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, March 20, at 10.30 A.M

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, March 20, at 8.15, P. M.

Concert at Academy of Music, Brooklyn, Friday, March 21, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, March 22, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, March 22, at 11 P.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, March 15, 1902. [OVER]

SANDERS THEATRE

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Friday evening, December 5, 1902.

Concert by the Boston Symphony Orchestra, Chorus and Mr. Bogea Oumaroff, in honor of Mrs. Louis Agassiz.

PROGRAMME.

Beethoven.....Overture "Fidelio."

Bach.....Concerto No. 2 in F major.

Boieldieu.....Aria from "Jean de Paris."

Beethoven.....Andante cantabile.

Gericke.....Chorus of Homage.

Weber.....Invitation to Dance.

Mendelssohn.....114th Psalm.

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TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1913th to 1918th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 8, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 9, at 7, A.M.
CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, December 10, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, December 11, at 10.50, A.M. Mt. Royal Station, 10.54. A.M.

Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P. M.
CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, December 12, at 10.30 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, December 12, at 8.15, P. M.

Concert at Academy of Music, Brooklyn, Friday, December 13, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, December 14, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, December 14, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 7, 1901.

[OVER.]

TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1895th to 1900th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 3, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 4, at 7, A.M.
CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, November 5, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, November 6, at 10.50, A.M. Mt. Royal Station, 10.54. A.M.

Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, November 7, at 10.30 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, November 7, at 8.15, P. M.

Concert at Academy of Music, Brooklyn, Friday, November 8, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, November 9, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, November 9, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, November 2, 1901.

[OVER.]

TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1930th to 1935th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 12, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 13, at 7, A.M.
CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, January 14, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, January 15, at 10.50, A.M. Mt. Royal Station, 10.54. A.M.

Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P M.
CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, January 16, at 10.30 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, January 16, at 8.15, P. M.

Concert at Academy of Music, Brooklyn, Friday, January 17, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, January 18, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, January 18, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 11, 1902.

[OVER.]

TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1948th to 1953d CONCERT.

FEBRUARY ITINERARY.

Leave Boston Sunday, February 16, at 12 MIDNIGHT. South Terminal Station. Arrive New York, Monday February 17, at 7 A.M.

Rehearsal in Carnegie Hall at 11, A.M.

Concert at Academy of Music, Brooklyn, Monday, February 17, at 8.15. P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Tuesday, February 18, at 10 A. M.

Arrive Baltimore, at 2.30, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 19, at 10.50, A.M. Mt. Royal Station, 10.54, A.M.

Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P M.
CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, February 20, at 10.30 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.

Concert at Carnegie Hall, Thursday, February 20, at 8.15, P. M.

Leave New York, C. R. R. of N. J., foot Liberty St., Friday, February 21, at 1 P. M.

Arrive Philadelphia, Twenty-fourth and Chestnut Streets, 3.03, P. M.

Concert at Academy of Music at 8 P. M.

Leave Philadelphia by special train from Reading terminal, 12th and Market Sts., at 10.40 P. M.

Matinee at Carnegie Hall, Saturday afternoon, February 22, at 2.30.

Leave New York, Grand Central Station, at 5, P. M.

Arrive Boston, South Terminal Station, Saturday, February 22, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 15, 1902.

[OVER.]

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PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA
MONDAY EVENING, DECEMBER 9, AT 8.15.

GOLDMARK,	OVERTURE, "In the Spring,"
VIEUXTEMPS,	CONCERTO for Violin, No. 5.
ELGAR,	OVERTURE, "Cockaigne."
MENDELSSOHN,	SYMPHONY No. 8, "Scotch."

SOLOIST: Mr. CHARLES GREGOROWITSCH.

MUSIC HALL, ... BALTIMORE.
TUESDAY EVENING, DECEMBER 10, AT 8.15.

SCHUMANN,	OVERTURE, "Manfred."
VIEUXTEMPS,	CONCERTO for Violin, No. 5.
LISZT,	SYMPHONIC POEM, "Festklaenge."
BEETHOVEN,	SYMPHONY in A major, No. 7.

Soloist: Mr. CHARLES GREGOROWITSCH.

ACADEMY OF MUSIC, ... PHILADELPHIA.
WEDNESDAY EVENING, DECEMBER 11, AT 8.15.

MOZART,	OVERTURE, Don Juan."
CHOPIN,	CONCERTO for Pianoforte, in E minor.
SCHUMANN,	OVERTURE, "Manfred."
BRAHMS,	SYMPHONY No. 2, in D major.

Soloist: Mr. JOSEF HOFMANN.

CARNEGIE HALL, ... NEW YORK.
THURSDAY EVENING, DECEMBER 12, AT 8.15.

GOLDMARK,	OVERTURE, "In the Spring."
VIEUXTEMPS,	CONCERTO for Violin, No. 5.
RICHARD STRAUSS,	"EIN HELDENLEBEN."
BEETHOVEN,	SYMPHONY in D major, No. 2.

Soloist: Mr. CHARLES GREGOROWITSCH.

ACADEMY OF MUSIC, ... BROOKLYN.
FRIDAY EVENING, DECEMBER 13, AT 8.15.

MOZART,	SYMPHONY in C major, "Jupiter."
CHOPIN,	CONCERTO for Pianoforte, in E minor.
ELGAR,	OVERTURE, "Cockaigne."

Soloist: Mr. JOSEF HOFMANN.

CARNEGIE HALL, ... NEW YORK.
SATURDAY AFTERNOON, DECEMBER 14, AT 2.30.

ELGAR,	OVERTURE, "Cockaigne."
CHOPIN,	CONCERTO for Pianoforte, in E minor.
BRAHMS,	SYMPHONY No. 2, in D major.

Soloist: Mr. JOSEF HOFMANN.

PROGRAMMES.

ACADEMY OF MUSIC, ... PHILADELPHIA,
MONDAY EVENING, NOVEMBER 4, AT 8.15.

WAGNER.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG," Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

MUSIC HALL, ... BALTIMORE.
TUESDAY EVENING, NOVEMBER 5, AT 8 15.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG," Walther's Prize Song.
"DIE GOTTERDAMMERUNG," Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

ACADEMY OF MUSIC, . . . PHILADELPHIA.
WEDNESDAY EVENING, NOVEMBER 6, AT 8.15.

VOLKMANN,	OVERTURE. "Richard III."
LALO,	CONCERTO for Violoncello and Orchestra.
LISZT,	SYMPHONIC POEM. "Festklaenge."
BEETHOVEN,	SYMPHONY in A major, No. 7.

Soloist: Mr. JEAN GERARDY.

CARNEGIE HALL, ... NEW YORK
THURSDAY EVENING, NOVEMBER 7, AT 8.15.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG." Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, MR. ELLISON VAN HOOSE.

ACADEMY OF MUSIC, ... BROOKLYN.
FRIDAY EVENING, NOVEMBER 8, AT 8.15.

"TANNHAUSER," OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG," Walther's Prize Song.
"DIE GOTTERDAMMERUNG," Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

CARNEGIE HALL, ... NEW YORK.
SATURDAY AFTERNOON, NOVEMBER 9, AT 2.30.

VOLKMANN,	OVERTURE, "Richard III."
LALO,	CONCERTO for Violoncello and Orchestra.
LISZT,	SYMPHONIC POEM, "Festklaenge."
BEETHOVEN,	SYMPHONY in A major, No. 7.

SOLOIST: Mr. JEAN GERARDY.

TWENTY-FIRST SEASON, 1901-1902.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1930th to 1935th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 12, at 7, P. M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 13, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, January 14, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.
Arrive Baltimore, at 12.45, P. M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, January 15, at 10.50, A.M. Mt. Royal Station, 10.54. A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 12.53, P M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15. P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, January 16, at 10.30 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35. P.M.
Concert at Carnegie Hall, Thursday, January 16, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, January 17, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, January 18, at 2.30.
Leave New York, Grand Central Station, at 5. P. M.
Arrive Boston, South Terminal Station, Saturday, January 18, at 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 11, 1902.

[OVER.]

TWENTY-FIRST SEASON, 1901-19

Boston Symphon Orc

MR. WILHELM GERICKE, Con

1948th to 1953d CONCERT.

FEBRUARY ITINERA

Leave Boston Sunday, February 16, at 12 MIDNIG Station. Arrive New York, Monday Februa
Rehearsal in Carnegie Hall at 11, A.M.
Concert at Academy of Music, Brooklyn, Monda 8.15. P. M.
Hotel baggage not ready directly after the concer owner's expense.
Leave New York, Depot Central Railroad of New of Liberty Street, Tuesday, February 18, at 1
Arrive Baltimore, at 2.30, P. M.
Concert at Music Hall, Mount Royal Avenue a at 8.15, P.M.
Hotel baggage not ready directly after the concer owner's expense.
Leave Baltimore, Camden Street Station, B. & day, February 19, at 10.50, A.M. Mt. Royal S
Arrive Philadelphia, Twenty-fourth and Chestnut CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the conce owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth a Thursday, February 20, at 10.30 A.M.
Arrive New York, Depot Central Railroad of foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, February
Leave New York, C. R. R. of N. J., foot Liberty ruary 21, at 1 P. M.
Arrive Philadelphia, Twenty-fourth and Chestnut
Concert at Academy of Music at 8 P. M.
Leave Philadephia by special train from Reading Market Sts., at 10.40 P. M.
Matinee at Carnegie Hall, Saturday afternoon, F
Leave New York, Grand Central Station, at 5. P.
Arrive Boston, South Terminal Station, Saturd 11 P. M.

Instruments must be ready and marked to-nig the Concert.

C. A. ELLIS
F. R. COMEE

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 15, 1902.

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PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA

MONDAY EVENING, DECEMBER 9, AT 8.15.

GOLDMARK.	OVERTURE, "In the Spring."
VIEUXTEMPS.	CONCERTO for Violin, No. 5.
ELGAR.	OVERTURE, "Cockaigne."
MENDELSSOHN,	SYMPHONY No. 3, "Scotch."

SOLOIST: Mr. CHARLES GREGOROWITSCH.

MUSIC HALL. . . . . BALTIMORE.

TUESDAY EVENING, DECEMBER 10, AT 8.15.

SCHUMANN.	OVERTURE, "Manfred."
VIEUXTEMPS,	CONCERTO for Violin, No. 5.
LISZT.	SYMPHONIC POEM, "Festklaenge."
BEETHOVEN,	SYMPHONY in A major, No. 7.

Soloist: Mr. CHARLES GREGOROWITSCH.

ACADEMY OF MUSIC, . . . PHILADELPHIA.

WEDNESDAY EVENING, DECEMBER 11, AT 8.15.

MOZART.	OVERTURE, Don Juan."
CHOPIN.	CONCERTO for Pianoforte, in E minor.
SCHUMANN.	OVERTURE, "Manfred."
BRAHMS,	SYMPHONY No. 2, in D major.

Soloist: Mr. JOSEF HOFMANN.

CARNEGIE HALL, ... NEW YORK.

THURSDAY EVENING, DECEMBER 12, AT 8.15.

GOLDMARK,	OVERTURE, "In the Spring."
VIEUXTEMPS.	CONCERTO for Violin, No. 5.
RICHARD STRAUSS,	"EIN HELDENLEBEN."
BEETHOVEN.	SYMPHONY in D major, No. 2.

Soloist: Mr. CHARLES GREGOROWITSCH.

ACADEMY OF MUSIC, ... BROOKLYN.

FRIDAY EVENING, DECEMBER 13, AT 8.15.

MOZART.	SYMPHONY in C major, "Jupiter."
CHOPIN.	CONCERTO for Pianoforte, in E minor.
ELGAR.	OVERTURE, "Cockaigne."

Soloist: Mr. JOSEF HOFMANN.

CARNEGIE HALL, ... NEW YORK.

SATURDAY AFTERNOON, DECEMBER 14, AT 2.30.

ELGAR.	OVERTURE, "Cockaigne."
CHOPIN,	CONCERTO for Pianoforte, in E minor.
BRAHMS,	SYMPHONY No. 2, in D major.

Soloist: Mr. JOSEF HOFMANN.

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

MONDAY EVENING, NOVEMBER 4, AT 8.15.

WAGNER.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG," Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

MUSIC HALL, ... BALTIMORE.

TUESDAY EVENING, NOVEMBER 5, AT 8.15.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG," Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

ACADEMY OF MUSIC, . . . PHILADELPHIA.

WEDNESDAY EVENING, NOVEMBER 6, AT 8.15.

VOLKMANN,	OVERTURE, "Richard III."
LALO,	CONCERTO for Violoncello and Orchestra.
LISZT,	SYMPHONIC POEM, "Festklaenge."
BEETHOVEN,	SYMPHONY in A major, No. 7.

Soloist: Mr. JEAN GERARDY.

CARNEGIE HALL, ... NEW YORK

THURSDAY EVENING, NOVEMBER 7, AT 8.15.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG." Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, MR. ELLISON VAN HOOSE.

ACADEMY OF MUSIC, ... BROOKLYN.

FRIDAY EVENING, NOVEMBER 8, AT 8.15.

"TANNHAUSER." OVERTURE, BACCHANALE and SCENE from Act 1.
"MEISTERSINGERS OF NUREMBERG." Walther's Prize Song.
"DIE GOTTERDAMMERUNG." Selections.

Soloists: Miss MILKA TERNINA, Mr. ELLISON VAN HOOSE.

CARNEGIE HALL, ... NEW YORK.

SATURDAY AFTERNOON, NOVEMBER 9, AT 2.30.

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SYMPHONY HALL, HUNTINGTON AND MASS. AVE
BOSTON, SATURDAY, February 15, 1902.

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END OF VOLUME

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PLEASE REWIND